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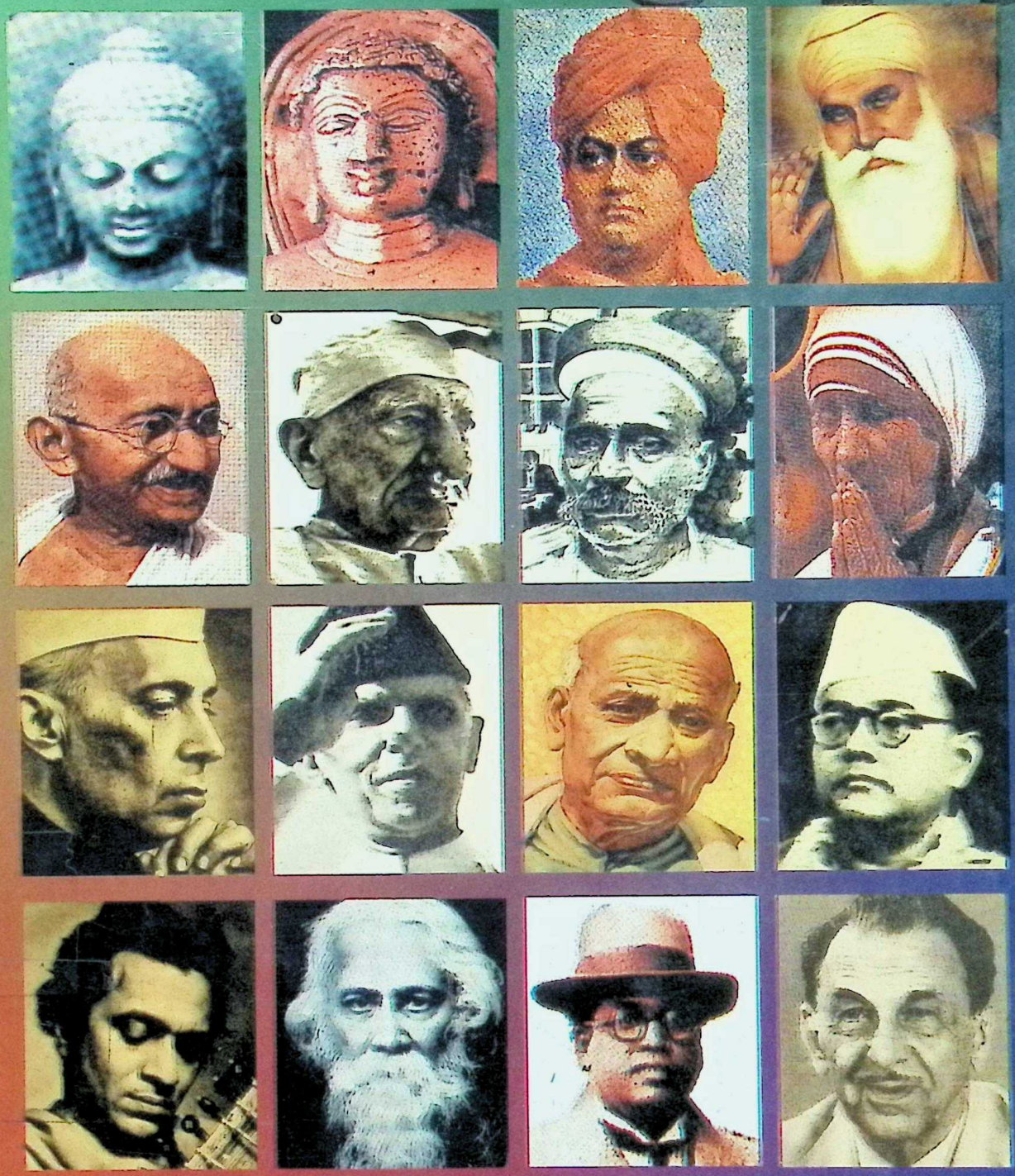
# Encyclopaedia of The Indian Biography

VOL 2



NAGENDRA Kr. SINGH

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VOL 2

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This multi-volumes "Encyclopaedia of the Indian Biography" is a pioneering attempt of learned scholars to bring together not only the prominent historical and mythical personalities of India but also provide a lavishly illustrated details about the biographical analysis scientists, philosophers, social activists, politicians, artists, writers, poets, novelists, educationists, freedom fighters, spiritual teachers, religious reformers, mystics, and saints, from beginning of civilization to present day in alphabetical order from A to Z. We have tried to bring all leading Indian leading personalities of various dimension in this Encyclopaedia, though several biography of Indian personalities has been published in limited approach. In our opinion, it is the first comprehensive Encyclopaedia of Indian biography.

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# ENCYCLOPAEDIA OF THE INDIAN BIOGRAPHY

## Vol. - II
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*by*

**NAGENDRA Kr. SINGH**

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गुरुकुल कांगड़ी विश्वविद्यालय

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# ENCYCLOPAEDIA OF THE INDIAN BIOGRAPHY

## Edited by
## Nagendra Kr. Singh

Events in recent decades have underscored the need for major reference work that provides immediate access to the great Indian history makers. This multi-volumes "*Encyclopaedia of the Indian Biography*" has been designed to meet that need.

This encyclopaedia is a vast collection and compilation of the biography of more than 4000 leading Indian personalities from the beginning of civilization to present day. Although several biographical works have been published in India and abroad but none of them is able to produce such a vast informative biography of prominent Indian personalities from ancient time to present day.

The entries included in these volumes cover a wide range of competent surveys of biography written by the contributors. It hardly needs to be stressed that a biography is neither a mere exercise in literature nor a branch of history. It is a part of literature as well as a part of history, if only it is based on well-ascertained data and presented in an objective manner, as far as practicable.

It is true that the art of biography writing has undergone radical changes since the days of the classical writers. Understandably enough, the approach and treatment of a biography of today are basically different from those adopted in the ancient and middle ages. A modern biography, unlike the one conforming to the classical pattern, is not didactic in approach and does not aim at "teaching a lesson," magnifying some definite norm of conduct. It is not surprising that a standard biographical work of to-day does not rule out the demands of artistic and imaginative presentation primarily with a view to ensuring its readability.

In the case of India, a survey of the origin and growth of biographical writing in various regions and written in the language prevalent in a particular region, such as has been attempted in a process which is yet to reach its stage of finality. A modern biography, with pretension to be regarded as a work of history, is permitted to be largely subjective in approach and artistic in presentation.

In spite of the basic limitation, it will be improper to brush aside ancient and pre-modern biographies of India as wholly irrelevant for purposes of historical investigation. In more ways than one, they project the age in which these were written, its beliefs, cults, conventions and social concept. It is possible to discern in the entangling mass of conventional jargons and literary flamboyancy the outlines of historical import, however dim, within the limits of a given period. The entries published in these volumes trace with clarity and in alphabetical order from the beginning of civilization to present day with critical and balanced assessment of their merits and limitations. These volumes are a competent reference book for those interested in the development of a significant of Indian biography.

Entries in the encyclopaedia are alphabetically arranged, strictly letter by letter. In order to make use of the specialized expertise of individual scholars while ensuring that all aspects of biography were fully covered. To guide readers from one entry to related discussions elsewhere in the work, there is extensive system of cross references within the entries.

This multi-volume Encyclopaedia is edited under the chief editorship of reputed orientalist Nagendra Kr. Singh.

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# PREFACE

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The entries included in these volumes cover a wide range of competent surveys of biography written by the contributors. It hardly needs to be stressed that a biography is neither a mere exercise in literature nor a branch of history. Biography is a part of literature as it is a part of history, if only it is based on well-ascertained data and presented in an objective manner, as far as practicable. In other words, a biographical work may be categorized, for practical purposes, as a historical biography if it meets the demands and fulfils the attributes of history.

Biography, which focuses on a single person, is a form of history from the historian's point of view, while history which deals with nations or groups of people, is a compound of numerous biographies when viewed by the biographer. Biography is as much a part of literature, as it is of history -- it is literature in so far as it recreates the life of the person it is concerned with; it is history when it purveys details of his life. Sir Winston Churchil's biography of his ancestor, First Duke of Marlborough, is an excellent literary creation; at the same time it is a valuable history of Britain as well as of Europe during the War of Spanish Succession (1701--1714). In any case both biography and history are closely related with each other.

The genesis of biography is as old as that of history. The story of Noah or of Joseph in particular on account of its length is the prototype of modern biography. Same is our '*Ramopakhyana*,' the nucleus of the Ramayana. Though such old examples belong more to the realm of literature than to history. The historians rarely brush them aside in view of the fact that they contain materials relating to a given time and space.

An early attempt of writing biography may be found in the sketches of the contemporaries such as Pericles and Sophocles by Ion of Chios (fifth century B.C.). A later and more mature example in this regard has been left by the Chinese historian, Ssu-ma Chi'en (145B.C. -- 85 B.C.) in his *Shih-chi*, which contains life-sketches, animated by anecdotes and dialogues, and arranged according to character-occupation types, such as 'maligned statesmen',' rash generals' and 'assassins'.

A further development of the art of biography took place in Greece and Rome in the first and second centuries of the Christian era. The *Lives of the Noble Grecians and Romans* by the Greek Plutarch (50A.D.--125A.D.) and the *Annals* and the *Life of Agricola* by the Roman Tacitus (55A.D.--120A.D.) can be regarded as the best specimens of historical biography that the ancient world produced. Of a lesser stature is the Roman historian, Seutonius Tanquillus

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(75A.D.--160A.D.), but his work, *The Lives of the Caesars*, covering the period from Augustus to the Flavians presents an admixture of character-sketch and chronological narrative and is, thus, an early precursor of modern biography.

The most famous historical biography of the early mediaeval Europe came from the pen of Einhard (770A.D.--840A.D.), a clerical, a friend and an official of the greatest monarch of his times, Charlemagne. His *Vita Karoli Imperatoris* ('Life of Charlemagne'), based on a living relationship, is valuable for the wealth of details and is indispensable for the reconstruction of the history of the reign of Charlemagne.

It is true that the art of biography writing has undergone radical changes since the days of the classical writers. Understandably enough, the approach and treatment of a biography of today are basically different from those adopted in the ancient and middle ages. A modern biography, unlike the one conforming to the classical pattern, is not didactic in approach and does not aim at "teaching a lesson", magnifying some definite norm of conduct.

It is not surprising that a standard biographical work of to-day, while broad-based on the research and integrity of orthodox scholarship does not rule out the demands of artistic and imaginative presentation primarily with a view to ensuring its readability. But then one cannot get away from the maxim that there is always a larger place for chronicle in a biography than creation.

A biography is not worth its name if it does not attempt first to reconstruct the life of an individual it chooses as its subject on the basis of unimpeachable evidence, and second to interpret and assess the impact of the personality on the age to which it belongs, or for that matter, the influence of the age and environs on the making of the individual whose life-style it delineates. It is an exacting task by any standard.

Like any other branch of literature, biography has passed through a long process of evolution. Such a process has necessarily varied from country to country, and from age to age. Its forms have been many and varied to suit the changing concepts of the age and the source of patronage behind the literary-cum-historical venture. The nomenclature of biography is, thus, found to have been applied indiscriminately to extensive objects--mythological, religious and even legendary, presented in a pronouncedly didactic or panegyric manner. It took many years for the proper attributes of biography to emerge and develop.

In the case of India, a survey of the origin and growth of biographical writing in various regions and written in the language prevalent in a particular region, such as has been attempted in a process which is yet to reach its stage of finality. A modern biography with pretension to be regarded as a work of history, is permitted to be largely subjective in approach and artistic in presentation.

It is only to be expected each entry records the obstacles that stand in the way of categorizing the earlier works of biography in any Indian language as strictly historical. In spite of the basic limitation it will be improper to brush aside ancient and pre-modern biographies of India as wholly irrelevant for purposes of historical investigation. In more ways than one, they project the age in which these were written, its beliefs, cults, conventions and social concept. It is possible to discern in the entangling mass of conventional jargons and literary flamboyancy the outlines of historical import, however dim, within the limits of a given period. The entries published in these volumes trace with clarity and in alphabetical order from the beginning of civilization to present day with critical and balanced assessment of their merits and limitations. These volumes are a competent reference book for those interested in the development of a significant of Indian biography.

It is inevitable in a treatise like the present one that biographical literature of a particular region or written in a particular language is

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marked by peculiarities of its own which often impart to it a distinctive character in some respects. The technique and expression too differ and for more than one valid reasons. But at the same time, one cannot fail to detect some commonness in the general approach, conformity to some general standard of presentation of approach. The advent of the Muslim rule led to some basic changes. Under the impact of Semitic outlook, even though the accounts continued to be largely panegyric, the chronicle element began to dominate the writings of the modern age that historical biography could free itself from the shackles of convention, traditionalism, proneness to exaggeration, personal prejudice and took on the character of serious history.

Entries in the encyclopaedia are alphabetically arranged, strictly letter by letter. In order to make use of the specialized expertise of individual scholars while ensuring that all aspects of biography were fully covered. To guide readers from one entry to related discussions elsewhere in the work, there is extensive system of cross references within the entries.

For the collection and compilation of this monumental project, I have taken support from the various sources like monographs, biographical notes, personal interviews, books and journals. I am thankful to all those scholars who have contributed valuable articles or information for this encyclopaedia. My sincere thanks are offered to the publisher who has kindly accept my manuscript and has generously allowed me to exceed the volume to treat the whole subject.

Editor

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# C

## Cama, Kharshedji Rustamji (1831 -- 1909)

**K.R. Cama, born in Bombay November 1831, was a pioneer in social reforms. He played for the emancipation of women.**

K.R. Cama was born in Bombay on 11th November 1831 in a well-to-do Parsi family. His parents were Rustamji Hormasji Cama and Bai Manekbai. After completing his primary studies in a private school, K.R. Cama joined the Elphinstone Institution for higher education. In the course of his Studies here, he won the West Scholarship. He left the Institute in 1849.

Among his close friends were Dadabhai Naoroji, K.N. Cama, Ardeshir Moos and Dr. Bhau Daji. He was also well-acquainted with Dr. R.G. Bhandarkar and Sir Narayan Chandavarkar. Among his European contacts were Prof. Jules Oppert, Prof. Mohl, Prof. Spiegel, Mountstuart Elphinstone, Prof. Rohatsek Prof. J. Darmesteter, Prof, Martin Haug, and other scholars of eminence like Burnouf, Bopp and Menant.

Cama went to China (1850-54) and to England (1855-59), for business purposes. During the latter journey, he also visited France and Germany where he undertook courses from Oriental scholars of international repute like Professors Oppert and Spiegel.

Though a businessman, he was deeply interested in public activities. He was Honorary Secretary, Fort Gratuitors' Dispensary in 1855. From 1860 to 1885, he was a member of the Managing Committee of the Gymnasium on the Esplanade; he became its President in 1885. In 1861, he joined the first Parsi Volunteer Corps. He was appointed a Justice of the Peace in 1863. In 1865, he became a Trustee, Nussarwanji Mancharji Cama Charity Fund; he was elected its Chairman in 1885. He was a Delegate, Parsi Chief Matrimonial Court in 1867.

In 1870, he was appointed a member of the Special Committee of the Dnyan Prasarak Mandali; from 1872 to 1874, he was its Vice-President and from 1874 to 1909 its President. From 1871 to 1909, he was a Trustee, Hormasji Mancharji Cama Fund; from 1873 to 1909 Trustee, Dadysett Atash-Behram. From 1875 to 1881, he was elected to the Bombay Municipal Corporation. In 1899-1900, at the old age of 68, he worked as a plague volunteer. He got himself inoculated several times to convince people that there was no danger in getting oneself inoculated. From 1904 till his death, Cama worked as an Honorary Magistrate. He was also connected with Sir Jamshedji Jijibhai Parsi Benevolent Institution.

Cama was a distinguished member of the Bombay Branch of the Royal Asiatic Society, a Fellow of the University of Bombay, a Member of the Natural History Society and a Founder-Member of the Anthropological Society, Bombay.

Cama was a pioneer in social reforms. He played for the emancipation of women and opposed early marriages. He championed the cause of female education, and took keen interest in several girls' schools and helped them financially. Fully realising the importance of primary education, he was actively

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connected with the management of seveal institutions imparting it. Needless to say, he was an admirer of the liberal western education.

He was an intensely religious-minded man. He believed that Zoroastrianism was the best religion, but that did not turn him into a fanatic; he mixed freely with other religious communities. He advocated religious reforms among the Parsis.

Cama kept away from active politics, for he considered social and educational emancipation as essential to attain political awakening and worked in those directions. He vehemently protested against the treatment of Indians in South Africa and actually signed a requisition to the Sheriff of Bombay to call a public meeting to voice their concern on this point. He was all in favour of developing new industries on modern lines in India.

In 1858, Cama took over the proprietorship of the weekly Parsi paper, the *Rast Goftar,* an organ of the new progressive school of public and social-workers. He also delivered numerous lectures in English and Gujarati. Cama generously helped in the causes meant to bring relief to the poor and also donated generously for educational causes.

In 1900, on his seventieth birthday, he was presented with the "K.R. Cama Memorial Volume", containing essays on Iranian subjects written by various scholars. On completion of 50 years of Masonic life in 1904, he was presented with "K.R. Cama Jubilee Volume", containing papers on Masonic subjects written by the various members of the Craft. Cama was simple in habits and unassuming by nature. The famous revolutionary Madam Bhikhaji Cama was his daughter-in-law.

Coma would be best remembered for his scholastic achievements in Iranian studies. Prof. J. Darmesteter called him "Un Dastur laigue" for his proficiency in Iranian Studies, and The K.R. Cama Institute of Oriental Research', Bombay, stand as a perpetual tribute to his services in this respect.

Among his publications in English may be mentioned: *Jamshedji Naoroz, the New Year's Day of the Ancient Persian Empire*, Bombay, 1874; '*The Zoroastrian Mode of Disposing of the Dead*', Bombay, 1879; '*Comparison of the Laws of Ormuzd with the Laws of Jehovah*', Bombay; '*The Persian and Jewish Doctrines*', Bombay; '*Discourses Delivered at the Freemason's Jamshedji Naoroz Festivals*', Bombay; '*Jamshedji Naoroz*', Bombay, 1882; '*A Discourse on the Mithraic Worship and the Rites and Mysteries connected with it*', np, 1876; '*Feemasonry among the Natives of India*', Bombay, 1877; '*The Jewish Angelogy and Demonology*', Bombay, 1880; '*The Interval between one Gahambar and another*', Bombay, 1871. He also translated the following from German: '*The Zoroastrian Religion as one of the Sources of Modern Philosophy*' (Original by Dr. Roth), 1879, Bombay; '*The Religion and Customs of the Persians and other Iranians as Described by Greek and Roman Authors*' (Original by Dr. A. Rapp), 1876, Bombay.

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## Cama, Madam Bhikaji (1861 -- 1936)

**Bhikaji Cama, born in 1861, was the first Indian to unfurl abroad her country's tri-colour flag inscribed with the words *Vande Mataram.***

Madam Bhikaji Cama was the first Indian to unfurl abroad her country's tri-colour flag (green, yellow and red) inscribed with her words Vande Mataram. She did this at the International Socialist Congress at Stuttgart, in Germany, on 18th August 1907. She explained her avowed object to expose the tyrannous British rule in India, and to establish contacts with other revolvers, concealed as toys, as present which could, in time of need, be used to liberate the country from the foreign yoke. Madam Cama's ideal was, "*India must be united*". Although, she did not live long to see her country independent, she witnessed a vigorous movement for her country's freedom. On 30th August 1936, she breathed her last at Bombay.

Madam Bhikaji Cama was the first Indian to unfurl abroad her country's tri-colour flag inscribed with the words Vande Mataram. She did this at the International Socialist Congress at Stuttgart, in Germany, on 18th August 1907. She explained her object to expose the tyrannous British rule in India. She, also known as *Bhikaji Patel,* was born on 24th September 1861 in Bombay. Her father Sorabji Framji Patel and mother Jijibai belonged to a prosperous Parsi business family. This is evident from the fact that he had left 13 lakhs to each of his sons and created a trust of one lakh for each of eight daughters. Very little is known of this affluent family besides the fact that it contributed the first Indian woman revolutionary to fight for India's freedom from alien rule. She had her education, both primary and secondary, in the Alexandra Girl's School, then, as now, recognized as one of the best educational institutions for girls in India.

The atmosphere in which she was brought up could by no means be called placid. She was born four years after the great mutiny. The burgeoning of national aspiration for greater participation of Indians in the affairs of their country had already begun. She was married on 3rd August 1885, the very year when the Indian National Congress held its first session in Bombay under the presidentship of W.C. Banerjee. The atmosphere was alive with a new spirit of defiance and independence, which was to blossom into secret societies and revolutionary armour under the leadership of Aurobindo in Bengal and Tilak in Maharashtra. From a person of young Bhikaji's temperament, this new spirit became a strong influence in shaping her future.

It is not surprising that she found the views of her husband Rustomji Cama took sober. He was an orientalist and as such, his interest in politics could hardly be called active. The marriage was not a happy one, largely due to difference of opinion about the conduct of the nationalist movement.

In 1902, Madam Cama left for London for medical treatment. There, her political aspirations received fresh impetus from the Grand Old Man, Dadabhai Naoroji, whose election eering she did with great enthusiasm. Before she began her activities, she decided to travel in Europe and Amercia. She visited Germany, France Scotland and U.S.A. In 1907, she attended the Socialist Congress at Stuttgard and unfurled the flag of Indian freedom to the applause of an enthusiastic audience.

In 1908, she went to London to meet Bipin Chandra Pal. During her stay in London and her travels she met other revolutionaries, Shyamji Krishna,Verma,Veer Savarkar, Sardar Singh Rana, Mukund Desai and Birendranath Chattopadhaya, all well known true blue revolutionaries and all as concerned and anxious to win the freedom of India as Madam Cama. Later, she also came in touch with Russian revolutionaries and corresponded with Lenin, although she was not able to accept Lenin's invitation to visit Moscow after the revolution.

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It is fascinating to watch Madam Cama's evolution from social work to revolutionary activity. She began her public life as a social worker and was deeply impressed by the "72 Good Indians" who formed the first National Congress. Her intense patriotism and her impatience with things in general made her a militant nationalist. This fact of her life was considerably influenced by Shyamji Krishna Verma and his colleagues. Their 'India House' in London soon became the nerve-centre of patriotic extremism.

Madam Cama regularly addressed meetings at the Hyde Park, explaining her patriotic mission of freeing India from British domination. These speeches which attracted large crowds were characterised by deep sincerity and intense patriotism. This naturally drew the attention of Whitehall and she was threatened with deportation. Before that happended, she left for Paris.

From 1909, Paris was her headquarters and the meeting place of young terrorists and revolutionaries like Hardyal, Shaklatvala and others. From here, she published passionate appeals to her countrymen to wake up and rebel against foreign rule. Madam Cama was very clear in her mind as to what she had in view. She found the liberal programme of constitutionalism a drag on the freedom movement. She was convinced that revolutionary methods alone could achieve the end. In her speeches she pointed out that Indians were, and had always been a place-loving people, not habituated to violence, but she said, the condition of her people left in her mind, no doubt, as to the method she should adopt to achieve freedom.

This feeling grew in strength as a result of her contact with Continental and Russian revolutionaries. Her passion for freedom was so intense that violent revolutionary methods seemed natural to her. In her appeals and speeches, she drew vivid pictures of the misdeeds of the Government, the sad plight of her people and the urgent need for a national uprising against the British. All attempts to prevent the entry of this fiery literature, by interception at the customs, did not dishearten her. She found other means of smuggling revolutionary literature through Pondicherry which at that time was the refuge of revolutionaries who came the adverse notice of the Indian Government.

Whatever Madam Cama tried to do, she did it with both thoroughness and courage. When she accepted violence as an inescapable method of ousting foreign rule, she organised the training of young revolutionaries for making bombs. She travelled in Europe and America to appraise the people of the conditions in India and gain their support. When she attended the Socialist Conference at Stuttgart, she was not content with only making, or listening to, speeches. She took the opportunity to unfurl the first Indian National flag, which was indeed the parent and precursor of the flag of independent India, the only difference in colour being the change of red into orange. The legend on the flag, with symbols, of sun and moon, the seven stars and lotus, and with *Vande Mataram* on the centre white portion, will give some idea of her imaginationa and nationalism.

It was at this conference that she declared her resolve to fight for independence with all her might. She was also the moving spirit in the 'Abhinav Bharat' activity of the Indians residing in Europe. These young persons, many of them revolutionaries, had a clear picture of their goal. She declared that India would be a Republic and Hindi would be the national language and Devnagari the national script.

Madam Cama was a person of remarkable courage and integrity. Along with Sardar Singh Rana, she was smuggling revolutionary literature and explosives into India; when Shyamji Krishna Verma and Rana were suspected for smuggling, she went straight to the authorities and confessed that she was responsible for sending weapons to India. When Savarkar was arrested on the French soil, she moved heaven and earth to get him released and the result was that socialist papers wrote editorials on this issue.

Her activities for the freedom of the motherland continued unabated till World War II, when England and France became allies, and pressure was brought to bear on the French Government to arrest and imprison her. She was in prison for 3 years till the end of the War. She lived in Paris for 30 years,

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nursing to the end, the hope that India's freedom would be realised in her life time. Her attempts to get back to India did not succeed till the authorities were assured that she could not be a threat to their continuance.

In 1935, at the age of 74, she returned to India and a year after, this great patriot and pioneer revolutionary breathed her last in the Parsi Hospital, unwept, unsung and unhonoured. Yet, in the minds and hearts of those who love India and the fighters for freedom, her memory will live as an ineffaceable symbol of true sacrifice. A street in Bombay bears her name and a birth centenary stamp in her honour was issued after much haggling, and belatedly, on 26th January 1962 (Republic Day).

It showed how indifferent we are in honouring those who blazed the trial for Indian freedom. At a time, when women did not participate in public life at all, Madam Cama dedicated herself to revolutionary activity without fear or favour, with only one thought, one aim, that India should become a free republic. She was completely free from any regional or parochial feeling and thought of the country as her home and the people as her kinsfolks.

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## Cariappa, Kodendara Madappa (1899 – ?)

**Cariappa, born at Sanivarasanthe in North Coorg in January 1899, was appointed the first Commander-in-Chief of the Indian Army with effect from 15th August, 1947.**

Kodendara Madappa Cariappa was born on 28th January, 1899 in Sanivarasanthe, North Coorg. His mother's name was Kaveri and father's name was Kodendara Madappa. In Coorg, Madappa was one of a few first persons to have received university education. He was a district officer in the old Mysore State and during Diwan Seshadri Aiyer's time, occupied a high post before he retired. Kodendara Madappa and Kaveri were blessed with four male two female children. The second son is Cariappa, who latter became known as General Cariappa.

After completing his schooling in Mercara in 1917, Cariappa joined the Presidency College, Madras. During the First Great War, he was selected by the then Army Head Quarters in India to be trained as a Cadet for King's Commission as Second Lieutenants from 1st December,1919. Posted as a 2nd Lieut. in the Carnatic Regiment, he went to Mesopotamia (now called Iraq). Later, he was appointed as Quarter Master and still later as an Adjutant.

From 1922 to 1943, when he was appointed AQMG, Eastern Command in Calcutta, Cariappa worked hard in different capicities in 1925, he went as a Lieutenant on a cruise around world on his own to see the armies in Malaya, China, Japan, America and so on. Later, he was sent as AAQMG of the 26th Division in Arakan. In 1945, he was in the rank of a Brigadier.

In January 1947, he was one of the two Indian Brigadiers to be selected to go as students to the Imperial Defence College in London. He was recalled from there in June 1947 before India became a

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free country. He was a member of the Army Partition Committee to plan the Partition of the Army between India and Pakistan. On 15th August 1947, he was appointed as Deputy CGS at Army Headquarters in the rank of a Major-General when the late General Sir Robert Lockhart was appointed the first Commander-in-Chief of the Indian Army with effect from 15th August, 1947.

Cariappa was then appointed G.O.C.-in-C, Eastern Command in the rank of Lieut-General in December 1947. From there early in January 1948, he was called to take over command of the then DEP (Delhi East Punjab Area) now called Western Command to be in charge of operations in Jummu and Kashmir. After the hostilities in Jammu and kashmir ceased at the end of December 1948, he was appointed the first Indian Commander-in-Chief of the Army with effect from 15 janury, 1949 in the rank of a full General. He completed four years of Command on 14th January, 1953 and in July 1953, the India Government sent him as High Commissioner for India in Australia and New Zealand.

He returned from there in April 1956. Since then, he has been visiting schools and colleges, Rotary, Lions and other clubs and public meetings to create interest in the youth in the Defence Services, and at the same time reminding them of their duty to a free India as loyal citizens of the country. All his life-time he had been very much interested in all games including riding, polo, hunting and all other horse exercises. He was the Chairman of the Rani Laxmibai College of Physical Education in Gwalior and President of the All-India Council of Sports for some three years.

Cariappa was mentioned in Despatches during Great War II and was awarded the Order of the British Empire (O.B.E.). The President of U.S.A. Harry Truman conferred on him the Order of Chief Commander of the Legion of Merit, the first Indian to receive it. He visited Nepal in 1952. His Majesty Tribhuvan conferred on him the Honorary rank of a full General in the Nepalese Army. The Agra University in 1953, the Mysore University in 1978 and the Mangalore University in 1983, awarded honorary doctorates on him. Since his return from Australia, he visited Pakistan five times in 1958, 1959, 1962, 1964 and 1967 on his own on what he used to call as a "self-appointed one-man goodwill mission". He stayed there as the guest of the then Presidents. In October 1964, he visited East Pakistan on his own to study the problem of the Indian refugees.

Cariappa was invited by the British Government as their guest from 23rd July till 5th August, 1978. He was also invited by the Members of the Dinner Club of the graduates of the Imperial Defence College in Australia, which Club, Cariappa himself had started as far back as in 1954 when he was the High Commissioner there, to be the Chief Guest at their 28th Annual Dinner in November 1981. In 1964, he was invited by the President of the World Veteran Federation in America to be a World Federation member. He accepted the invitation and he visited Canada, America, Japan and China as a World Federation Member.

Cariappa is now leading a quite life in Mercara doing his public service quietly for the three people he got wedded to, just before he retired from the Army in January 1953, these three people are Ex-servicemen, their widows and orphans, the youth of the country and the unfortunate millions of backward classes.

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## Cattamanchi Ramalinga Reddy--

**(See under Ramalinga Reddy, Cattamanchi)**

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## Caveesher, Sardul Singh--

**(See under Sardul Singh Caveesher)**

## Chacko, Chemmanam (1926 – 1990)

**Chemmanam Chacko, born in 1926, was a great Malayalam poet. He has to his credit 17 publications, of which 11 are satirical works.**

Chemmanam Chacko is born in 1926. He is a noted satirical poet in Malayalam. Since 1968, he has been Director, Publication Department, Kerala University. A post graduate in Malayalam, he taught for a while in the Trivandrum University College before taking up the post.

His first poetical work was *Vilambaram* (Proclamation). He has to his credit 17 publications, of which 11 are satirial works. *Kanakaksharangal* (Golden Letters, 1967), *Nellu* (Paddy, 1968), *Innu* (Today, 1969), *Puthari* (New Rice, 1970), *Astram* (Arrow,1971), *Agneyastram* (Arrow of Fire, 1972), *Dukhathinte Chiri* (The Laughter of Sorrow, 19730, *Avanazhi* (Quiver, 1974), *Jaitrayatra* (Triumphant March, 1975), *Rajapatha* (The Royal Avenue, 1978), and *Chemmanam Kavithakal* (An anthology) are his principal satirical works.

These poems seek to awaken the conscience of the individual when faced with socio-political injustice. For his simple style, impressive dection and the genial mood he exudes, Chacko is read and appreciated widely. *Rajapatha* won the Kerala Sahitya Academy award in 1977. He was passed away on 3 April, 1990.

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## Chacko, I. C. (1876 – 1966)

**I.C. Chacko, born at Pulin-kunnam in the district of Alleppy in December 1876, was the famous Sanskrit Scholar and grammarian. He has earned distinction from his authorship of a commentary in Malayalam.**

I.C. Chacko was born on 25th December, 1876, in the village of Pulinkunnam in the district of Alleppy in Kerala. His father was Shri Kora of Illipparambil house and his mother was Anna. Chako had his school education at Alleppy and Kottayam. In 1899, he passed the B.A. Degree Examination from Trivandrum with Sanskrit as his main subject. For about two years, he worked as Headmaster in a Middle School, and for some time as a Sub-editor of Nasrani Deepika.

In 1901, he left for England for higher studies on Scholarship given by the State Government. From the University of London, he took the degree of B.Sc. (Hons) with Physics as his main subject. M.R.S.M.and A.R.C.S. were the other title he earned from England when he returned to India in 1906.

In the State of Travancor, Shri Chacko served for a pretty long time in the Department of Industries and Commerce and retired from that Department in 1931. as Director and Head of the Department.

Shri Chacko became famous in the literary world by this unique work *Panineeya Pradyo Tham* in Malayalam. It was the result of this tireless endeavor for a quarter of the century. This large book was rightlya honoured by the Central Academy of Literature by being selected for award in 1967. The book comprises of a detailed commentry for the Ashtadhyay

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of the great sage Panini. Besides this grammatical work, Chacko has contributed to the section of literacy criticism, by this articles relating to the *Puranas*. A few of his autobiographical reminiscence also have been published. *Valmikiyute Lokathil* (In the (world of Valmiki), *Jeevithasmaranakal* (Reminniscence of tribe Krishtu Sahasra Namam (Skt) Chila Sabdangalum Avayute *Rudhaithangalum. SirThomas Moore* are the other books that may be mentioned to his credit.

Shri Chacko's contributions are not limited to literature alone. He made a deep and detailed study of the minerals of Kerala and laid the foundation for exploring the mineral wealth of Kerala. As Director of the Department of Industries and Commerce, he contributed his wide knowledge at this end.

Chacko has earned distinction from his authorship of a commentary in Malayalam on the work Astadhyayi of the Sanskrit grammarian Panini. This lucid and brilliant commentary is named *Paniniyapradyotam* (Light on Panini's Grammar, 1955). The work was the result of a painstaking effort of some twenty five years and when a part of it was published in 1944 at Trichur it was at once hailed as important. It was completed and published at Ernakulam in 1955 and received the Sahitya Akademi's award in 1956. The *Paniniyapradyotam* is important in more ways than one. It showed the author's grasp of Sanskrit grammar and his ability to explain the sutras lucidly.

Chacko also wrote on other subjects. He wrote on Puranas and their heroes. In his work *Valmikiyute Lokattil* (In the word of Valmiki, 1957--2nd edn.) he critically examines the events and personalities in the *Ramayana*. In the six essays included in this work he writes on the interrupted coronation of Rama, Dasharath's death and Bharat's return, Jabali's advice and Hanuman's leap over the sea.

Chacko has also written on scientific subjects. His *Jivitasmaranakal* (Reminiscences, 1957) is well known, although his *Paniniyapradyotam* is his chief claim to fame. Shri Chacko's store of knowledge was wide and extensive. Besides university education, he mastered Astrology. Rhetoric, History, Linguistics, etc. by self-efforts, Besides being a scholar in English, Sanskrit and Malayalam, he had a working knowledge of Latin, French, Greek and Syriac. He died on 27th May 1966.

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## Chaduranga (1916 – )

**Chaduranga, born at Kallahalli in Mysore in 1916, is the popular short story writer, novelist and playwright in Kannada.**

Chaduranga is the pseudonym of M. Subramanyaraj Urs, the popular short story writer in Kannada, novelist and playwright. Born at Kallahalli in Mysore District, he gave up education for agriculture but finally made writing his vocation. He has to his credit five collections of short stories, three novels and two plays. Urs came under a variety of influences.

The progressive movement of the forties first claimed his attention and then the art of the master story teller in Kannada, Masti. Later, he was attracted by the rebel movement supporting the causes of the depressed classes. These influences have shaped his attitude and fostered his deep humanism which underlines all his writings.

His short stories have been pupular, but his three novels have enhanced his reputation.

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Sarvamangala, a tragic story placed against a rural background, was made into an offbeat film by himself. His film won state awards for both story and direction. *Uyyale* tells the story of a young woman caught between loyalty to her husband and love for his friend. This too was made into a film. His third and recent novel, *Vyshakha*, which won the Sahitya Akademi Award for 1982, is more complex than the other two. It is the story of a widow whose taste of sex from her father-in-law drives her in desperation to a Harijan youth and of the trails and travails they have to face on this account. The novel ends on a note of hope for the forlorm and suffering characters.

*Kumararama* is a historical play depicting the tragedy of the legendary hero who had to pay with his life for resisting the advances of his step mother. *Ili Bonu* is an experiment in writing an absurd play in which the desperate and rough adventures of the modern man are shown to be no more than the helpless struggles of a rat in a trap. Though not a voluminous writer, Chaduranga has maintained quality.

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## Chagla, M.C. (1900 – 1981)

**Muhammad Ali Cureen Chagla, born on 30th September 1900, was an eminent jurist, educationist, diplomat and minister.**

Chagla will always be remembered by posterity as a fervent nationalist and a fearless democrat. He was born in a rich merchant family, lost his mother when he was barely five years old. His grand parents were fond of him and gave him good education. He was sent to St. Xavier's High School in Bombay and then entered college of the same institution. He was a model student and cultivated a deep and abiding love of literature both eastern and western, and an extraordinary talent for public speaking.

In 1919, Chagla went to U.K. for higher studies. He took the B.A. degree in modern history of the Oxford University and at the same time studied law. He was called to the Bar from the Inner Temple. He returned to India in 1922. For sometime (1927-30), he taught constitutional law at the Law College. By late thirties, Chagla had developed a good legal practice, and was prominent both at the Bar and in public life.

In 1941, he was appointed Puisne Judge of the Bombay High Court, and on India's getting independence, was elevated to the post of Chief Justice in 1947, which post he continued to hold for the next eleven years. During his judgeship, he was a member of the Law Commission from 1955-59 and an ad-hoc Judge of the International Court at the Hague from 1957-60. In January 1958, he very ably conducted inquiry regarding investment of funds of the Life Insurance Corporation. In 1961, he was member of the Das Commission which inquired into the Akali dispute.

Chagla entered politics as a member of the Muslim League, when Jinnah was striving for Hindu-Muslim unity. Later, when Jinnah turned a communalist and began to support the two-nation theory he emphatically stated that it was wrong to equate religion with nationality. Both Hindus and Mohammedans, according to Chagla, shared a common heritage, a common past and had to live together. The partition of the country was a tragedy and a calamity.

As a jurist and a judge, Chagla always tried to get at heart of the problem. Once he got hold of relevant and material facts, it was easy for him to come to a fair and equitable conclusion. During this period he presided over the Bombay High Court, he successfully fought for the independence of the Judiciary and refused to be dictated by the Executive.

His second achievement was the confidence inspired the common man about getting justice from the High Court. Whatever the legislation, he brought to bear on it a progressive outlook. As Palkhivala has pointed out, there is an immeasurable amount of

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good in Chagla's judgement. He likes to rest his judgements on enduring first principles. He illumined justice and humanized law.

From July 1958, began Chagla's career as a diplomat. He was appointed India's Ambassador to the United State of America and held that important post for three years. He succeeded in his task of improving the relation between the two countries, reporting American attitude and views towards international affairs to his Government and explaining to the U.S.A., the real nature and purpose of Indian policies. He elucidated India's policy of non-alignment which was much misunderstood in the U.S.A. and the harm their country was doing to India by providing arms to Pakistan. He also spoke to many associations about India's problems and the efforts made by the Government to modernize the country and raise the standard of living of its people.

During his period as Ambassador to the U.S.A. and High Commissioner to U.K.(1962-63), he established contacts with sections of life, was deservedly popular and enhanced the reputation of his country. His advocacy of Indian cause was outstanding. In 1963, on his return from U.K., he was inducted into the cabinet by Prime Minister Nehru. He was given the portfolio of education. Chagla has been a member of the Syndicate of the Bombay University and its Vice-Chancellor in 1946-47. He felt strongly that education should have a national perspective and uniform polices.

As India was entering the modern age, the emphasis in education should be on science and technology. For bringing about the change, Chagla set up committees to prepare model school textbooks and an education commission to go into the curricula of the various subjects taught at the University level. During his visit to the U.S.S.R., he had been much impressed by the progress made in education and science in that country and wanted out schools and universities to emulate the example. To improve the quality of teaching he started four training centres in the country.

To raise the status and dignity of teachers he gave them improved pay-scale. English was our window to advanced scientific knowledge and to international affairs and he wanted this window to remain open for all times. Regional languages may develop and Hindi may become one day the link language of this country, but he felt that English should ever have an honourable place in the educational system.

In 1966, Chagla was transferred to the Ministry of External Affairs. His aim was to develop friendly relations with India's neighbours. He therefore, visited Indonesia, Malaysia and Burma. He hardly remained at the helm of affairs for nine months when he resigned over the language issue.

In 1964-65, he played very ably, India's case regarding Kashmir before the Security Council of the U.N. He also led the Indian delegation to the Commonwealth Education Conference, to the general of the United Nations. In recognition of his services honours awarded were on him by Indian as well as foreign universities. He was awarded LLD by the universities of Hartford. Philadelphia, Boston, Leningrad, Punjab and Benaras. His publications are: '*The Indian Consstitution, Law, Liberty & Life, The Individual and the State, Ambassador Speaks, Unity and Language, Educational and the Nation.*

His resignation in 1967 from the Central Ministry did not mean an end of his public career. He continued to take active part in public affairs till almost his death in February 1981.

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## Chailiha, Kamaleswar (1904 – ?)

**Kamaleswar Chailha, born in 1904, is a leading poet of modern Assamese literature. He made signifi-**

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**cant contributions to the Assamese drama, novel and biography.**

Kamaleswar Chaliha is essentially a poet of the older generation of the modern Assamese poetry; but he has made significant contributions to other branches of the Assamese literature also, that is the drama, the novel, and the biography. He had his education upto the Entrance stage and served in various capacities and retired ultimately in 1968 from the Gandhi Smarak Nidhi, Assam.

Kamaleswar's major works in the domain of poetry are his literal translation works from original Sanakrit into Assamese in the old Brajabulita verse style of Shankaradeva. The works of this genre are: *Uttara Kanda Ramayana* (1960) and *Gita* (1961). A voluminous translation work into Assamese of the entire Saptakanda--Ramayana of Valmiki is also completed. In the other poectical works Kamaleswar belongs to lthe romantic period of the preindependence time. And his works are mystical lyrics based on personal experiences of the illusive earthly life and of the glimpses of the life eternal. A deep current of Indian spiritual philosophy is flowing through his lyric poetry. His most important works of this genra are: Fungun (1930). Kanmou (1931). Mukuti (1937), Samsari (1937), Rita(1940), Chhandita(1941), Ahinar Hahi (1963) and Arunima (1970).

His dramas are Chad Sadagar published in the magazine Banhi, Dhuli (1930) Barala (1930) published in the *Banhi, and Gandhi Thai-Kamal*. Of these Dhuli (The Dust) is a bold attempt at the symbolic play in Assamese. It is a one act play with three scenes personifying dust, autumn and wind as human characters. *Dhuli* in the person of a woman stands for the down-trodden suffering humanity.

His social novels are: *Priya Baligarat* (1951) and *Sundarar Aghat* (1955), wherein love and affection of the common man and woman are dealt with a plain story telling manner.

Kamaleswar's contribution to the domain of biography is also significant. His *Bishwsarakhik Lakshminath Bezarua* (1939) is a biography of Lakshminath Bezbarua written in a dignified prose style. His other biographical works, meant primarily for children, are: *Dinabandhu Charles Andrews* (1940), *Larar Shankardeva, Sarbashreshtha Manab Madhabdeva* (1953), *Kirttanar Sadhu, Iswar Chandra Vidyasagar* (1957), *Abraham Lincon* and *Marshal Stalin*. His rendering into Assamese of lthe Discovery of India is called *Bharat Sambhed* (1967) which was published by the Publication Board, Assam.

On his unpublished novel *Rupahi* a film was produced in 1935 by lthe renowned artist, Parbatiprased Barua.

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## Chaliha, Padmadhar (1895 -- 1964)

**Padmadhar Chaliha, born in 1895, was one of the foremost freedom fighter and promoters of unity between the plains and hills of Assam.**

Padmadhar Chaliha had his early education in Sibsager, the place of his birth. He took his M.A and Law degress from Calcutta University.

His poetical collection, poems which he composed while he was a student in the M.A. class. These songs became popular all over Assam. About this time he composed also a farce entitled *Nimantran* (The Invitation) a dance drama named *Kenemaja* and an adaptation of Shakeskpeare's *Romeo* and *Juliet* which he called *Amar Lila*. His dramas were widely staged on almost every Assamese stage He was a good actor himself.

Though he began his life as a teacher later he switched over to law and devoted himself to a number of social activites. In 1920 he joined the non-co-operation movement launched by Gandhiji. The patriotic songs which he composed during those revolutionary times were later collected into the book *Swaraj Sangeet*. These songs were sung in proces-

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sions, Bhawonas and also as opening songs in numerous meetings. These songs grew very popular and contributed in no small measure to the resurgence of the nationalistic spirit.

His poetical collection Sarai was published in 1928. About this time, he also published his Gitilahari. From 1931 to 1934, he edited with ability the bi-weekly and the weekly magazine, Asmiya. In 1939, he in collaboration with Singha Dutta Dev Adhikari brought out another fortnightly paper, the Argha. In 1934, presided over the music section of the Argha. In 1934, he presided over the music section of the *Assam Sahitya Sabha held* at Mangal dai. He was then the editor of the newspaper *Asomiya* and the co-editor of the journal *Banhi*. A few years later he became the president of the Assam Sahitya Sabha in its Tinsukia Session. He was the founder principal of Sibsagar College.

The dramatic monologue, entitled *Rongpure Katha Koy* (1956) was a composition of later years. The book paints the past glories of Rongpu's tradition (Sibsagar). Two other books, viz, *Asomiya Sahityalai Rongpurar Barangani and Mahabir Lachit Barphukan* were written at about the same period.

The autobiographical *Jiban Binar Sur* was Chaliha's last composition. In addition to this he composed in English a book entitiled Sahitya Rathi of Assam. His pages bespeak of his glowing partiotism. He was one of the foremost promoters of unity be tween the plains and hills of Assam.

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## Chaitanya (1485 – 1534)

**Sri Chaitanya was the illustrious God intoxicated personage who has shaped the history and culture of Bengal. His impact on the spiritual sensitivities of Bengal and Orissa may be felt to this day.**

Chaitanya's message of pure love for God in the Krishna aspect has spread beyond the region of his birth and travels. The sect, that emerged from his preachings, is still a major element in the religious life of Bengal. The icons of Radha and Krishna in intense embrace and the fervent music that glorify the union are direct consequences of this extraordinary man of the 16th century.

Jagannatha Mishra and his wife Sachi Devi of Nadiya had ten children. The eldest was a son, he was named Bisvarupa; the youngest was also a male child, he was called Bishambhar. All the intervening daughters died when they were still young. Bisvarupa later came to be known as Nityananda; Bishambhar as Sri Krishna Chaitanya.

Chaitanya lost his father when he was a little boy, was married when yet in his teens, wandered around in spiritual quest (during which time his young bride died), married once again, and later renounced it all, feeling an intense call from divinity.

Blessed with much intelligence and a high capacity for emotional experiences, he saw little meaning in religious rites, and less justification for a society based on castes. All that was needed, he felt, was a genuine love for God: a love that should transcend hair-splitting logic and routine rituals. This simple message of the Bhakti movement is what Chaitanya preached very effectively.

How to invoke that unadulterated love for God? Not by discourses and debates, not by offerings and pilgrimages, but by impassioned singing and dancing to the Lord's name. Chaitanya realized that music can be not only soothing, but instigating as well. Indeed, when godly songs and devotional dances are gradually brought to a crescendo to the accompaniment of drums and cymbals, the participants can lose touch with the surroundings and go into a frenzy of joyous experience, that is as close to contact with the divinity as one can achieve in the physical frame. This technique, practiced widely

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through songs called kirtans (in Bengal), is quite different from the well rehearsed hymns of the choir-music one hears in Christian churches. To Chaitanya is largely due its enormous popularity in Bengal.

In the course of his singing, Chaitanya would often swoon in his ecstatic state, as in an epileptic fit. Modern science may interpret this as resulting from glandular secretions and biochemistry provoked by emotional stimulation, but to the faithful, this was a manifestation of the trance derived from communion.

Needless to say, such emotional outbursts, especially when it ignored the ritualistic injunctions of the priestly pundits, was not looked upon with much favour initially. It has been remarked that the doings of these devotees met with scorn and redicule, especially at the hands of the worshippers of Kali. But instead of giving up the practice, Chaitanya and his followers took to the streets and carried on their hysterical rhythms in enticing processions which stirred the on lookers also.

All this came from the conviction that total abandonment to Krishna and Radha is a sure way to be freed from the world of illusion and realize Vishnu who was the only God. As one scholar put it, ''if a creature adores Krishna and serves his Guru, he is released from the meshes of illusion and attain Krishna's feet.'' '' The Radha- Krishna union symbolized the merger of the Jivatma with the *Paramatma*: the individual with the supreme soul. The metaphor was often taken literary, and promiscuous carnal concourse was taken by some (misguided if not unscrupulous) followers to be as legitimate a mode of God realization as singing the Lord's name.

Yet, as Brindaban Das noted, religious practice as belief were in a dismal state in Bengal when Chaitanya arrived. It was Chaitanya who injected a spirit of joy in the religious experience, and moved the masses away from obscurantist cult and sanguinary orgies.

Chaitanya travelled to many parts of India. In Varanasi, he argued vehemently with scholars against Sankaracharya's interpretations of the Vedantasutra. Finally, he want on to Puri, took active part in the procession of the Jagannatha idol, and spent the rest of his life there. It is said that once, while he was bathing in the sea he was overcome by one of his heightened excitements, and drowned in the waves. His disciples retrieved the corpse and buried it near the famous temple in the city.

Chaitanya was one of the many forces of the period that established Vaishnavism on a firm footing in Indian culture. He too had many followers who founded different sects. No matter what the master had preached about casts, even his disciples slipped into the age-old rut. The various Goswamis (as the Principal followers of Chaitanya came to be called) split into what amounted to different casts anyway. And, faithful to the tradition, Chaitanya came to be regarded as an incarnation of Balarama.

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## Chakbast, Brij Narayan (1883 – ?)

**Chakbast, born in Lucknow in 1883, was a man of imagination of highest order and poetic skill.He represented a synthesis of conservatism and progressive.**

Pandit Brij Narayan Chakbast was born at Lucknow in 1883. He belonged to a middle class Kashmiri Brahmin family which for several generations had settled in Lacknow. No wonder that Chakbast in his outlook and behaviour, in his refinenment and conduct, was the quintessence of Lukknow culture.

He graduated from Canning College, Luknow, and took to the profession of law. But his pre-eminence lay in the poetry. His command over Persain

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language and his deftness in composing verses was of a very high order. He was not a philospher and mystic like Iqbal, but he was a realist and a nationalist. '*Subh-i-Watan*' is a collection of some selected poems of Chakbast edited by Pandit Brij Krishna Guru.

The work has received due meed of praise from connoisseure like Pandit Manohar Lal Zutshi and Tej Bahadur Sapru. These poems reveal not only the genius of the man but also the intensity of his beliefs and convictions. He was zealous patriot and gave expression to his feelings in graceful and elegant verses. He admired Mrs. Besant's devotion to India and called Pandit Madan Mohan Malaviya princely beggar.

He moved in the company of Congressites like Ganga Prasad Verma and Pandit Bisham Narayan Dar, who were pre-eminent public-spirited leaders imbued with a spirit of self-sacrifice. Public meeting were the occasions when Chakbast recited his poems and kept the audience spell-bound.

Pandit Brij Narayan represented a synthesis of conservatism and progressive. He hated imitation and hypocrasy, and derided them ruthlessly. According to him, love for humanity is the essence of culture. He was gentlemen to his very finger-tips. Unostentatious and honest, modest and restrained, he was generous-hearted and a loyal friend. He was a great admirer of G.K. Gokhale; but he was more deeply inspired by the fearless courage of Mrs. Annie Besant. He strongly supported the Home Rule Movement and wrote several soul-stirring poems in its support.

Chakbast had tender feelings for Kashmir, his ancestral land. He wrote, ''Each and every atom of my Kashmir is brimming with hospitality. On its road-side even pieces of stone supplied me water''. What a moving and yet realistic picture ! Similarly, when he sings of the departure of Rama to the forest, the rhythm ot his words and the pathos his feelings stir our emotion to its very depths. Whatever be the theme, religious, political or social. Chakbast clothed it with imagination of a high order, and with the subtlety of his poetic skill, infused in it an irresistible appeal to emotion.

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## Chaki, Prafulla (1888 -- 1908)

**Prafulla Chaki, born at village Bihar of the Bogra district in 1888, was the first Indian martyr of the age.**

Prafulla Chaki was born on 10th December 1888 at village Bihar of Bogra district in North Bengal. His mother was Swarnamoyee and father Rajnarayan, who was an employee of the court of the Nawab family of Bogra. They came of a middle-class Hindu Kayastha family. At two years of age, Prafulla lost his father and his mother brought him up with difficulty. He had primary education in the village school.

In 1904, he got admitted to the District English High School at Rangpur. There he joined the 'Bandhab Samiti', a local physical culture and social-service organisation. He developed his physique, and in rendering service to the sick and helpless, he made no distinction of caste and creed.

Jitendranarayan Roy alias Swami Maheshwarnanda, alongwith Abinash Chakravarti of Pabna, was the founder of a secret revolutionary group in North Bengal. Ishan Chandra Chakravarti, a Government employee at Rangpur was an ardent colleagues. Prafulla came into their contact and studied Swami Vivekananda's works, the 'Gita and patriotic and revolutionary literature.

Student demonstrations at Rangpur, connected with the agitation against Lord Curzon's partition of Bengal, led to large-scale expulsion from schools under the Carlisle Circular of the East Bengal and Assam Government. Prafulla then a student of the 2nd class (now class IX) was prominent in the demonstrations and was also expelled. He joined the Rangpur National School founded as a result of the

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student movement and expulsions. The Rangpur agitation and the National School drew the attention of Barinda Kumar Ghosh, one of the founders of the Jugantar group of revolutionaries in Calcutta. He visited Rangpur and became intimately associated with Ishanchandra. Prafulla greatly impressed Barin and became an enthusiastic organiser in the neighbouring districts.

In 1907, when Barin Founded a secret bomb-factory at Maniktala in Calcutta, Prafulla was summoned there. Sir Bamfylde-Fuller, as Lieutenant Government of East Bengal and Assam, carried on a terroristic hatred and contempt among the people. Barin deputed Prafulla to disposeof Sir Bamfylde during his planned visited to Darjeeling. A sudden change of the latter's tour programme baffled Prafulla.

Later the Jungantar group decided to assassinate Kingford who as Calcutta's chief presidency Magistrate, had earned people's hatred by his savage repression of political movements and suppression of the nationalist press. His crowning atrocity was the order to flog a 14 years old boys. Sushil sen for mere shouting of the slogan, *Bandemataram*, Prafulla was assigned the task of carrying out the decision. Barindra Kumar senior colleague Hem Chandra Das Kanango insisted on not sending Prafulla alone, but having Kshudiram Basu accompany him. For personal safety, Kingsford had meanwhile been transferred to Muzaffarpur as Session Judge. Prafulla and Khudiram watched his movements there for several days and settled the plan. Under the shadow of a tree before the European Club Gate in the evening of 30th April 1908 they were awaiting the exit of Kingford's carriage. A similar looking vehicle misled them. Their bombs smashed it and killed two ladies inside.

The news spread overnight. While escaping the two revolutionaries separated. Next morning a Sub-Inspector of Police, Nandalal Banerjee, suspected Prafulla at Samastipur Railway station and asked the policeman present there to seize him. Ruefully Prafulla exclimed his agonising suprise that being a fellow countryman the officer was getting a parriot arrested to benefit the foreigner. Before he could be secured he shot himself twice in the head. He thus became one of the first Indian martyrs of the age, second only to another Prafulla, Son of Ishan Chandra, who had met death earlier in testing a bomb manufactured at the Manicktala Garden.

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## Chakladar, Haranchandra (1874 – 1958)

**Haranchandra Chakladar, born at Dakshinpara in the district of Farid Pur in 1874, was a genuine patriot and prophet of national education in the early 20th century.**

Haranchandra Chakladar was born at Dakshinpara a village in the district of Faridpur on 22nd July 1874. Haranchandra was the youngest son of his parents, Kasichandra and Kalitara. He lost his father at a tender age and was for some time taken care of by his elder brother, Anathbandhu. After passing the Entrance Examination of Calcutta University in the first division in 1891, Haranchandra entered the first year class of the General Assembly's Institution (now Scottish Church College), Calcutta. He did his First Arts in 1893 and won a scholarship in 1896, he took his B.A. with honours in English and was placed in the second class. Next years he got his M.A. in English having been placed fifth in the list.

Meanwhile in 1894, Haranchandra came in contact with Satischandra Mukherje a gunuine patriot and prophet of national eduction in the early 20th century. Both Satischandra and the famous saint Bijaykrishna Goswami played a significant role in shaping his personality. After taking a master's de-

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gree, Haranchandra started life as an assistant of Satischandra and taught private sudents. He also secured a job in the Indian Postal Department, Calcutta.

Haranchanda was only twenty-three when he contributed to the *Dawn* (April, May, July, August, November, December 1900; January, August, November, December 1901; March, September, November 1902; January, July, September 1903, a competent English rendering woth comentaries, "Svarajyasiddhih" from the original Sanskrit work of Bhaskaranda on Vedanta in Collaboration with Durgacharan Vedanta Samkhya Tirtha Apart from his learned essay on "Bengali as spoken by the Bengalis" (September 1904 -- January 1906), "Fifty years ago. The woes of a class of Bengal peasantry under European Indigo Planters" (July 1905) and "Maritime activity and enterprise in ancient India Intercourse and trade by sea with China", (May, June-August 1910; Feburary, May, August, September 1911; February, March 1912) quite a substantial number of writing form the pen of Haranchandra appeared in the *Dawn*.

Stimulated by genuine patriotism, Haranchandra resigned from the government service and joined the National Council of Education, Bengal as an Assistant Secretary, Assistant Superintendent and a Lecturer in Science in 1906. After a five year tenure at the Council of Education during which he earned esteem of his students, Haranchandra joined Sibpur High School (now Shibpur Dinabandhu Institution) as Headmaster in 1911. He then worked in succession as a lecturer in the Ripon (now Surendranath) College, Calcutta (1913-1915) The Bihar National College (1915-1917) and again a brief stint with the Ripon College (1917-1918).

Meanwhile in 1918 Haranchandra had obtained the post of a lecturer in the department of Ancient Indian History and Culture of Calcutta University. When the department of anthropology opened in 1920 his services were requisitioned for it. He served for about twenty years and retired in 1937.

Haranchandra was elected President of the Section of Anthropology and Archaeology at the Twenty third Indian science Congress, held at Lahore in 1936 where he delivered an address on "Problems of racial compostion of the Indian peoples." Haranchandra spent the later part of his life in studies and meditation. He was for some time in charge of Bijayakrishna Math at Puri, Orissa. He died at his Calcutta residence on 19th January 1958.

Apart from his many sided interest in different branches of knowledge, Haranchndra learned and specialized in some ten or more languages, Oriental and European. He carried on with his study and research with meticulous care and dedicated industry. His unflinching candour and Intelligence are manifest in almost everything he wrote.

Haranchandra's notable contrubutio include the following; *The first outlines of a systematic anthropology of Asia* (tr. from the original Italian of V. Giufrida - Ruggeri), Calcutta, 1921; Studies in *Kamasutra of Vatsyana*, Calcutta, 1924; *Aryan occupation of eastern India in early Vedic times*, Calcutta, 1925; *Social-life in ancient India Studies in Vatsayana's Kanasutra,* Calcutta 1929; *The Geography of Kalidasa*, Calcutta 1963; *Srisrigurugranthasahibji* (tr.with notes from the original Gurumukhi into Bengali) 5 Vols. Berhampore (Orissa), 1364, 1376 B.S.

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## Chakrapani, Varyar Eruvayil (1857 -- 1951)

**Chakrapani, born in 1857, was a noted Malayalam scholar and author of musicals. His major contribution to Malayalam literature was in the realm of musicals.**

Varyar Eruvayil Chakrapani was a noted Malayalam scholar and author of musical. He was a bachelor all his life and a lawyer by profession. His major contribution to Malayalam literature was in the realm of musicals, for musicals were popular in Kerala in the last decades of the 19th century and the early decades of the twentieth century. The touring Tamil companies inceased popular taste for these plays. Varyar's main works are:

(1) *Ganasamgha-titamaya Harishchandra Charitam* (Harishchandra's story: *A Musical Play*', 1901 3rd ed. Quilon;

(2) *Sangitasakuntalam* (Sakuntala: A Musical Play 1901, Tankacherry,);

(3) *Sagitsam-ghatitamaya Rugmangada-charitam Bhashanatkam* (A Malayalam Muscial on the Rugmangada Story' 1906 Quilon);

(4) Madhvisekharam Bhashabhanam (Madhvisekharam-A Bhana in Malayalam, 1893, Pattambi).

The last one is a type of play known in Sanskrit Dramargy as Bhana. This is one of the five Bhanas available in Malayalam.

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## Chakravarty, Abinash Chandra (1874 -- 1938)

**Abinash Chandra Chakravarty, born in Calcutta in June 1874, was a man of sterling character, highly intellectual, extremely devoted to national service and unusual spirit of self-effacement.**

Abinash Chandra Chakravarty was born in Calcutta in June 1874. His native village was Bharunga (Pabna District In North Bengal). His father, Madhab Chandra Chakravarty was a Sub-Judge. Abinash had his early education in the Hindu School, Calcutta, and passed the Entrance Examination in 1891. He passed the F.A. Examination 1894, B.A. in 1896, M.A. 1898 and Law in 1899, In 1900 he was appointed a munsif by the Government.

In his younger days he had the opportunity of coming in contact witrh Rajni Kanta Gupta, the author of '*History of the Sepoy Mutiny*' in Bengali, Jogendra Nath Vidyabhushan, Ramesh Chakrabarty and other nationalist writers who were very friendly with his father and were coming to his house frequently. From their discussions he imbibed nationalist ideas.

From 1905--1906, he had contact with the workers in the Swadeshi movement and subsequently with those in the revolutionary movement. Then he was posted at Hooghly. His close associates were Shyamsundar Chakravarty, a co-villager, Annada Kaviraj of the same district and others. Gradually he came in contact with Aurobindo Ghose, Jatindra Nath Bandyopadhyaya (Swami Nirmalamba) and P. Misra. He took the initiative in organising revolutionary groups in North Bengal, particularly in Pabna and Rajashani.

While serving under the Government, he kept intimate contact with the Calcutta Anushilan Samiti, the Manicktala group as also the Atmonnati group. He was making generous financial contribution for their work. In 1908 while he was a Munsifin Narainganj following the search of the Manicktala garden and arrest of Aurobindo, Barin and other in the Alipore Bomb case, Abinash was dismissed from

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Government service for his contact wit the revolutionaries. He came back to Calcutta and joined the High Court Bar.

He could not properly build up a legal practice as he used to devote most of his time to revolutionary work. His father left him a legacy of about Rs. 80,000; both in Calcutta and in North Bengal. He had contact with almost all the active revolutionaries such as Jatin Banerjee, Barin Ghosh, Indira Nandi, Bipin Ganguly and others. After his dismissal from the Government service, he devoted more time for revolutionary work and had intimate contact with the Chatra Bhandar group of Kartic Dutt, Nikhileshwar roy Maulick, Kiron Mukherjee and others. He had contact also with the *Jugantar Sandhya, Bande Mathram* and *Nava Sakti*-the noted organs of the revolutionaries f those days.

After the arrest of Aurobindo and others the organisation lost many of its link. During this period Abinash Chandra took the initiative in reorganising the group and asking very one to rally round Jatin Mukherjee before Jatin's arrrest in the Howrah Conspiracy Case.

During the Damodar flood in 1913, he organised a relief society with the revolutionary workers for North Bengal under the name Mahajan Seva Samiti. Through this organisation he came in closer contact with the workers of North Bengal, including Abinash roy. During the First World War and after the promulagation of the Defence of India Act, he was arrested and interned in a village, but in 1916 he was sent to Miapur Central Jail under Regulation III of 1818and then to Hazaribagh Jail.

After his release form Jail he organised the Mahajan Bank along with Probhash Dey, another released prisoner. But it did not prove a success, rather it involved him in some loss. Deshabandhu C.R. Das put him as an assessor in the Improvement Trust Tribunal. That provided him some income. He could not accept the non-violent politics of Gandhiji and kept himself aloof from politics since 1921. He was married and had two sons and two daughters. He expired in June 1938 in His Calcutta rented house. His last few years were passed in extreme poverty.

He was a man of sterling character, highly intellectual extremely devoted to national service and had an unusual spirit of self-effacement. He was almost unexcelled by any other political worker of those days, in sincerity and contribution to the cause of revolutionary movment.

Like all revolutionaries of those days he was liberal in social matters, having no caste or creed prejudice. He was in favour of emancipation of women, widow re-marriage and other social-reforms. His life was influenced by his own father and also by Rajani Gupta and Jugen Vidyabhushan.

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## Chakravarti, Ajitkumar (1886 -- 1918)

**Ajitkumar Chakrabarti, born in 1886, was a teacher and writer of varied talents. He was the first serious critic of Rabindranath Tagore.**

Ajitkumar Chakrabarti was a teacher and writer of varied talents; he will always be remembered as the first serious critic of Rabindranath Tagore. Completing his college career at the age of eighteen he joined Shantiniketan Brahmacharya Ashram as a teacher. He

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was a very successful teacher taking prominent part in the extracurricular activities of the Ashram. He could sing well and was a good actor too.

In 1910, he left for London. He had been married to Labanyalekha before the trip. His first booklet on Tagore was *Brahmavidyalaya* (1911) in which he discussed the poet's ideal of education. The most well-known of his books, *Kavyaparikrama* with its undated title page, must have been pubished in the twenties. The essay on *Jivandevata* has for obvious reasons been the most important part of the book. Rabindranath (1912) was of guide to the readers of Tagore's poetry. This book might well be called a record of the progress of Tagore's genius.

Another of his great works is the biography of Maharshi Devendranath Tagore, which still now is the most authentic book on the subject. He wrote two tracts on Jesus Christ and Raja Rammohan Roy. He also collected and edited the works of Satishchandra Roy, his illustrious colleague at Shantiniketan. He translated many of Tagore's poems into English. During the short period of three months that he was in London he worked hard to introduce Tagore's poetry to the elite of Europe.

It was from him that the German philosopher Rudolph Eucken first came to know of Tagore. Some of his translations of Tagore's poems were sent to Rothenstin. He translated Dohas from Kabir and Evelyn Underhill in her introduction to the *One Hundred Poems of Kabir* by Tagore referred to the great assistance she got from Ajitkumar's version.

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## Chakravarti, Amiya (1901 – 1985)

**Amiya Chakrabarti, born in Calcutta in 1901, was an educationist poet and writer in Bengali literature.**

Amiya Chakrabarti was educated in Calcutta, Hazaribagh, Patna and Oxford, and taught at various places including Calcutta and Boston. As Tagore's literature secretary for sometime, he also knew Gandhi and Schweitzer. For some three decades, he lived in the United states. Of all the poets of his generation (the so-called 1930's), he perhaps felt closest to Tagore, yet his first book *Khasra* (First Draf, 1938) had the marks of an absolute 'modern' in its smart images, its uneven rhythm with a hint of free verse and vocabulary not far from eneryday speech. *Ek Mutho* (Just A Handful, 1939) had more of these mosaics; but *Matir Deyal* (Earth Wall, 1942), *Abhijnanavasanta* (Spring Signs, 1943) and Durayani (Travelling Far, 1944) added an involvement. The next *Parapar* (Crossings and Re-crossings, 1953) perhaps his greatest book, brought new landscapes to Bengali poetry and a sense of harmony. *Palabadal* (Change of Scene, 1955) too was a wanderer's book, and so was *Ghare Pherar Din* (Time to come back Home, 1961).

He has been to so many places that in *Harano Orchid* (Lost Orchids, 1966) his main role was that of a witness. He had been since wtriving towards a fullness, as seen in *Pushpta Image* (Images in Bloom, 1967), *Amaravati* (Heaven, 1972) and *Aninshesh* (The Inexhaustible, 1975). He has written little prose, and one book of essays so far, *Sampratik* (The Present, 1963). There is a relaxed air about Amiya Chakrabarti's poetry which gives him a unique place among the major poets of his generation, borne out his rather singular style, urbane with an occasional touch of humour, yet meditative, and by his equally singular rhythm, sometimes considered the Bengali approximation to Hopkins 'sprung rhythm'.

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## Chakravarti, Biharilal (1834 -- 1894)

**Biharilal Chakrabarti, born in 1834, made a new path in Bengali literature. He wrote subjective poems in the romantic vein.**

Biharilal Chakrabarti was the son of Dinanath. After completing his school and college studies by the age of fifteen he started writing songs. He learnt Sanskrit quite well and was interested in English literature also. The other poets of the time Madhusudan Dutta, Hemchandra Banerjee, Navinchandra Sen were all trying to write full size epics. Biharilal decided to take a new path.

He wrote subjective poems in the romantic vein and it was through him that the English romantic poetry of the 19th century started projecting itself on the modern Bengali poetry. He is chiefly remembered as a Guru to Rabindranath Tagore and to the romantic movement in Bengali poetry. He was a deeply sensitive poet who created a new romantic diction for modern Bengali poetry. The most famous of his writings is *Saradamangal* (1879), a book of poems on Goddess Saraswati, A part of this writing had some direct influence on Rabindranath who wrote *Valmiki Pratibha* on more or less the same theme. Of his other poems Tagore admitted, ''they were the most appealing of all the poems of the time.'' He was closely associated with Tagore family and wrote *Sadher Asan* (1888-89), a long poem on being presented a cushion by Kadambari Devi, wife of Jyotirindranath Tagore.

His other writings are *Svapnadarshan* (prose, 1858). *Sangit-Shatak* (1862), *Banga Sundari* (1869), *Nisarga Sandarshan* (1869), *Bandhu Biyoga* and *Prempra Vahini*. He also founded and edited certain journals of which *Abodhbandhu* (1866-69) was the most remarkable. Tagore commented that Abodhbandhu was the first monthly journal which catered to varied tastes. It could be called the morning star of the Bengali literature. Other journals published by him were *Purnima* (1858) and *Sahitya Samskriti* (1879).

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## Chakravarty, Byomkesh (1855 -- 1929)

**Byomkesh Chakravary, Born at Chandanpratap in Jessore District in 1855, was reputed Barrister, industri-**

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**alist and a prominent political worker since the days of the Swadeshi Movement.**

Byomkesh, a reputed Barrister and an industrilist was also a prominent political worker since the days of the Swadeshi Movement in the early years of the 20th century. He was born in 1855 at Chandanpratap in Jessore District (East Bengal) in an orthodox Brahmin lower-class family. His parents were Govinda Chandra Chakravarty and Baroda sundari Devi. Gobinda Chandra was a linguist with intellectual attainments and a legal practitioner by profession. Byomkesh married Mohit Kumari of the Dewan Family of Krishnanagore.

He passed the Entrance Examination of the Calcutta University in 1868 and studied at the Presidency College, graduating in 1874. He took his M.A. degree in Mathematics in 1878. Imbued with a spirit of nationalism, young Byomkesh felt the need of organising the student community and took a leading part in founding the Students' Association (1874-75), the first of its kind in modern India.

Between 1878 and 1881, he began his career as a Lecturer in Revenshaw College, Cuttack, and Sibpore Engineering College, Howrah. Later he joined the Metropolitan Institution, Calcutta. He taught English, Mathematics and Law. He went to England on a Scholarship to study Agriculture in Cirencester College and tok his degree there in 1882. He was called to the Bar in 1885. On his return he joined the English Bar of the Calcutta High Court and became one of its leaders at a time when it was a stronghold of British Barristers.

His political career extended from 1905, when he joined the Anti-Partition movement, to 1927 when he resigned form the Bengal Legislative Council. His activities were generally confined to Bengal. As a member of the Indian National Congress he joined the Non-Cooperation Movement (1920-22), but he did not follow Gandhiji blindly. Later he joined the Swarajya Party. He believed in Parliamentary democracy and in complete Swaraj, and wanted to achieve it by constitutional means. He was against the abolition of the Zamindary system and was the Secertary of the Bengal Landholders' Association (1910). Though not a journalist he was associated with *the Bengalee,* a nationalist daily with wide circulation.

He advocated compulsory free primary education and emancipation of women. He was a founder member (1905-06) of the National Council of Education for imparting education on national lines exclusively under national control. But he was a believer in the Western method of teaching humanities and positive sciences.

Inspired by the ideas of the Swadeshi movement, of promoting Indian industries and boycott of foreign goods, Byomkesh Chakravarty, alongwith others of the Indian Association, floated a company in 1906 and established the Banga Lakshmi Cotton Mill to meet the demand for Swadeshi cloth. He was also a promoter of the Bengal National Bank (1908) and pulled it out of crisis with his own money when the bank was about to collapse. He was associated with the Hindustan Insurance Society, as Chairman, and with the Bengal Provincial Railway.

During 1905-1908, he took the initiative in organising a commission for the purpose of enquiry into the causes of the communal riots in Calcutta, Mymensing and other places. He was the Defence Counsel in the Hitabadi Defamation Case and in the Bandemataram Sedition Case. He was the President of the Bengal Provincial Conference held at Comilla in 1904 and a Vice-President of the Indian Association (1914-1917). He joined the Home Rule League in Bengal in 1916. He was a prominent public Speaker and bitterly criticised the acts of omission and commission of the Government.

The policy of deportation and internment of political prisoners came under his fire at a Town Hall meeting in 1918. As a delegate to the Special Session of the Indian National Congress held in Bombay in 1918, he spoke on the Reform resolution; and as Chairman of the Reception Committee of the Special Session of the Congress in Calcutta in 1919, he analysed the British policy of exploitation in India. the forum of the

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nationalists in Calcutta, the Albert Hall, which had drifted into the hands of a private party, was once more restored, with his help and initiative, to the management of the publc.

In 1924, he was elected to the Bengal Legislative Council as leader of the Nationalist Party. In 1927, he seceded from the Swarajya Party and took more vigorously to Council politics. His acceptance of office as Minister-in -charge of Local Self Government (1926-27), in pursuance of the doctrine of Responsivism, made him unpopular with the Swarajists. He resigned from the office in August 1927 following a no-confidence motion against him.

A Vedantic scholar, he was a Theosophist, and also well-versed in the Tantric philosophy. He was intersted in the study of Sanskrit literature, philosophy and political theory. But in practical politics, though he was wedded to constitutional agitation, he advocated the ''political emancipation would not be complete unless we can get an army, navy,and an air force of our own''. It was mainly due to his efforts that an Indian Ambulance Corps was raised. His contributions to the organisation of relief during the Damodar flood (1913)and the East Bengal cyclone (1915) were remarkable.

Among his close associates were Annie Besant, Gandhiji, Sri Aurobindo, C.R. Das Surendra Nath Banerjea, Lala Lajpat Rai and A.K.Fazlul Haque.

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## Chakravarty, Chandra Kanta (Active in 1915 – 1945)

**Chandra Kanta Chakrabarty was one of the Indian revolutionaries who subsequently became active member of the Indian Committee in Europe.**

At the outbreak of the war in 1915, the Indian revolutionaries, whether they were in the United States or in Europe; hoped for active collaboration with Germany in their plans of overthrowing the British Government in India. Madame Cama had considered Berlin the safest place from whence the revolutionaries could carry on their propaganda without hindrance.

Her lecturing tour of Germany also brought some awareness of the Indian question in the Country. In 1915, an IndianCommittee was set up. Chandra Kanta Chadkrabarty was one of the India revolutionaries who subsequently became active members of this organisation.

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## Chakravarti, Charuchandra (1901– ? )

**Charuchandra Chakrabarti, born in 1901, was a leading Bengali writer. He presented the characters as very human, some of them even lovable inspite of their records of misdeeds.**

Charuchandra Chakrabarti, is M.A. of the Calcutta University. Charuchandra in his service life worked as a jailer in several district jails of Bengal, having retired as Superintendent,

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Alipur Central Jail, Calcutta. His pen nameis 'Jarasandha'.

The wide experience he thus gained of jail life in his direct daily contact with the prisoners, convicts and criminals of all sorts put to good use as a writer; and in his four volumes of *Lauha Kapat* (The Iron Gate, the first volume of which had appeared in 1953, his maiden venture), *Tamasa* (1958), *Nyaydanda* (The Scepte of Justice, 1961) and in other novels he practically built up a whole world with them.

With sympathetic insight, he penetrated the other side of their characters and presented them as very human, some of them even lovable inspite of their records of misdeeds. Because of this and his easy flow of narration Jarasandha is now almost a household word in the literary arena of Bengal. Many of his books have been translated into other languages of India.

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## Chakravarti, Chintaharana (1902 – 1972)

**Chintaharana Chakravarti, born in 1902, was a leading Sanskrit scholar and bibliographer. He distinguished himself as a scholar specialising in Jainism, Buddhism and Tantric literature.**

Chintaharana Chakrabarti was a Sanskrit scholar and Bibliographer. He took his M.A. in Sanskrit and Bengali from Calcutta University. A member of Bengal Education Service, he finally retired from Presidency College, Calcutta and became the Secretary, Bengali Publication Department of the University. Chintaharana distinguished himself as a scholar specialising in Jainism, Buddhism and Tantric literature and wrote a number of books both in English and Bengali on these subjects.

He was also well known as a Bibliographer and editor of old texts. He presided over the classical Sanskrit section of the All India Oriental Conference held in Delhi in 1953. Chintaharana was actively associated with the Sanskrit Sahitya Parishad and Asiatic Society (Bengal) during 1961-64. He was elected a fellow of the Society in 1963. He also presided over the Tantric Culture section of the All India Tantra Conference held at Varanasi in 1965. In 1967, Calcutta University awarded him the Sarojini Basu Gold Medal in recognition of his services towards Bengal literature.

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## Chakravarty, Hari Kumar (1982 – 1963)

**Hari Kumar Chakravarty, born at Kodalia in 24 Parganas District of Bengal in 1882, was one of the top most leaders of the Jugantar Party revolutionaries.**

Hari kumar Chakravarty was born in November 1882 in a Brahmin family of erudite Sanskrit scholars at Kodalia (Changripota) in 24 Parganas District,Bengal. His father Jogendra Kumar Chakravarty was a Head Clerk in the Jingia Tea Gardens, Assam. His mother Sashimukhi Debi was known for her courage, gravity and sympathetic character. Hari kumar was married to Umarani Debi, who died in 1926 while he was in Insein Jail in Burma.

In his early life, Hari kumar was greatly influenced by the writings of Swami Vivekananda, Bankim Chandra Chatterjee and Jogendranath Vidyabhushan, as also by the journal *Sandhya*, alongwith Neren Bhattacharya (later M.N.Roy) and some others, Hari kumar organised the Changripota group of revolutionaries. In the early part of 1906, he and Naren Bhattacharya joined the Anushilan Samiti. By 1907, he became closely associated with Jatin Mukherjee, the great revolutionary leader. The changripora group ('gang'in police terminology) became in later times a strong base of Jatin Mukherjee's activities.

A "well-known" revolutionary "belonging to the most dangerous revolutionary gang in Bengal" according to the Government, Hari kumar was one of the top most leaders of the Jugantar Party revolutionaries. In 1911, he alongwith others, organised the Youngmen's Cooperative credit and Zamindari Society at Gosaba, Canning, in 24 Parganas "with the object of securing a safe resort for revolutionary work"

He was first arrested on 17th August 1915 from a shop in Calcutta, Hurry and sons, which he maintained at 41, Clive Street, Calcutta. It was ostensively concerned with order-supply business, but its real purpose was to communicate and maintain a link with Batavia in connection with securing German arms during World War I in accordance with the Indo-German Plot.

Between 1915 and 1938, Hari Kumar was in detention or jail for fifteen years, twice as Reg. III prisoner, twice under Bengal Ordinance and once for participation in the Congress movement. He was in the Mandalay and Insein (Rangoon) jails in Burma in 1925-26, where he once went on hunger strike in February 1926. In the twenties, he was closely associated with C.R. Das, Subhas Chandra Bose and other Congress leaders.

In 1926, he was Secretary of the Volunteer sub-Congress. He was also the provincial Secretary of the Independence League of India (1928), Bengal Provincial Congress Committee (1930), Bengal People's Cooperative Whole sale Society and Radical Democratic Party (1941-48). He edited the Bengali weekly *Swadhinata* (Organ of the Jugantar Party) for sometime in 1929. He was also the editor of another Bengali weekly, *Janata*, organ of the Radical Democratic Party),from 1942 to 1948. He was elected to the West Bengal Legislative Council in 1950 and retained his seat there till his death on 12th March 1963.

Hari Kumar did not believe in gods or in religious rites. A fearless man throughout his career, he was also sober, considerate and rational. The noted revolutionary Jadugopal Mukherjee worte in his 'Memoirs'about Hari Kumar: "As a large hearted man he had no parallel. To him none was insignificant, for he himself was great in all respects great at heart, in undergoing suffering, in feeling for others, in service to humanity, in self-abnegation, in making light of the pangs of poverty".

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## Chakravarti, Kabikankan Mukundaram (16th Century)

**K.M. Chakrabarti was a 16th century Bengali poet with the novelist's qualities. He laid emphasis more on man than on the gods and portrayed life's sorrows and happiness with the skill of a socially conscious author.**

Kabikankan Mukundaram Chakrabarti was a 16th century Bengali poet who has often been described by the critics as a poet with the novelist's qualities. The dates of his birth and death are uncertain probably he lived during Akbar's reign. The life-sketch given by Mukundaram himself in his. *Abhyamangal* (Chandimangal) tells us that he, the younger son of Hriday Misra of Damunya in Burdwan, had to flee from his home with his family to escape the wrath of the local administrative chief. After many hardships, he got a shelter and the job of a private tutor. His master, Bankura Ray, was a zamindar of Adra, Midnapore.

Even in that remote medieval age, Mukundaram laid emphasis more on man than on the gods. He portrayed life's sorrows and happiness with the skill of a socilly conscious auther. His forte was scholarship blended with wit and humour. He infused a new vigour into the traditional monotony of the Mangalkavyas. The rustic simplicity of Kalketu, the womanly expressions of Phullura, Lahana and Khullana, the ups-and-downs in the life of Dhanapati, the Villainies of Murari Sil and Bhandhu Datta display his skill in building up characters and situations.

His sympathy for the suffering, to which he is considered to have belonged, had been symbolically expressed through the medium of the animal's prayers to goddess Chandi. His similes and metaphors, all drawn from the lives of the common folk, were of superb qualities. Mukundaram's influence over the later poets was immense; his treatment of the Dhanapati-story and portraiture of Shiva-Durga as commners, served as models for more than two centuries.

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## Chakrabarti, Narhari (17th – 18th Century)

**Narahari Chakrabarti was an honoured one in the Vaishnava literary world as a pioneer of a Enyclopaedia of Vaishnava lore.**

Narahari Chakrabarti was born in the late 17th and early 18th century (exact dates are not known). The name of Narahari Chakrabarti was an honoured one in the Vaishnava literary world as a pioneer of a *Encyclopaedia of Vaishnava Lore*. The book referred to is known as *Bhakti Ratnakar* which with Laldas's *Bhaktakal* (an adaptation of *Brajabuli* poems by Nabhu and its commentary by Priyadas) were considered to be authentic source books of Vaishnava lore.

Narahari Chakrabarti was a man of Nuddeah and was known by his other name of Ghanshyam Chakrabarti. He was the disciple of Vishwanath Chakrabarti and of Shrinivasa Acharya. He was in Vrindavan for sometime and served as the cook in Govindaji's temple founded by Sri Rup Goswami. Apart from the work mentioned above, his *Gaurcharit, Chintamani, Narottam-Bilas, Brajaparikrama,*

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*Chhanda-Samundra,* and *Lila-Samundra* are also well-known compositions written mostly in Sanskrit.

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## Chakravarty, Nikhil (1914 – 1998)

**Nikhil Chakravarty, born in 1914, was an eminent journalist, founder editor of main stream and chairman of Prasar Bharati Board.**

Nikhil Chakravarty was born in middle class Bengali family. After completing primary education, he went Oxford for his higher education. He joined left movement in his youth and became the member of Communist Party of India (CPI). He later ceased to be an active member of the party but retained his left leanings and was strong advocate of Left unity which meant merging of communist parties. A champion of press freedom, Nikhil Da was in the forefront of the movement against muzzling the press during emergency. The unassuming Nikhil Da refused the '*Padmabhusan*' in 1990 on the ground that no journalist should be identified with any particular establishment. He died on 27th June, 1998.

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## Chakrabarti, Nirendranath (1924-- )

**Nirendranath Chakrabarti, born in 1924, was a well-known Bengali poet and journalist. Felicity of expression and persicacity of diction are among the main traits of his compositions distinguishing him from the rest of his tribe.**

Nirendranath Chakrabarti is a well-known Bengali poet. A journalist by profession and editor of the children's fortnightly 'Anandamela', Chakrabarti is chiefly known as a modern poet. Felicity of expression and perspicacity of diction are among the main traits of his compositions distinguishing him from the rest of his tribe.

His principal works include Nil *Nirjan* (The Blue Loneliness, 1954), *Andhakar Baranda* (The Dark Carridor, 1960), Kolkatar Jishu (Jesus of Calcutta, 1969), *Shreshtha Kavita* (Best Poems, 1970) and *Ulanga Raja* (The naked King). For his last named book of poems he was awarded the Sahitya Akademi Prize in 1974. He discusses the technicalities of poetry writings in his book *Kavitar Klas* (Class for Poetry Compositions, 1975). He is also an able translator.

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Nil *Nirjan* (The Blue Loneliness), 1954.
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*Ulanga Raja* (Tne Naked King).

## Chakravarti, Nirmala Sundari--

**(See under Anandamayi Ma)**

## Chakravarti, Rupram (17th Century)

**Rupram Chakravarti, born at Shrirampore, was one of the earliest writers of Bengali *Dharmamangala* poems.**

Rupram Chakravarti was one of the earliest writers of Bengali Dharmamangala poems, which eulogise Dharm. He was born in Shrirampore (Burdwan District, West Bengal) and his parents were Shrirama and Damyanti.

Rupram's *Dharammangala* is quite readable. The warfare and social conditions of those days have been vividly described in this poem. The date of composition of Rupram's poem has been given in a riddle. Scholars differ about its interpretation. From some of the manuscripts we learn that Rupram started the composition of his poem when Shuja was governing Bengal from Rajmahal, i.e. in the middle of the 17th century.

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## Chakravarty, Renu (1946 -- 1952)

**Renu Chakravarty was an active political worker and communist leader of Bengal. She was a brilliant parliamentarian.**

Renu Chakravarty was an active political worker and communist leader of Bengal between 1946-1952. She was elected as a member of the Constituent Assembly of India, in 1946. She was the deputy leader of the Communist party after the election of 1952, and was a brilliant parliamentarian. She was also associated with many political and cultural activities.

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## Chakravarty, Satish Chandra (1891 -- 1968)

**Satish Chandra, born at Raruli in Khulna district in 1891, was a leading revolutionary leader. He grew socially liberal, but politically his nationalism admitted democracy.**

Satish Chandra was born in 1891 at Raruli, in Khulna district in East Bengal. His parents, Chhatranath and Mokshada Sundari, belonged to a fairly well off land-holding Brahmin family. His father died when he was 11. He was brought up by his brother, Bipin, 20 years his senior. Passing the Matriculation Examination from Raruli and the Intermediate from the Daulatpur College in 1910 and 1912 respectively, he joined the Berhampur College for B.A. course.

During the anti-Partition agitation of 1905, Satish Chandra attended a political conference at Islamkathi,and was initiated into secret society by Sisir Kumar Ghosh, later convicted in the Alipur Bomb Case, but he became an active revolutionary at Berhampur after coming in contact with Atulkrishna Ghosh. Already preparing for an uprising with German help during an expected Anglo-German War, Atulkrishna organised an important revolutionary cell at

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Berhampur. He found Satish Chandra fit to take its charge, when he left for Calcutta in 1913.

By expanding the intellectual and social-service activities of the organisation, Satish Chandra, who was popular among students and professors, repidly spread a network of units in the district. His activities converted, among others, the well-known Professor Radhakamal Mukherjee into a supporter.

Passing the B.A. examination in 1914, Satish Chandra joined the Presidency College and Law College simultaneously for M.A. and Law. The reorganised Jugantar Party, under Jatindranath Mukherjee's leadership, was then feverishly active throughout upper India, perparing for the anticipated struggle. Many Punjabi emigrants, returning from the U.S.A. by the chartered ship, Komagata Maru, reached Calcutta after an armed clash with Government forces at Budge-Budge. They reported at party addresses. Satish Chandra and his associates safely despatched them to Punjab.

Staying at Hardinge Hostel himself, Satish Chandra found suitable party-headquarters at Hindu Hostel. The orgaisational activities of the group and secret preparations for the receipt of expected German arms in the Sunderbans drew the attention of the Police. Satish Chandra had to go underground, alongwith Amarendranath Chatterjee, Jadugopal Mukherjee, Atulkrishna Gosh and others. Large rewards were declared for their arrest.

In August 1916, the police raided a house at Salkia in search of the revolutionaries. Two of the three found there tried to shoot their way through the police cordon, but were captured. Satish Chandra escaped, but not before he had swallowed some potasium cyanide, apprehending that he could not get away. The poison being oxidised immediately after, his life was saved, but his health was badly ruined.

After the detection of the Indo-German plot in the U.S.A. and the failure of repeated attempts at importing arms, revolutionary fugitives mostly took shelter at Chandranagore. The Anusilan group had earlier dissociated itself from the plot. But some of the Anusilan members, who had escaped war-time arrest, now shared shelters with their Jugantar comrades. In 1917, these shelters were simultaneously searched. But all the revolutionaries could escape. Except Atulkrishna, all others left Chandranagore. Satishchandra lived in interior villages, first in Rangpur, and then in Alipur Duar.

A general amnesty followed the end of the War. Surendranath Banerjea's move for the withdrawal of warrants of arrest against the fugitive succeeded. Satishchandra came out in 1922. For expansion of the revolutionary base, the Jugantar Party was then working from within the Congress fold. As active as ever, Satishchandra was arrested and made a State prisoner in 1924, when Gopinath Saha shot Ernest Dey dead, mistaking him for the Police Commissioner Tegart, Satish Chandra was deported to Burma.

Released in 1928, Satish Chandra made the Provincial Congress Office his headquarters. Gandhi was then provisionally committed to the Dominion Status goal. In Bengal, a conflict of ideals developed beween J.M. Sen Gupta, who followed Gandhi, and Subhas Chandra Bose, who stood for complete independence. Satishchandra was active in organising support for Subhash Chandra, and the Jugantar party defeated all other Congress groups following Sen Gupta.

During the 1930 Civil Disobedience Movement, the Congress Committees were declared illegal. While conducting the movement in Bengal from behind the scene, Satishchandra organised a secret postal system that enabled the All-India organisation to function effectively. In Bengal, during the early thirties, the Jugantar Party was leading both the Congress and the armed movements. Satishchandra, inspite of his capacity and inclination, was content with his role in the Congress and suffered short imprisonment for it.

Mass awakening, consequent upon the two parallel campaigns, inspired the Jugantar Party to abolish its separate headquarters in 1938 and organise the Congress on a mass basis. But the newly- formed Forward Bloc, with its glamorous leadership and following a different policy, dealt a shattering blow to the Congress organisation in Bengal. The erstwhile

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Jugantar leaders in the Congress felt that losing the Congress organisation was losing the base for non-violent revolution. They re-organised it, with the help of their old members. Satishchandra's characteristic energy again found a congenial mission. The re-shaped organisation, more disciplined, made a worthy contribution to the "Quit India" movement notably at Tamluk and Balurghat.

In 1946, Satishchandra was returned to the Bengal Legislative Assembly. The 1947, partition of India rendered his old brother's large family destitute and migrant to India. Politically frustrated and broken in health, Satish Chandra considered it his duty to share its misery. He was granted a small political pension. Bipin Behari was blind and nearing a hundred years of age, when Satishchandra expired in 1968.

The most notable feature of Satishchandra's character was his single-minded devotion and capacity for self effacement, besides endurance of physical and mental suffering. Neither did he have, nor did he need any pastime; even in prison life, he read but little. With uncommon services to the revolutionary and Congress organisations, he never claimed any recognition nor position. He possessed a silent and cool temperament, disturbed occasionally only by indiscipline among workers, whom he attracted in large numbers to the party wherever he was. Taciturn by nature, he seldom spoke of what he did. Consequently, his contributions were known only to a few.

Like many earlier revolutionaries, he began as a conservative, socially and politically. Like others again, he grew socially liberal; but politically his nationalism admitted democracy, but not yet socialism.

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Bhupendra Kumar Datta, *Biplaber Padchinaha.*

## Chakravarty, Shyam Sundar (1869 – 1932)

**Shyam Sundar, born at Bharenga in the district of Pabna in 1869, was actively associated with the Anushilan Samiti, the leading revolutionaries organisation of Bengal.**

Shyam Sunder Chakravarty was born of a middle- class orthodox Brahmin family of village Bharenga in the district of Pabna. His father Hara Sunder Tarkalankar was a well known Pandit in North Bengal. His mother was Govindamayee Devi. Shyam Sunder's brother Girija Sunder was a reputed journalist in later life and helped Brahmabandhab Uppadhyaya to edit the *Sandhya*, and Aurobindo the *Karmayogin*. Shyam Sundar married Prabasini Devi, daughter of Rameshwar Bhattacharjee of Bon Hooghly, who survived him to die in 1949.

Shyam Sundar had his early education in *Tol* and *Chatuspathi*. After passing matriculation from the Jenkins School at Coochbehar, he came to Calcutta for college education. He appeared in the B.A. examination, but was unsuccessful. Thereafter, he could not continue his studies as his family had been suffering from financial troubles since the untimely death of his father in 1873. Since his student days, Shyam Sundar was fond of Indian philosophy, Vaishnava literature and history. He loved English and European political theories. His friendship with Rev. J.A. Gresham was fruitful in developing a taste for European books. Primarily, he was influenced by his teacher Annada Charan Sen. His political association with the well- known leading nationalists of the time had also an impact in his later career.

After the untimely death of his father, he had to struggle hard to earn his living and was a private tutor during his student life. He served the Pabna School in 1889-90 and then joined the Anglo Vedic School at Calcutta as a teacher. Thereafter, he changed his profession and became a nationalist journalist, but

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virtually he remained a teacher throughout his life and used to coach students at their residence. He started the *Pratibesi*, a Bengali weekly. Later he started an English daily, the *People and Pratibesi*, which ultimately merged with the *Sandhya*. He was on the editorial board of the *Bandemataram* in 1906 and was also associated with the *Karmayogin* and the *Amrita Bazar Patrika* for sometime.

He plunged head long into the anti-partition agitation and was arrested in December 1908, to be deported to Burma "as one of the prominent Bengal extremist leaders". After his release in 1910, he started the 'Kalpataru Agency' a Swadeshi shop and joined *the Bengalee* in 1913. He was again arrested in 1914 and was interned at Kalimpong. On his release 1919, he came under the spell of Mahatma Gandhi and was indoctrinated in the creed of non-violence. He was regarded as "the first man in Bengal to join the non-cooperation movement".

On 3rd September 1920, he brought out *The Servant* to preach and gospel of non violence. It is to have created: "a new school of thought" and is regarded as a great landmark in the history of Indian journalism. Shyam Sundar was rearrested in 1922, but was released after a year. He presided over the Jessore session of the Bengal Political Conferece in 1923, addressed protest meetings and strove hard for Hindu-Muslim unity. After 1927, he retired from politics gradually, but went on preaching Gandhism through his newly established organ, *The New Servant*. He became a member of the *Sanatan Dharma Association* in 1928 and attended its conferences in Madras and Simla. Alongside his professional career, Shyam Sunder also published a few books like '*Through Solitude and Sorrow*','*My Mother's face*, etc. and contributed a large number of learned articles in various journals and papers.

Shyam Sundar was a man of conservative ideas. He was a supporter of caste system and was against the Sarda Law. But he was against the practice of untouchability, and stood for the emancipation of women. Here, we find a blending of orthodox views with liberal thinking. He was a great supporter of National Education and gave all encouragement to the National Council of Education. Shyam Sundar stood for complete independence and made it his motto to serve the cause of nationalism through press. In the early part of his career, he was actively associated with the Anushilan Samiti, the revolutionaries of the time. But in the later stage, he firmly believed in the path of Ahimsa, though he did not see eye-to-eye with Gandhiji's actions on several occasions. He was against all sorts of parochialism in politics.

Shyam Sundar led an ascetic life and earned the respect of many for his qualities as a nationalist journalist, an orator and a parodist. In the words of Bipin Chandra Pal, he was "splendid through and through --poverty and privation meant little to him. He was a dedicated soul at the altar of the Motherland".

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## Chakravarty, Sibram (1903 – 1980)

**Sibram Chakravarty, born at Chachol in North Bengal in December 1903, was one of the most popular and eminent Bengali writers.**

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Sibram Chakravarty, born on 13th December, 1903, was a poet, playwright and essayist, though known now mainly as a humorist. His father, Sibaprasad Chakravarty, though a native of Chachol, North Bengal, refused to be tied to the environs fo his native village and preferred to move from place to place. The boyhood of Sibram was thus spent in several places. His mother, Sibarani, was noted for her poius habits.

Sibram was born at Darjipara in North Calcutta. He inherited from father intinerant habits. Even before he completed his schooling, he left his home and after wandering in several places, he came over to Calcutta. He came in contact with the well-known revolutionary leader, Bipin Behari Ganguly. But he was more drawn to the movement of non-cooperation started by Gandhiji. Young Sibram plunged himself into the movement and served a brief term of imprisonment About this time, he was introduced to Deshbandhu Chittaranjan Das who helped him liberally in the early days of his struggle for a living. Sibram served apprenticeship in journalism for a brief spell till he decided to devote his time and talents in literary pursuits.

At the commencement of his literary career, Sibram came in close contact with the 'Kallol' literary group, in general, and Premendra Mitra and Achintya Kumar Sengupta, in particular. Sibram, however, evinced his desire to adopt literary pursuits in his own way without being influenced by any particular school. His works, from the beginning, reveal the impression of a singularly individualistic style.

A prolific writer, Sibram wrote more than two hundred books, establishing his claim to be regarded as one of the most popular writers in Bengali. Sibram's first poem 'Kokil Dake' was published in the *Bharati*. He was then barely seventeen years old. His next publication, following in quick succession was *Mantur Master* illustrated with drawings and sketches by Saila Chakravarty. Two books of poems- *Manush* and *Chumban* had made their appearance in print in 1929. Sibram also wrote regular features, specially meant for juvenile readers, in the columns of *Mouchak*.

He wrote, besides, a number of short-stories. A collection of his short- stories was published under the title of *Premer Bichitra Gati*. Sibram was, however, more drawn to comic writings for the entertainment of juvenile readers. Among these *Anek Hashi, Digvijayi Harshavardhan, Bari Theke Paliye, Bari Theke Paliyer Par, Harsha-vardhaner Nanan Kanda, Pran Niye Tanatani, Adwitiya Sibra,* and *Adventure* deserve special mention. Sibram excelled in his writings for the children.

He was also a skilful writer on topics of serious import. His book entitled, *Moscow Bonam Pondicherry* is the work of amature and versatile mind. *Iswar Prithivi Bhalobasha*, an autobiographical work written in the closing stage of his life won wide applause from readers as well as literary critics.

His contribution did not go unrewarded. In 1960, he received the Mouchak Award. He was also the recipient of Prafula Kumar Memorial Award and Ananda Award. The Vidyasagar Award presented by the Government of West Bengal came as a fitting, but posthumous reward (1981).

Sibram remained a bachelor through life and spent most of his life in a rented room of a Mess-cum Boarding House in Central Calcutta. He shunned publicity as much as affluent living. His manners were plain, giving the impress of a mind possessed of childlike simplicity. He passed away, aged seventy-seven on 28th August, 1980.

He had been a serious writer with his attention divided among poetry, drama and criticism in almost equal measure. His *Manush* (The Man) and *Chumban* (Kiss), both published in 1929, were two books in which he had shown promise as a poet of finer sensibilities extolling humanity is the former and glorifying the beauty of woman in the latter.

In his one act plays of the period, he had definitely established himself as a dramatist of power, his *Chakar Niche* (Under the Wheels) showing genuine concern for the misery of the down trodden and the destitute a la Gorky's *Lower Depths*. He also wrote in that period some very bold essays, highly irreverential in tone in which he sought to demolish

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the facade of one or two reputed cultural religious institutions of the country.

But a perceptible change overtook him in later years. He threw aside his hitherto accustomed serious tone and put upon himself the mantle of a seeming court-jester, making it his avowed aim to entertain the children above everything else. Countless juvenile stories, replete with fun, frolic and mirth, began to roll from his pen as effortlessly as water from a fountain. The gay abandon with which he heaped ridicule upon himself, the highly inventive nature of his plots and his inexhaustible play of words in the shape of spontaneous pun and alliteration at once made him a rage with all classes of children. Judging by his mode of writing some critics compare him with Mark Twain, some others with Jermoe K. Jerome. Perhaps both comparisons are rignt in a sense.

Sibram Chakravarty is a very popular name in the sphere of Bengali literature. Primarily known as a successful juvenile writer, his superb wit and humour is enjoyed by all readers irrespective of age.

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## Chakrabarti, Sureshchandra (1891 – ?)

**Sureshchandra Chakrabarti, born in 1891, was a Bengali poet, story writer and essayist of distinction.**

Sureshchandra Chakrabarti was a poet, story writer and essayist of distinction. Sureshchandra came under the influence of Pramatha Chaudhuri, the renowned editor of *Sabuj Patra* (The Green Leaf) at an early age and became a regular contributor to this, literary magazine known for its progressive views, liberalism in tastes and zeal in reform of the Bengali prose style, along with a number of other powerful young writers, among whom were Atulchandra Gupta, Kiranshankar Roy, Sureshchandra Ghatak, Sunitikumar Chatterjee and Dhurjatiprasad Mukherjee.

He made his debut with poetry and created a sensation by one or two of his poems which broke fetters of conventional morality then current among the middle ranks of the society. In story writing the symbolical form suited his pen very much and in this genre of composition he wrote quite a number of books of which mention may be made of : *Natun Rupkatha O Ekti Rupak Galpa* (New Fairy tale and a Symbolic Story, 1920). *Sagarika* (The Maiden of the Sea, 1924), *Aindrajalik* (The Magical, 1925), *Sakshi* (The Wintness, 1926), *Indradhanu* (Rainbow, 1928), etc.

But he was probably at his best in the domain of the essay. Endowed with a sharp intellect and a progressive mode of thinking, his essays were remarkable for their clarity of style, a trait which he had successfully imbibed from his acknowledged literary mentor. His essay collections included *Nabayuger Katha* (Talk of the New Epoch, 1919), *Subuj Katha* (Fresh Talk, 1921) and *Urochithi* (The Unidentifiable Letter, 1922). He sometimes wrote under the pseudonym *'Kamalakanta'*.

In later life, Sureshchandra forsook literature in favour of a spiritual quest. He repaired to Pondicherry and became a permanent inmate of the Aurobindo Ashram.

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## Chakravarty, Tarachand (1806 – 1857)

**Tarachand Chakravarty, born in 1806, was an acknowledged leader of the progressive body known as young Bengal.**

Tarachand Chakravarty was born in 1806 in a Barendra Brahmin family of modest circumstances. The burden of supportings family fell on him, when at the age of ten he lost his father. From 1817 to 1822, he studied in the Hindu College, and later was indirectly influenced by Derozio. His mastery of English and his grip on many branches of western learning were remarkable. A good linguist, he knew Hindustani, Persian and Sanskrit. Later on he studied law. He acquired the scientific spirit of historical research. Among his contemporaries in the Hindu College were Ramgopal Ghosh, Dakshinaranjan Mukherjee, Peary Chand Mitra, Ramtanu Lahiri, Govinda Chandra Basak, K.M. Banerjee, Radhanath Sikdar and Rasika Krishna Mullick. Many of these men remained his life-long friends.

The chief influence on his life, however, was that of Rammohan Roy whose religious, social and political ideas became his guiding principles. He was also an admirer of the writings of Bentham, Tom Paine, Hume and Bacon. He has been described as a philosophical radical. He enthusiastically supported Rammohan Roy's programme of religious reform, and became the first secretary of the Brahmo Samaj.

In 1822, he joined the Calcutta Journal as its English translator, and after a year worked with H.H. Wilson, translating the 'Puranas' into English. After a brief interlude in the office of the Mckintosh Company, he joined David Hare's School as a teacher. Next, he became an assistant to Clayland, an English Barrister Remaining with Clayland for 4 years, he went to the Hooghly district as Munisiff, but came back to Calcutta following a friction with the Authorities. Then he served as an assistant to Paulin, the Solicitor of the East India Company, and next he became an assistant to L. Clerk.

In 1837, he accepted a job in the Sardar Diwani Adalat. Two years later he set up as a businessman. While engaged in mercantile activities, he accepted the post of the Dewan of the Maharaja of Burdwan. He remained in Burdwan till 1856. In a life marked by vicissitudes, Tarachand never left political and cultural pursuits.

On the foundation of the Society for the Acquisition of General Knowledge in 1838, Tarachand became its president, retaining this position till 1843. He was a member of the British India Society, an early political organisation, established in 1943 by the endeavours of Dwaraka Nath Tagore and George Thompson. He served on the executive committee of the Hitarthi Vidyalaya, which was started in 1846 by Rabindra Nath Tagore to check the tendency toward conversion to Christianity.

Tarachand was an acknowledged leader of the progressive body known as Young Bengal, and his own group came to be called the 'Chakkrabarty faction' By virtue of his intimate relations with Rammohan Roy, Tarachand formed the bridge between the first generation of the public- minded men of Bengal and the first batch of the Hindu College students.

As a journalist, Tarachdnd made important contributions to the growth of public opinion. He was a major contributor to the *Bengal Spectator* of Ramgopal Ghosh. Tarachand himself started a paper

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called *the Quill.* As a public speaker, however, he was not so impressive. Tarachand was a liberal in social questions. He believed that Indians could gain political rights by constitutional methods. He suggested that the grievances which were not redressed by the East India Company should be laid before the Crown. Probably, like Rammohan Roy, he believed that India would prosper materially and spiritually under the able guidance of the best of the British rulars. He did not think of severing all connections with the British Empire. He maintained that it was the essential function of the Government to provide education to the subjects enabling them to lead a better life.

In his opinion, the general enlightenment of the people was the best guarantee of good Government and of promotion of peace, commerce and resources. He pleaded for open competition for recruitment to the Civil Service, thereby making the Service less clannish and more efficient. As a believer in the doctrine of popular sovereignty, he held that power had been delegated to the Government for the protection of rights, prevention of wrongs and consequent promotion of happiness of the people. So, the Government was bound to accept popular education as its responsibility. He favoured the spread of Western education, but thought that secular education was not enough. He emphasised the importance of moral education.

Tarachand was an early advocate of vocational training for the educated youth of his country. He belonged to that group of Rammohan's followers who supported the rights of the ryots as distinguished from those who championed the cause of the landholders.

He fearlessly exposed the ill-treatment often meted out to Indian sub-ordinates by the superior conenanted officers of the judicial service. On one occasion, in 1843, he sharply polled up Capt. D.L. Richardson when the later took exception to some remarks made by Dakshinaranjan Mukherjee on the judicial and police system of the Company at a meeting of the Society for the Acquisition of General Knowledge.

In his personal life, Tarachand was simple and modest. George Thompson praised him for his quiet zeal, retiring modesty, benevolent feelings and incorruptible integrity. Tarachand compiled an English Bengali dictionary which was published by the School Book Society. In 1832, he published an edition of the 'Manusamhita' in the original Sanskrit, with Bengali and English translations.

Tarachand was prominent among the followers of Rammohan who worked unselfishly for the political, social, moral and intellectual advancement of the country. He represented a fusion of the cultures and ideas of the East and the West. His efforts to make his countrymen politically-minded were very significant, for they had far- reaching consequences on our national movement.

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## Chakravarty, Tarapada (1909 – 1975)

**Tarapada, born Kotalipara in the district of Faridpur in April 1909, was an eminent Bengali musician. He was a very good composer as well as a poet.**

Tarapada Chakravarty was born on 1st April, 1909 in the village of Kotalipara in the district of Faridpur now in Bangladesh. His parentage was in a

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way illustrious and the boy Tarapada had the privilege of being initiated in an academic as well as artistic atmosphere.

Along with his academic background, he came in contact with a few distinguished musicians at a very early age. His uncle, Ram Chandra Chakrabarty who had a vocal training in classical music from one Zahur Khan of Delhi, was primarily responsible for Tarapada Chakrabarty's interest in raga music.

He came to Calcutta at the incentive of being taken into the staff of the AIR as a table accompanist, but he was actually in search of a Guru from whom he could learn alap and dhrupad, kheyal and thungri. Manmatha Ganguly, a distinguished solicitor of Calcutta and a great patron of classical music helped the boy in this regard and asked Satkari Malakar to take up the boy as his disciple of the renowned musician, Sangeetacharya Girjia Sankar Charabarty.

His training thus completed under two great masters, Tarapada Chakravarty started giving recitals at distinguished music circles and conferences and soon reached a position in eastern India which is still unsurpassed by any local musician.

Tarapada Chakravarty's style of singing was particularly his own. From Gwalior, from Agra, from Kirana he could pick up the best in their traditions and could blend his own style in a way as to effectuate a distinguished style by itself.

Tarapada Chakrabarty was a scholar of no mean calibre and read a vast amount of musicology *chhanda* and *alankar* as well as Indian tala system. Moreover, he was a very good composer as well as a poet. All these combined together placed him in a very unique position where from he could visualize music from a purely aesthetic standpoint. There are a number of ragapradhan Bengali songs which he composed and sang in conferences. The ragas which he mostly sang in concerts were simple in their delineation, but sublime in approach. Suddha kalyan, Malkosh, Darbari Kanara, Puriya were such ragas he liked to demonstrate.

In recognition of his outstanding attainments, Tarapada Chakravarty was given award by the State Academy and Fellowship by the Sangeet Natak Academy of New Delhi. Middle in life, he refused to sing over the AIR for grounds that seemed to him dishonourable for an artist of his eminence. He also refused the Padmashree award.

Tarapada Chakravarty left behind him a good number of vocalists in Bengal as his students. Unfortunately, Tarapada Chakravarty has no commercial records to his credit, though he sang a number of of ragas in a number of conferences which are the very best judged by any Indian standard. He had of course, two records of ragapradhan Bengali songs. He also composed a number of ragas of which Chhaya-Hindol has been recently popular. He died at his residence in Calcutta on 1st September 1975.

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## Chakravarty, Troilokya (1889 – 1970)

**Troilokya Chakravary, born at Kapasatia in Mymensingh district in 1889, was one of the Bengal's oldest revolutionaries. His patriotism, integrity and personal sacrifice have earned for him considerable popular esteem.**

Triolokya Chakravarty was born in May 1889 in the village of Kapasatia in Mymensingh district in

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East Bengal. He hailed from a middle-class Brahmin family. His father Durga Charan Chakravarty held nationalist views and encouraged his family to use country-made clothes; his brother Kamini Mohan Chakravarty was a supporter of the revolutionary movement which had a strong base in Mymensingh. Troilokya went to school, but was arrested on the eve of the Entrance Examination. Thus ended his student career.

Troilokya's nationalist feelings were aroused by the Swadeshi Movement which swept over Mymensingh and assumed a popular character. In 1906, he joined the Anusilan Samiti. He was particularly impressed by Pulin Behari Das, Makhan Lal Sen and Rabindra Mohan Sen, and later by C.R.Das and Subhas Bose. In his youth, he read the works of Bankim Chandra and Ramesh Dutt, and books of Mazzini and Garibaldi. He was a life-long bachelor.

As a member of the Anushilan Samiti, Troilokya started work in his home-district, forming clubs and gymnastic associations, and recruiting cadres. He came in touch with Pulin Behari Das, an old leader of the Anushilan group. In 1908, he was arrested on a charge of stealing a boat. Coming out of jail, he went to Dacca in 1909. He was one of the accused in the Dacca Conspiracy Case, but evaded arrest. As an absconder, he went to Udaipur Hill in Agratala (Tripura state), and established a branch of his group there.

In 1912, he was arrested in Dacca in connection with a murder case. As the charge failed, he was released after a few months. In 1913-14, he went on a tour in Malda, Rajshahi, Comilla and other districts to organise branches of his party. He was arrested in Calcutta in 1914 in connection with the Barisal Conspiracy Case, sentenced to ten years imprisonment and sent to the Andamans.

With the advent of Gabdhiji, the national movement entered a new phase The revolutionaries, however, continued their activities. After his release in 1924, Troilokya took charge of South Calcutta National School on the advice of C.R.Das. He was arrested in November 1927 and deported to Mandalay.

In 1928, he came back to India, but was detained in Hatia island in Noakhali district. After his release in 1928, he went to North India and joined the Hindustan Republican Association. He was sent to Burma to contact Indian revolutionaries there. He also worked in the Indian National Congress and attended the Lahore Congress in 1929.

In 1930, he was arrested in Rajshahi and sent to South Indian jails After his release in 1938, he met Subhash Bose and attended the Ramgarh Congress. When the Second World War broke out, he worked among the Indian army to organise an armed rebellion, but achieved little success. He was arrested in Chittagong and put in jail. He took part in the Quit India Movement and went to jail again. Coming out of jail in 1946, he started constructive work in Noakhali. After independence he chose to remain in East Pakistan and continued his political activity.

In 1954, he ws elected to the East Pakistan Provincial Assembly as a candidate of the United Progressive Party. In 1958, his election was set-aside and a ban was put on his political activities and even on social-welfare work. He lived a solitary life in his village home in Mymensingh till 1970, when he came to Calcutta for medical treatment. He breathed his last in Delhi in 1970.

Troilokya Chakravarty, popularly known as 'Majaraja', was one of Bengal's oldest revolutionaries. He had not known rest in his life. his patriotism, integrity and personal sacrifice have earned for him considerable popular esteem.

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## Chaliha, Bimala Prasad (1912 -- 1971)

**Bimal Prasad Chaliha, born at Sibsagar in March 1912, was an indefatigable champion of the Gandhian constructive programme, leader of the Congress and Chief Minister of Assam for about thirteen years.**

Bimal Prasad Chaliha was one of the key figures in the national scene of life and politics about the middle of the twentieth century.

The Chalihas were not autochthonous to the soil of Assam. Their earliest known forbear, one Sheo Rai (Sheondan Raj) was a Land Officer under a petty Hindu, possibly a Rajput. Raja in what is now the Etawah district of Uttar Pradesh. Later persecutions at the hands of the Lodi and Sayyid Sultans drove the ancestors of the family, who eventually found a haven of refuge in the dominion of King Naranarayan of Coochbehar (Koch Bihar), a sprawling kingdom in the sixteenth century comprising general districts of North, and besides Goalpara, Kamrup and Darang from Assam. They were absorbed there as Kotwals, i.e. officers charged with maintenance of law and order and the public utility services.

In Bimla Prasad Chaliha, who steps off in the eleventh degree from Shriram Rai, the residuum of the collective experiences and wisdom of the Chaliha marked its apogee. The youngest of the five sons and five daughters of Rai Bahadur Kali Prasad Chaliha (1856-1914) lawyer, tea planter and philanthropist, by his wife Nukunjalata, Bimla Prasad was born on 26 March, 1912 at Sibsagar. Three daughters and the eldest son having predeceased him, Kali Prasad felt a little desolate and forlorn in the last years of his life inspite of his wealth and opulence. Bimla Prasad was only two years of age when his father died. Kali Prasad's second surviving son, Tara Prasad Chaliha (1890-1948), who was the third Assamese to be called to the bar from the Inner Temple, London had to settle all domestic chores.

Bimla Prasad had his early lessons in the three R's at home through a private tutor. A maestro from Manipur, Tombi sing, was hired to teach him dance and music. He learned also the tabla and had a commendable hand on it. In the early stages of his life he was known to have acquitted himself creditably in several dramatic performances at Sibsagar, both as actor and singer. This taste for music and the fine arts he retained all through his life.

In 1928, Bimal Prasad passed the Matriculation Examination from the Sibsagar Government High School, and was admitted into the City College, Calcutta,as a student of the L.Sc. Class. Although, he had there for prepared himself for participation in the Civil disobedience Movement under Gandhiji's leadership. He was elected "pro-tem" President to the Assam Provincial Congress Committee when the duly elected President, Shri Bishnuram Medhi, was whisked away to gaol.

In 1932, Bimla Prasad was sentenced to six months imprisonment for defiance of prohibitory orders under section 144, IPC at Sibsagar. After his release from gaol, he enlisted himself in carrying forward the message of the charkha, from one village to another. He designed a new type of spinning wheel and exhibited it before Gandhiji when the latter visited Sibsagar in 1934. Mahatma Gandhi admired his ingenuity and intensive genius and commissioned him to undergo a special training in cottage industries in the ashrama at Madubani, Bihar, then run by Mathura Das Purshottamadas. He also conferred on Bimal Prasad, membership of both All India Spinners' Association and All-India Village Industries Association.

Bimal Prasad's fame as a constructive worker spread far and wide. In 1937, he was elected Secretary, Assam Branch of All Spinner's Association, an office he held till 1942. During this period, he established a number of ashrams on Gandhian pattern for constructive work in khadi and village uplift. After a short spell of power in ministerial post and as MLA, he was appointed Regional Organiser for constructive work, Eastern Zone, by U.N. Dhebar, President, AICC, for a period of five years.

Nevertheless, it is not as a constructive worker, but as a politician and statesman that he is chiefly

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remembered. In 1942, he was arrested and kept confined in gaol for two years as a security prisoner. In 1946, in the second general election, he was elected to the Legislative Assembly from the Sibsagar West (Non-Muhammadan General) constituency. In 1947, he was inducted into the Council of Ministers as Parliamentary Secretary, Cooperation, Gram Panchayat, Village uplift and Cottage Industries, by the then Premier of Assam, Gopinath Bardoloi.

He formulated a scheme for reconstruction of the village. In the first place, the villages were to be organised into panchayats, secondly they were to have at least two co-operative trading societies, thirdly, there, were to be workshops for utilization of the surplus labour-power of the countryside; forthly a rural bank that would offer financial subsidies to those who were willing to pursue small trades and callings, and finally, there shall be a co-operative bank at the apex which would float loans to the rural co-operatives.

The first of these institutions, the Assam Cooperation Apex Bank, was established in 1948 and Bimal Prasad Chaliha was its first Chairman. To give purpose and direction to the cottage industries, he also formed the Assam Co-operative Cottage industries Association in 1948, of which he was the first Chairman.

In 1950, on the death of Gopinath Bardoloi, Shri Bishnuram Medhi became the Chief Minister of the Assam, and in the reshuffling of the Council of Ministers, Chaliha was left out. Chaliha once again plugged appointed General Secretary, Assam Pradesh Congress Committee (1950). In 1952, he was elected President, APCC, and in the following year he was elected to the Lok Sabha from the Sibsagar constituency in a by-election.

In 1954, he resigned presidentship of the APCC in favour of shri Mahendra Mohan Chaudhari. This office alternated between them for about a decade, e.g., Chaliha, 1952-54, Chaudhuri, 1954-56, Chaliha, 1956-58, and Chaudhuri, 1958-59. During his second term as President of the APCC, the sixty-third session of the Indian National Congress was held at Gauhati, and it was Chaliha who was elected Chairman, Reception committee of the said session.

In the general election of 1957, Chaliha stood for election to the Legislative Assembly of the State from the Amguri constituency in Sibsagar, but had to concede defeat to his rival, Shri Khagendra Nath Barbarua of the R.C.P.I. This did not, however, tarnish his image in the public eye. In the re-constituted Assembly, it was Shri B.R. Medhi who was again elected Leader of the Congress Legislature Party and consequently Chief Minister. However, his election was by a slender majority and the Party was virtually split into two. Under the circumstances, Bimal Prasad Chaliha, who was the President of the Pradesh Congress Committee at the time, was found to be the only ''consensus'' candidate commonly acceptable to all the MLAs. He was, therefore, unaimously elected Leader of the Party and Chief Minister, even though he was not an MLA at that time.

Chaliha formed Government on 27th December, 1957, and began his long innings of power for a record number of years and ten months ending 31st October, 1970. In 1958, he offered himself as a candidate to the Assembly from Badarpur, a predominantly Muslim Constituency in the Bengali-speaking district of Cochar and scored a resounding victory.

During thirteen years of three successive administration by him, viz, in 1957-61, 1962-66 and 1967-70 it was Chaliha who held the centre of the stage totally unchallenged by anybody alike in the party or in the organisation, so much so that Shri S.C. Khakti, a senior journalist, who is no uncritical admirer of Chaliha, describes ''the Assam'' between 1957 and 1971 as ''Chaliha's Assam''. During this period, in public life and political, it was only he whose influence was decisive.

The problems created by the separatist demands of the hill-tribes and the Nagas led to the emergence of the new state of Meghalaya comprising Khasi and Jaintia Hills Districts (1970) on the one hand, and the emergence of Nagaland

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as a new State in the Indian Union, on the other (1963).

Even then, the rebel Nagas remained for long unreconciled. A series of talks were held between them and the Government of India. Eventually in September, 1964, a truce was concluded and the Government ordered a cease-fire. In the same year, the Nagaland Peace Mission was formed with three members,namely, Jaiprakash Narain, Bimal Prasad Chaliha and Reveend Michael Scott, the London host of shri Z.A. Phizo, the rebel Naga leader.

The major burden of the Mission's work fell on the shoulders of Chaliha. He had to wander up and down the rugged hills, in inhospitable regions and difficult terrain, at great risk to his life, spending days and nights in ceaseless parleys with the insurgents. The Mission continued its work upto 1966. Ultimately the storm blew over.

In the general election of 1962, Chaliha secured his election to the Assembly from the Sonari constituency in the Sibsagar district. His second administration was as eventful as was the preceding one. In 1962, hostilities broke out between China and India over the issue of the Sino-India border and the Chinese overran a large part of the Indian territory in the NEFA (now Arunachal). Although, they had not planted their feet on the soil of Assam proper, the fact remained that they had demonstrated the utter vulnerability of the geo-political region, that is Assam. The danger however, passed off when China declared a unilateral cease fire-effective from the midnight of 21-22 November, 1962, thus sparing him the necessity of putting into effect his so called "grand design," i.e., the plan of containing the aggression on the north bank region of the Brahmaputra.

In 1964, the Hajongs, a Hinduised Bodo tribe living on the southern slopes of the Garo Hills district of Assam projected into the Mymensingh district of East Pakistan, were crowded out of their homeland by the communal fanatics of that country. Chaliha took measures for their speedy rehabilitation.

In January, 1965, the Mizos living in the Mizo Hills district of Assam, which borders on the tri-junction of India, Burma and Pakistan, demanded creation of a separate Mizo state, to be called Mizoram, on the analogy of that of the Nagas. It took a long time for Chaliha to make up his mind on the issue. However, on 21st December, 1971 that is to say, two months after his retirement as Chief Minister, the Parliament passed the Constitution (Twenty seventh Amdendament) Bill converting the Mizo Hills district into a Union territory on it the status of statehood.

In September, 1965, the Indo Pak War broke out with a large scale Pakistani thrust in the Chhamb sector in Punjab. Prime Minister Lalbahadur Shastri asked his two provincial satraps, Bidhan Chandra Roy and Bimal Prasad Chaliha, to gear up civil defence of their respective states in the east. The War gave Chaliha many a sleepless night. Fortunately for him, the Pakistanis dared not cross over the boundaries of Assam.

The most vexed problem with Chaliha had ever to tackle was that of the illegal infiltrators from East Pakistan a problem, which because of his intricacies can be well described as the Eastern Question. It mainly arises out of the influx of Muslim refugees from East Pakistan. The political wrangle indulged in by the leaders made the solution of the problem increasingly difficult.

The nerve-racking tribulations of 1969-70, coupled with the severe drain on his physical reserves in connection with his work as a member of the Naga Peace Mission (1964-66), had made so heavy an inroad into his faculties that he became virtually incapable of any work, far less, that of the Chief Minister, so, he offered to resign (1970).

Paradoxically enough, the worst of his times was also the best for him. At no time in the past had he scaled such heights of popularity as in this period. The people and the Party stood behind him in perfect phalanx. The people discountenanced all talks of resignation by the Chief Minister; the only concession they allowed him was that he should delegate his powers and functions to his deputy, shri M.M. Chaudhary, as long as he considered necessary for his convalescence.

Nevertheless, the goodwill of the people, however, overflowing it might be, was no subtitute for his

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failing health. On 31st October, 1970, he resigned in favour of Shri Mahendra Mohan Choudhary who had already been officiating for him. On 25th February, 1971, Chaliha passed away at Shillong, now no longer tne capital of Assam.

Chaliha is survived by his wife, Mrs. Amaya Chaliha, with whom he was united in 1941, and a number of sons and daughters.

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## Chaliha, Kuladhar (1886 – 1963)

**Kuladhar Chaliha, born at Sibsagar in 1886, was an ardent patriot, a pioneer of the national movement and a capable Parliamentarian.**

Kuladhar Chaliha was born at Sibsagar, Assam, in 1886. He was the son of Rai Bahadur Phanidhar Chaliha, an eminent political figure in his own right, and brother of Padmadhar Chaliha, ex-Principal of Sibsagar College, Assam. An offspring of Phanidhar Chaliha's first wife, Sabitri Chaliha, daughter of the late Bangshidhar Barua of Dibrugarh, Kuladhar Chaliha had his early education in the Sibsagar Government High School, after which he proceeded to Calcutta and took his B.A. and Law degree from the University of Calcutta in 1908.

Kuldhar Chaliha joined the non-cooperation movement in 1921 and was sent to prison for a year. He became the first President of the Assam Pradesh Congress Committee, and in 1923 was elected to the Assam Legislative Council. Being re-elected three years later, he resigned from it in 1929 at the directive of the All-India Congress Committee.

In 1925, when the Opium Prohibition Committee was formed to investigate and put a stop to the opium-habit in Assam, Kuladhar Chaliha became its Chairman, and on the occasion of his visit to Europe ten years later, he submitted a memorandum to the League of Nations against urging action against opium-smoking in India. In 1936, he was elected unopposed to the Central Assembly and remained a member for ten years. He was also elected to the Constituent Assembly in 1946.

A staunch Gandhite, Kuladhar Chaliha gave up his legal profession to join the non-cooperation movement, took up cudgels against the evils of the caste system and worked unremittingly for the abolition of untouchability. He held very progressive views on the question of widow re-marriage and throughout his life, he was a zealous advocate of the equality of women in society. He took an active interest in the problem of education for children, solicing the Government for money towards the establishment of primary schools to meet the needs of the growing number of school children.

A fervent nationalist, he led an impassioned crusade against the Simon Commission for its blatantly discriminatory policy towards Indians and strove whole-heartedly to bring about more representation of his fellow-country-men in the affairs of the nation.

An ardent patriot, a pioneer of the national movement and a capable parliamentarian, Kuladhar Chaliha was a leading figure in the Assam Congress and occupied a place next only to Tarun Ram Phukan and Nabin Chandra Bardoloi. He was indeed a worthy member of Assam Congress Triumvirate and he

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worked strenuously to bring home the Mahatma's message to the masses of his State.

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## Chaliha, Padmadhar (1895 -- 1969)

**Padmadhar Chaliha, born at Sibsagar in Upper Assam in 1895, was a great patron of music and fine arts. He was connected with large number of literary and cultural organisations of the province.**

Padmadhar Chaliha was born in 1895 in a Kayastha family of Sibsagar in Upper Assam. He was the son of Raibahadur Phanidhar Chaliha through his second marriage. His father was originally a government servant and was later, drawn into the freedom struggle and became a Member of the Assam Legislative Council (1915-1919). His mother, Gundalata Chalihani, was the grand-daughter of the nineteenth century Assamese patriot and martyr Maniram Dewan. His elder brother Kuladhar Chaliha was also a freedom-fighter and social-worker.

Padmadhar Chaliha had his early education at the Government High School, Sibsagar. He was intelligent and had remarkable grasping power. He also evinced great interest in literary and cultual activities of the town and took active part in them. While still in school, he revealed his literary talents by writing a large number of articles and poems which were published in the contemporary journals like Usha (the Dawn) and Banhi (the Flute). Debating and acting were his two other hobbies.

In 1908, at the tender age of thirteen, he passed his Entrance Examination standing first among the Assamese students of the Assam valley, and securing highest marks in English. He was awarded a monthly scholarship of twenty rupees by the Government of Assam to prosecute higher studies. He joined Cotton College, Gauhati, and in 1910 passed Intermediate (Arts) Examination, standing first in Assam and thirteenth in the Calcutta University. He also secured the highest marks in English among all successful candidates. He then proceeded to Calcutta and two years later passed B.A. from Presidency College with honours in English. On his return to Assam, Chaliha was immediately offered a teaching assignment in the Phuleswari Institution of Sibsagar. He served for about two years and then went back to Calcutta for further Studies.

In 1916, he passed M.A. in English literature and four years later took his B.L. degree. His contact with some of the contemporary Bengali writers and scholars had a profound impact on his young mind and it sharpened his literary talents. In fact, his first collection of poems, Phulani (the garden), was published when he was still a student of the postgraduate classes in Calcutta.

From his childhood, like many Indians of those days, Chaliha aspired for a career in the Indian Civil Service. But partly due to financial difficulties and partly due to the outbreak of the First World War, he could not fulfil his ambition of visiting England and prepared himself for a career in the Civil Service, and he became a lawyer instead. His legal career, though short was undoubtedly very promising. The launching of the non-cooperation movement, however, brought about a distinct change in his life.

In response to Gandhiji's call of the boycott of the court, he gave up practice and joined the movement for which he was imprisoned for a short time. His nationalist songs became even more popular and was sung by the young and old like in all public meetings and gatherings. His second anthology of patriotic songs, Swaraj

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Sangeet (Songs of Liberty) was the product of this time.

After his release from the jail, Chaliha, who had already made a mark as a free-lance writer, became a full-time journalist. For a few years he edited (jointly with another, Singha Dutta Adhikari) a fortnightly newspaper *Argha*. During the Civil Disobedience Movement, he assured charge of two other papers, *Assamiya* (the Assamese) and *Banhi* (the Flute). Through the columns of these two papers he continued to profess nationalism and thereby incurred displeasure of the authorities.

In 1944, he was offered the post of Extra Assistant Commissioner by the Government of Assam. He was not happy in his new position and soon left it. With the establishment of the Sibsagar College in 1947, he became its Principal. He also continued his journalistic activities simultaneously, and at the time of his death on 12th June, 1969, he was the editor of the *Assam Jyoti* (Light of Assam).

Padmadhar Chaliha was indeed a versatile genius. He was an erudite scholar, a profile writer, singer, actor, educationist and above all, a very dedicated social-worker. His contribution to Assamese literature, drama and music was immense. In his young days, he was influenced by the works of Bharatendu Harishchandra Dwijendralal Ray and Maithilicharan Gupta. He also imbided freely from the writings of William Shakespeare and Walter Scott. Atleast two of his anthologies of poems, *Phulani* and *Swaraj Sangeet*, bear full testimony of this unfluence while another one, *Rangpure Katha Koi* (Rangpur speaks), which in his own words is a 'dramatic monologue', was essentially the expression of his intense love for Assam.

As a dramatist too, Chaliha had left behind him a deep impression in the minds of the present generation of the Assamese writers. Of his three dramas, *Kene Moja* and Nimantran (Invitation) were satires, while the third, *Amar-Leela* (named after two principal characters of the play, Amar Singha and Leela) was actually an Assamese version of Shakespeare's Romeo Juliet. Besides these, Chaliha wrote a few other books of which *Mahabir Lachit Borphukan* (a life sketch of the seventienth century Assamese general Lachit Borphukhan who defeated the Mughal army led by Raja Ram Singh in 1667). *Assamiys Sahityaloi Rangpur Barangani* (Contribution of Rangpur, viz. one time capital of Assam, to Assamese literature) and his own autobiography *Jiban Binor Sur* (Melody of Life) are most important. The *Sahityarthi* of Assam, a book on the famous Assamese litterateur Lakshminath Bez Barua, is his only work in English language.

The Assam Sahitya Sabha, the principal literary society of Assam, had honoured him by electing him its President for the 1958 Tinsukia session. Earlier, he presided over the musical section of the 1934 session of the Assam Sahitya Sabha. A great patron of music and fine arts, Chaliha was connected with a large number of literary and cultural organisations of the province. He was an actor of great eminence. The role of Amar Singha that he had once played in his own play *Amar-Leela* is still remembered by many with mostalgic memory.

In his personal life, he was amiable and hospitable and knew no difference between rich and poor, young and old. He was fair-looking, not very tall, but exceedingly handsome. He was kind hearted and was a constant source of inspiration to the thousands of his pupils. To the younger generation, he was both a friend and a guide. He was a harbinger of the student movement in Assam and was one of the founders of the *Asom Chhatra Sammilan* (Assam Students' Conference). In the field of education he was a pioneer. His lasting contribution to the cause of higher education was the establishment of the Sibsagar College, of which he was the founder-Principal.

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## Chaman, Chamanalal (1937 – )

**Chamanlal Chaman, born in 1937, is a reputed Kashmiri poet and journalist. He composed a good number of poems in progressive strain.**

Chamanlal Chaman is a reputed Kashmiri poet. He was born in 1937 in a middle-class Kashmiri pandit family. After passing his B.A from Jammu and Kashmir University in 1957, Chaman worked for some time in the Administrative section of Jammu and Kashmir University. Chaman is the editor of Bi-monthly *Kashmiri Sheeraza*, which is published by the State Cultural Academy of arts and languages.

Chaman made his appearance as a poet some where between 1954-55. Some of his compositions appeaed in monthly Kong posh and Tameer when he was still in his teens. Chaman published his first verse collection *Shabnami Shar* in 1963. His very first anthology brought him State cultural Academy award in 1964. Some of his poems have been translated into Hindi and Punjabi and have appeared in various anthologies.

Besides Kashmiri Sheerza, Chaman edits "Son Adale" the annual anthology of the state Cultural Academy of Arts and Language for the last four years. He has also edited an anthology of patriotic songs *Yichu Soun Vatan* (This land of ours). He is the co-author of *Ahwalnama* the first biographical dictionary of Kashmiri writers, published by the Kashmir University in 1978.

He is a journalist in his own right and worked on the staff of Daily Atab a reputed Urdu newspaper published from Srinagar for about six years.

In his earlier days he was influenced by the progressive writers movement and composed a good number of poems in progressive strain. He is not attached to any particular school of poets. Some of his earlier works like *Qmiyon Muhabal Kamyab* (My love is destined to be victorious) are glowing with the sweet longings of youth and the lovely memories of the past.

Chaman is basically the poet of 'Naz' but composed ghazals also. His full command on language has added grace and charm to his style of composition.

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## Chaman Lal Azad (1912 – )

**Chaman Lal Azad, born at Batala in the Gurudaspur district in 1912, is an advocate for a socialist pattern of society and a democratic form of government.**

Chaman Lal Azad was born in 1912 at Batala in the Gurudaspur district of Punjab. He is the son of Mathura Devi and Bhagat Ram. Darbari Lal, his maternal uncle, had to suffer a lot because of his association with Chandra Shekhar Azad. He had his early schooling in the primary school at Batala. During the non-cooperation movement, he left the primary school and joined a national school organised by Congress workers, on the transfer of his father to Lahore, he joined the Central Model School at Lahore and passed the Matriculation examination in 1929. He then joined the Hindu College, Delhi. The College authorities did not like his activities in the national movement, and hence he had to give up his studies when he was preparing for his final B.A.

In 1941, at the age of 29, Chaman Lal Azad married Charanjit Kaur, the daughter of Bawa Parduman Singh of Batala, a medical practitioner. He is father of three sons and three daughters.

As a participant in the national movement, he came in close contact with Professor Niga, Pandit

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Kanshi Ram, Bimal Prasad Jain, Pitambar Pandey, Munshi Ahmed Din, Bhal Singh, Phool Chand Jain, Durga Devi, Shushila Didi and Comrade Dhanwantari. The close association of Chaman Lal Azad with the active revolutionaries moulded his life on revolutionary lines.

The impressionable mind of Chaman Lal Azad was very much influenced by his reading of revolutionary literature such as 'Bandi Jivan' by Sachin Sanyal, 'My Fight for Irish Freedom' by Don Brien and the biographies of Mazzini, Garibaldi, Kamal Pasha and Lenin, and other books like '*Bharat Main Angrezi Raj*' by Sunderlal, and works on the Russian Revolution of Chaman Lal Azad.

The reading of revolutionary literature inspired Chaman Lal Azad to go for action and he started taking an active part in the formation of the Hindustan Socialist Republican Army. He was elected President of the Nav Jawan Bharat Sabha, Delhi. He was arrested in 1931 while participating the Congress of the Nav Jawan Bharat Sabha, Ludhiana. He was also involved in the Lord Lothian Bomb Case in Delhi in 1932, and was released after two months, to be placed under police-watch in his own locality. He was again arrested after six months in the Nicholson Shooting case and put under detention in Delhi jail. When he was released, he was served with a notice to leave Delhi immediately. So, he left for Lahore, from where he was ordered by the Punjab Government to leave for the village Majithia, and not to go out of the village without the permission of the District Magistrate. From the Majithia village again he was arrested and lodged in the Lahore Fort for two months. He was released in 1933 and arrested again under Regulation III and kept confined in Montgomery Central Jail for four years.

Chaman Lal Azad was released in 1937, but was kept interned at Batala. Later, in 1938, he was again arrested for his political activities in Delhi and was entered from there. He had to leave for Batala. He was again arrested and kept confined in Lahore Fort for two months and later interned at Batala for one year. In 1941, he was kept confined at Shahjahanpur jail, Lahore Fort, Gobindgarh Fort and Amritsar. After release he was again interned at Batala till 1942.

In 1943, Chaman Lal Azad joined, as Sub-editor, the Urdu daily Pratap at Lahore and started writing on political affairs, for which he was again arrested for a month. On his release he resumed his work with the daily Pratap. For his political convictions, he suffered innumerable hardships. The custodians of law and order kept him constantly on the run and would never leave him alone.

Association with the revolutionaries, solitary confinement in jails and reading of revolutionary literature helped him to develop deep and serious thinking. Another effect was to turn him into an accomplished journalist.

Chaman Lal Azad has the background of an Arya Samajist. He is product of the National College, Lahore founded by Lala Lajpat Rai and of the general revolutionary upsurge of his younger days. He is of the opinion that progress can be attended through proper education; hence education must be provided free, up to the matriculation standard. Chaman Lal Azad has been working for national integration and industrialization of the country. He is also an advocate for a socialist pattern of society and democratic form of government.

He has been trying to give expression to his views through his books, pamphlets and articles in periodicals. Among his publications are: '*Netaji*' (1943--44), '*Bagi Jawaharlal Nehru*' (1944--45), '*Revolutionary Movement in India*' (1957), '*Rash Behari Bose*' and '*Album of Indian Revolutionaries*', all in Urdu. Even at present, as editor of the daily Pratap (Urdu) from Delhi, Chaman Lal Azad is providing a good feed of progressive ideas and is espousing the cause of Indian Revolutionaries.

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## Chamarasa (15th Century)

**Chamarasa lived during the reign of Praudhadevaraya (1419-1446) who honoured him in the royal court.**

Chamarasa, the author of *Prabhulingalile*, lived during the reign of Praudhadevaraya (1419-1446) who honoured him in the royal court. Practically nothing is known about the poet from his own work. He has however made one significant remark that his story is not about ordinary mortals (*Sattavara Katheyalla*) thereby indirectly alluding to the characters of the Mahabharata, Perhaps the Kannada version of it by Kumara Vyasa. It is stated that Kumara Vyasa was married to the sister of Chamarasa.

It is quite likely that Kumara Vyasa and Chamarasa were contemporaries and that the former migh thave even composed his work in a spirit of rivalry. There existed a rivalry between the followers of the Visvana and the Virasaiva faiths during the regin of Praudhadevarva. In the view of the followers of the Virasaiva faith the Ramayana and the Mahabharata were stories of mortal (Sattavaru). They wanted a story to be written about the immortals (nityaru) namely'siva ganas', by a capable poet. Chamarasa gave them such a story *Prabhu lingalile*. The work was said to be translated into Telugu and Tamil by Praudhadevarya. It was later translated into Sanskrit and Marathi.

Whether or not Chamarasa was one of 101'Viraktas' (Ascetics) as Adrisya Kavi and other or not he was certainly and ascetic by temperament: he would not have chosen a great 'Virakta, like Allama Prabhu as the hero of his immortal work which though not of the same magnitude as that of Kumara Vyasa Bharata, is a classic in its own right. Allama was a senior held in high esteem by him and his other associate Sivasaranas. Allama and Akka were noted for their Vairagya (asceticism).

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## Chand, Dr. Gyan (1893 – ?)

**Gyan Chand, born at Quetta in 1893, was an eminent economist of India who gave new dimension in economic researches.**

Gyan Chand was born at Quetta in the North-Western Frontier of the Indian sub-continent (now in Pakistan), belonged to an urban lower middle class Hindu family. He spent his childhood with his father Kanhalya Lal at Quetta and later in Lahore.

Gyan Chand's entire joint-family including his first wife and children perished in the Quetta earthquake of May 1935. He married Anasuya Wagle from Maharashtra, a relative of the famous socialist, and later, Sarvodaya leader Acharya Patwardhan, whom he had met at Varanasi. They have two daughters, one of whom studied in England and got married there.

At Varanasi where Gyan Chand started his teaching career, he was closely associated with Narendra Deva, Achyut patwardhan, Rammanohar Lohia and other socialist leaders, and himself became a confirmed socialist. At Patna he cultivated friendship with many people of leftist leanings.

For a while, Gyan Chand was in the Secretariat Service when his learned articles caught the eye of Madan Mohan Malaviya who invited him to join the Banaras Hindu University as a teacher in 1920, a post he held till 1926. By this time, he had made his mark not only as a fine speaker, but also as an eminent economist through his papers presented to the Indian Economics Association and contributed to the learned journals. No wonder then, that at the early age of thirty-three, he was offered a Professorship at the Patna University (Bihar) in 1926. In 1929-30, he got study leave for higher studies and obtained his Ph.D. degree from the University of London in 1932 on the thesis on the theme of local Finance in India. In 1938,

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he was elected the President of the Indian Economic Conference.

During his stay in the Patna University (1926-46), Dr.Gyan Chand was of academic and extra curricular activities. He became an indispensable part of the Chanakya Society of the Department of Economics; he not only presided over its meetings, but also gave lectures and took an active part in its discussions. Eventually, he became its permanent President. He was so much interested in the corporate life of the students that he spoke in almost all the student organisations the Hindi Literary Society, the Archaeological and Historical Society, the Debating Society, the male hostel unions, and the ladies hall, the Geographical Society and the *Bazm-e-Adab* (Urdu Society) and kept the audience spell-bound. He attained the function of even such growing societies as the Maithili Sahitya Parishad and the Banga Sahitya Samiti. As the warden of some leading hostels of the Patna College, he kept himself in close touch with the students and organised a socialist study circle at his home. His wife also participated in the cultural life of the college and set an example for the women of Bihar.

Dr. Gyan Chand served the International Monetary Fund as the Chief of its financial division of the Far Eastern Section in Washington (1946-59). It was indeed a proper recognition of his expert knowledge on monetary and banking theories. On his return to India, he joined as the Head of the Economic section of the Cabinet Secretariat, Government of India, at the invitation of Jawaharlal Nehru. But he had to quit in 1951 due to differences with Nehru's views of socialism.

Dr. Gyan Chand contested the Lok Sabha elections from Patna as a socialist candidate in 1952, but lost. In the late 1950s, Dr.Gyan Chand visited several socialist countries including China and the U.S.S.R. to have a first-hand knowledge of the socialist economy and to analyse the fundamental changes taking place there. On the invitation of the Government of British Guiana (Guyana) in South America, he worked as an economic adviser there and succeeded in giving a commendable comprehensive plan for its development. Later, he visited Sweden to assess the working of her economy in terms of social democracy. He also visited the U.S.A. and the U.K. twice. Thus, he could compare the economy of the Socialist countries with that of the leading capitalist countries of the West.

Dr. Gyan Chand is the author of about a dozen books and more than fifty research papers. His most well known books are *Teeming Millions of India* (1939), *The New Economy of China* (1959) and *the Socialist Tansformation of Indian Economy* (1965). As a firm believer in democratic socialism, he favours the growth of democratic socialism and institution in India. He wants the Indian national perspective to grow and provincialism and regionalism to be arrested. It is only by the growth of the whole country as an organic whole that the proper development of its economy will he possible. He favours family planning, but wants to relate the problem of Indian population control to the economic researches in this country.

After the sojourn in China, he appreciated the great progress made there after the Communist revolution of 1949. In India, he denounced the disparities of income and the growing gulf between the rich and the poor. He thought that the community development programme in India failed primarily because it was not fully understood and implemented. He wanted industrial decentralization because broad-based economy is necessary for broad-based democracy. The failure of the planning in India, he thought, was due to a lack of its understanding on the part of the Government. In his view, inflation was caused mainly by the fact that those who manage public finance and the monetary institutions are largely guided by the vested interests of the dominant classes. He has been opposed to deficit spending. He accused the U.S.A. for the devaluation of the Indian rupee in 1966 and condemned P.L. 480 food imports and for that matter, any form of American aid. He favoured the nationalization of all banks in India.

The popularity of Dr.Gyan Chand can be imagined from the fact that very major society of the Patna College arranged his lectures on Palestine, the life in Europe; Hitlerism etc. on his return from the U.K. in 1932-33 and when he was finally leaving Patna in 1946, many farewell parties were arranged for him.

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The Editorial of the Patna College Magazine (Vol. XXVI September 1946, no I) said, 'The outstanding recognition of Dr. Gyan Chand has undoubtedly shed lustre and glory on our college.'

Dr.Gyan Chand looks like a philosopher. He has a common sense approach to the intricate economic theories. He has been sociable and polished in his manners. Inspite of his old age, he is still agile and mentally alert, living in Delhi. Dr.Gyan Chand will be long remembered as one of the most brilliant teachers of Economics, not only in Bihar and U.P, but in India. His lecture was never boring and he used to awaken students by his emotional and powerful support. He influenced the thoght processes of many of his students who became leftists.

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## Chand, Seth Hukum (1874 -- 1959)

**Hukum Chand, born at Indore in July 1874, was a member of the Indore Legislative Committee and a leading industrialist of the country.**

Sir Seth Hukum Chand was born on 14th July, 1874 at Indore in a family of businessmen of Digambar Jain religion. His father Seth Sarup Chand was the eldest of the three brothers whose family had been conducting banking and commercial business at Indore, since the middle of eighteenth century. This family originally belonged to Ladanu region of Marwar and their ancestor Pusaji migrated to Indore because of acute famine in Marwar in 1887. Indore was a small town then and later, when it became the capital of Holkar rulers, this family made rapid progress in the fertile region of Malwa and within a span of half a century under the name of 'Manakchand Magiram, the family earned a name in Malwa doing banking and trade in opium so much so, that the Maharaja Shivaji Rao Holkar granted him a Parvana and dress of honour in 1886. Indore had a peculiar institution of Gyara Panchas which was a kind of trade advisory body having great influence and judicial powers over trade matters. This family was one of these eleven panchas.

The father of Sri Seth carried on trade jointly with the other two brothers and acquired considerable wealth, but after the birth of Seth Hukum Chand, the firm made unprecedented profits in whatever business they undertook. He was married with Kachan Bai, daughter of Seth Jodharaj of Mandsaur and later married three times to have a son and successor.

He had his education locally in a pathshala in Hindi and some English, but his real training in trade and business took place at the shop of his family and he started devoting himself to trade and management of his father's firm at an early age of fifteen. The firms at Indore, Ujjain and Bombay developed rapidly with those at Calcutta and Indore Chhaoni slowly, he mastered the art of trade and commerce to such an extent that he became the uncrowned cotton king of Malwa and was often called 'Merchant Prince'. His interests were varied and he took to any new business that promised a future and profits. His firm was engaged in the trade of opium, oilseeds, cotton, silver, gold grain and even salt. He had established such a control over not only the Indian markets, but even the foreign markets that he could manipulate the prices. Sometimes, the traders of various places conspired against him, but could never succeed in humiliating him. It had become proverbial that he went to bed with gains or losses in millions every day. He had been singularly lucky because whatever trade he undertook, it gave him huge profits and his wealth increased by leaps and bounds.

He was very far-sighted and had a keen intellect. He could judge the trend of the market and made full use of it. During the First World War he made huge profits because of rising prices. He wanted to establish a branch in the capital of India, hence in 1915, he set up a shop in Calcutta. Soon his firm made a mark in the jute trade, which was so far in the hands

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of foreign firms and he made a mark in the field of speculation. He became a king of speculation also and earned crores during war time. He developed an aversion for speculation and turned his attention to industry because he realized that the wealth of the country was going to foreign countries. He felt that the cotton of Malwa was being exported to England and the cloth manufactured by their factories was coming back to India.

He felt an urge to establish a mill at Indore to manufacture cloth, with this aim in view, in collaboration with Seth Sir Currimbhai Ibrahim of Bombay, he established Malwa Mill at Indore in 1909; four years later in 1913 he established the Hukum Chand Mills, in 1919 with the profits earned he opened a Munafa Mill. Three years later, he opened yet another mill called Raj Kumar Mill and yet another Heera Mill at Ujjain. He opened a Hukum Chand Jute mill in 1919 and soon with profits earned, he started two more units under the same name. This was the first jute mill opened by an Indian. After the success in textile and jute mills, he established Hukum Chand Iron and Steel Company Ltd. He also opened an Insurance Company in 1929 called Hukum Chand Insurance Company. In all this, he earned huge profits and had become a leading industrialist of the country.

He had contributed generously to the construction of temples, hostels, colleges, boarding houses and religious assemblies. The list is so huge, it is not possible to give details, but he was given the title of 'Danveer' because of his donations to variety of institutions. He was a great protagonist of Swadeshi and Hindi. In 1935, he welcomed Mahatma Gandhi in the Hindi Sahitya Sammelan at Indore as Chairman of the Reception Committee. He established a number of charitable institutions and trusts and built a number of stately and extra-ordinary buildings at Indore like Indra Bhawan, Sheesh Mahal, Ragmahal, Zaveribagh, etc.

Sir Seth Hukum Chand had varied interests. He took part in all religious functions all over the country and spend crores of rupees in religious places. He enjoyed a very good physique and lived a full life. Inspite of his wealth, he was free from all sorts of vices. He had great interest in wrestling and had one Akhara in his palatial building. He had visited all the sacred places of pilgrimage of the Jains in the country. He took a leading part in settling the dispute between two sections of Jains regarding the Parasnath Hills. He spent his spare time in the study of books on history, astrology and religious subjects.

He was a good orator and an accomplished conversationalist with a commanding voice. He presided over many institutions like All India Digambar Jain Mahasabha, the Tirth Kshetra Committee, Malwa Provincial Sabha and the Hindi Literary Society of Central India. He had entertained a number of princely rulers of Indian States and Viceroys and Agents to the Governor General of India and Mahatma Gandhi at his residence in 1935.

He contributed to the war loan fund to the extent of one crore of rupees in 1917-18. He was awarded the title of Rai Bahadur in 1915 and was Knighted in 1918. In the Holkar State, he was given the highest place of honour and titles like Rajya-Bhushan in 1920 and Sardarship among the first class Sardars of the State in 1922. He was Sarpanch of the institution of the Board of Gayara Panchas and a memeber of the Indore Legislative Committee.

During the last years of his life, he had with drawn from the active life of a Garhastha and devoted himself to religious study and pursuits abandoning all pomp and show and stately living. He was a real yogi and lived a many splendoured life. He breathed his last on 26th February, 1959 at Indore.

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## Chand, Lakhmi (1901 – 1945)

**Lakhmi Chand, born at Jatti Kalan in the District Sonepat in 1901, was a traditional artist and orthodox pandit.**

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**He left behind extensive folk literature.**

He was born in 1901 in humble Guada Brahmin family of the village Jatti Kalan (District Sonepat). The family had meagre resources a small mud-brick house and a little uncultivable piece of land on the Jamuna. He was the second of the three sons of Udami Ram and had three sisters. He married Mrs. Bharpai.

Lakhmi Chand was attached to the village throughout his life, a feature which is also reflected in his compositions and dramatic performances. In his childhood while he used to take the family cattle for grazing to the pastures, he developed contacts with contemporary folk-artists and devotional singers. When during rainy season it could not be possible to go out, Lakhmi used to listen unnoticed to the songs of the peasant women-folks. These absorbing activities of the budding artist many times cost him his meals, but later added a deep meaning and charm to his compositions. It was during such adventures that Lakhmi was introduced to Dip Chand and Nihal, the renowned folk--singers of his time.

Lakhmi Chand's life took a definite turn when he came in contact with Man Singh, the blind poet (of a nearby village). Although, this was not liked by his father, Lakhmi had already accepted Man Singh as his guru in whose company he remained constantly for about four years getting himself thoroughly conversant with various aspects of the folk-art. Man Singh was respected and loved by all his pupils. A life-long bachelor, he regarded his pupils as his own family members and used to distribute whatever he earned by way of musical performances, to the village children.

This noble example was followed later by Lakhmi who spent all his earnings on public welfare activities such as construction of wells for drinking water, sheds for cattles, building of village temples and schools so much so, that his life-long saving coming to about rupees forty thousand of that times was donated after his death to the development of the Sanskrit Pathshala (of the village Khatkhat) founded by him.

Lakhmi Chands's student life was one of strict discipline. Any mistake while acting or singing was not to be tolerated. With this training he could soon gather round him a band of sincere workers specialised in various branches of folk-art-Ustad Dhula Khan (Sarangi), Subban (Harmonium), Tungal (Nakkara), Mai Chand and Sultan the devoted accomplices.

Of these Lakhmi's combination with Dhula Khan was the most pleasant. Whenever, he made a new composition, he would not be satisfied regarding its perfection unless, he heard Dhula Khan reproduce it on the Sarangi. The musical sometimes reflected the transitory nature of the world and also perhaps echoed the silently approaching footsteps of the untimely death of their master.

Lakhmi Chand's interest in folk-songs and music grew with the passage of time, but to satisfy his intense urge of theatrical performances, he parted company with his guru for some time to join the group of Shri Chand Sangi (a folk-artist) of Mehadipur and then that of Sohan of Kundalwala. The profession of a sangi was then looked down with disrespect in the society, but Lakhmi never bothered about it. In the pleasant company of Dhula Khan his Sadhana continued till be became an expert singer and an accomplished dancer. Lakhmi shunned publicity whether recording for the radio or appearing for the camera.

He was painted to see that Dhula Khan had to work for All India Radio to earn his livelihood. Lakhmi left such a deep impact over his group-mat that even today after a lapse of nearly thirty-eigh years of his death, people who knew him so intimately shed tears whenever there is any reference to him. His closest combination Dhula Khan was appreciated even by the great sarangi maestro, Shakur Khan. Similarly, his other associate Subhan Khan and Nanak, the harmonium and dholak players, became also well-known in their respective fields.

Traditional artists and orthodox pandits comletely misunderstood him and hence charged him of vulgarity. Lakhmi has left behind extensive folk-literature in the form of twenty-one sangs (folkdramas), about one thousand *bhajans* and

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*raginis* of which about two hundred *dhuns* are his own contributions. Among his important compositions, mention may be made of *Notanki, Jyanni Chor, Jamal Raghvir, Draupadi Chir, Kichak Viratparb, Sakuntala, Hur Menka, Hir Ranjha, Puran Bhagat, Harishchandra, Chap Singh*, etc. His talents later received acknowledgement and appreciation from such well-known figures and Acharya Brihaspati, Sulochna Yajurvedi, Sabir Khan, Gopal Krishna and Dr.N.V.Patwardhan.

An expert in the portrayal of mythological themes, Lakhmi Chand's art also displays his spiritualism and a detached view towards life. However he does not seem to have concerned himself in any way with the social and political problems of his time. He was all through a traditional artist and hence did not bother for contemporary events. Although, personally he did not believe in caste and other evils of the Hindu Society, he did not seem to have made any effort, conscious or unconscious, towards their eradication, although his art could have been an effective media for the awakening of the uneducated village folks whose representative he was.

Towards the later part of his life, Lakhmi Chand came in contact with Pandit Tika Ram, a Sanskrit scholar of Titola (District Sonepat) who acquainted him with the essence of Vedic literature and Hindu philosophy. Inspired by Pandit Tika Ram, Lakhmi founded a Sanskrit Pathshala at the village Khatkhat where education in traditional learning with free lodging and boarding facilities was provided to the inquisitives. He sincerely desired that no one should remain uneducated in the region he belonged to.

This folk-atist of Haryana breathed his last in 1945 in the prime of the life, perhaps he overexerted himself in his artistic pursuits. It was a real loss to the people of Haryana.

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*Harishchandra.*
*Chap Singh.*

## Chand Bibi (1547 – 1599)

**Chand Bibi, born in 1547, is one of the most gallant women in the history of India. She combined gallantry and wisdom in her personality.**

Chand Bibi was the daughter of Sultan Hussain Nizam Shah of Ahmadnagar. At a very young age, she was married to Ali Adil Shah, the Sultan of Bijapur. Adil Shah consulted her in all administrative matters and reviewed parades with her. She took keen interest in military campaigns. On the Sultan's death (he was murdered) in 1580, his young nephew Ibrahim Adil Shah II was raised to the throne under the guardianship of Chand Bibi and she gave him sound training.

The state was entrusted to the care of Kamil Khan, who was not a scrupulous fellow and tried to seduce Chand Bibi and usurp the throne. But the lady scornfully rejected the wooer's suit, threw over him, and had another person, Kishwar Khan appointed as the regent. The new regent fared no batter. He drove her out, with the connivance of others, from the royal harem and confined her in the fortress of Satara. Fortunately her people freed her, and restored her to the former position. The third person selected by her as minister too did not behave well and she had to remove hem. She tried to improve the affairs of the state, but found it difficult to adjust to the turbulent nobles of Bijapur.

Disgusted in 1584, she left for Ahmadnagar where she lived for twelve years. She returned to Bijapur only when the people of that city invited her with one voice to defend them from the attack of the Moghul army under Murad. She declared

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her nephew, Bahadur Khan as king and assumed the government on his behalf.

Chand Bibi brought order. With veil on face but sword in hand, she directed the army, cheered the garrison and compelled the Moghul army to raise the siege. When prince Murad sought to mine the walls, with her own hands she removed the powder from two mines and showed her troops how to counter-mine. When the enemy succeeded, in exploding the third mine thereby telling several parts of the first and her chief officers fled away, she shamed them by taking their place. The Moghuls found her garrison invincible and the breach choked with the assailant's corpses.

The Mughal army returned in the next morning and to their wonder they saw a new wall which Chand Bibi had erected during the night. It was in appreciation of this that the Mughal prince had named her 'Chand Sultana'. But she was quite aware of her adversary's strength and when Murad offered to withdraw his troops in return for the cession of Berar, she accepted the offer and the Moghul army returned.

But there was treachery for her in Ahmadnagar. One Muhammad Khan, whom she had appointed as Peshwa, tried to usurp the throne. He beseached *Khan-Khana*, the new governor of Berar for help, promising in return to hold Ahmadnagar as a vassal to the Delhi empire. The Mughal horse tried to take advantage and marched towards the city. But when it neared the city, the mob came to know of Muhammad Khan's treachery and rose against him. It restored the government to the dauntless lady and affairs of the State again improved.

The dissensions among the Ahmadnagar people soon afterwards gave the Moghuls another opportunity to besiege the town. Chand Bibi, with all her daring conducted the defence, but found the position precarious. She thought of concluding an honourable peace with the Moghuls. But a eununch named Hamid Khan betrayed her. He ran through streets shouting that Chand Bibi had betrayed the people to the Moghuls. The credulours garrison rushed to the fort, seized Chand Bibi and executed her after her death, the city was stormed by the imperialists who put the defenders to the sword and the kingdom of Ahmadnagar became a part of the Moghul empire.

Chand Bibi was not only a military genius and good administrator, but she was also a good scholar of Arabic and Persian and a patron of scholars.

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## Chand Ram (1923 – )

**Chand Ram, born at village Kharhar in the district Rohtak in June 1923, was a prominent Harijan political leader and social-worker.**

Chand Ram, a prominent Harijan political leader and social-worker was born on 24th June, 1923 at village Kharhar (in tehsil Bahadurgarh of district Rohtak) in the shoe-maker's family of Shri Mange Ram and Mrs. Badami Kaur. Besides the traditional profession, the family then earned livelihood also by weaving and agriculture. He is married to Mrs. Durgadevi. They have four daughters and three sons. He visited Afghanistan and Russia.

After passing his B.A. from the Government College, Rohtak in 1945, Chand Ram went to Lahore for higher studies and joined the M.A. course in Economics at the D.A.V. College obtaining the degree in 1948. Later on, he also joined Law at the University of Delhi.

At the time of partition while at Lahore, Chand Ram witnessed the bloodshed there and with the help of a Hindu D.S.P., could cross over to the Indian border. Ever since his student days he was associated with various activities of the Indian National Congress and served as the member of its Committee for a numbr of years. As a result of his social activities he

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had to remain underground for sometime with his associate, one Baljit Singh of U.P.

Inspired by the Congress Movement, Chand Ram's family started wearing khadi. He took active part in the struggle for freedom of the Congress by organising functions and recruiting volunteers for the purpose. One of the founders of the Lajpat Rai Bhawan at Lahore, Chand Ram was also a member of the Servants of the Peoples Society. In 1946, he organised a function in honour of the Indian National Army leaders Shah Nawaz Khan, Dhillon and Sehgal at Lahore when they were acquitted after their historic trial at the Red Fort, Delhi.

After the partition, Chand Ram served the cause of social welfare in various ways. In 1948, he was District Welfare Officer, Rohtak and dealt with the pressing problems of the rehabilitation of displaced persons. The same year he also served as a memeber of the District Board, Rohtak. In 1950-52, he was an Executive Officer, first class Municipal Committee, Rohtak on a salary of Rs. 900 per month. After the first general election, he was returned on the Congress ticket to the Legislative Assembly of Pubjab, to serve as Deputy Minister in the Kairon Ministry, while in the Ram Kishan Ministry he was elevated to the rank of Cabinet Minister in charge of justice, jails forests and social welfare. Soon after the creation of the new State of Haryana, Chand Ram served as Deputy Chief Minister in Bhagwat Dayal Ministry (1966), a position which he continued to hold in the Rao Birendra Singh Ministry as well (1967).

Leaving Congress the same year, he joined the opposition as independent and till 1977 remained its deputy leader. After the election 1972 Chand Ram founded Kisan Majdoor Party which later-on merged in 1975 with Bharatiya Lok Dal. He also served as the President (State Unit) B.K.D., headed by Charan Singh and was member of its national executive. During the emergency, he was put in jail at various places Rohtak, Karnal and Ambala. One of the founder members of the Janata Party and also member of its National Executive, Chand Ram was elected (March 1977) as Member of the Parliament (Janata) from Sirsa constituency defeating Dalvir Singh (Congress) by a margin of two lakhs votes. In July 1979, he also served as a member of Central Election Committee. In the Central Ministry, he was Minister of State in charge of Transport and Shipping from (14th August. 1977 to 22nd July 1979). Associated with the formation of Devilal and Bhajanlal Ministries, Chand Ram finally decided to quit the Janata Party because it was dominated by the R.S.S. and Jan Sangh factions followed rightist policies and had no answer to the question of dual membership. His differences with Shekhar and local leaders of Haryana over the organizational functions of the Janata Party after split, and the bitterness between the Jats and Harijans in Haryana also contributed towards this end.

In September 1979, he joined the Lok Dal to improve the condition of farmers and labourers, but the real object seems to be the promise of Chief Ministewrship in case he succeeds in toppling the Bhajanlal Ministry with his legislator supporters in the Janata Party. He failed in his object. He finally joined Indira Congress, fought the election (1980) as its candidate, but was defeated.

In a letter to Nehru (27th September, 1961) in connection with the National Integration Conference, Chand Ram suggested some sort of Governmental measure for the promotion of inter-caste marriage. Although, Nehru viewed it as necessary for full integration of our society, he was against any governmental action. For marriage was essentially a very personal matter (Letter, 3rd October, 1971). While in jail Chand Ram wrote a letter to Indiraji (24th January, 1976) to include in her masses uplift and integration programme, inter-marriages and allocation of share in general sector to Dalit and weaker sections of the society.

Greatly influenced by the ideas of Gandhiji, Nehru and Ambedkar on social problems, Chand Ram started publication of a weekly *Jagte Insan* since 1969 for the propagation of his views on such matters. He however, feels that India did not learn much from her long bondage. For the integration of the country, he strongly recommends the introduction of inter-caste marriages and abolition of denominational institutions. A man of pleasing manners and sociable nature, Shri Chand Ram with his deep understanding of the social and political problems

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shall continue to hold a place of importance among the leaders of Haryana.

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## Chanda, Arun Kumar (1899 -- 1947)

**Arun Kumar, born at Silchar in February 1899, was a dedicated freedom-fighter and a trade unionist.**

Arun, the second son of Kamini Kumar Chanda, was born at Silchar on 17th Februay 1899. By this time, his father had build up a lucrative practice attained great eminence. He held liberal views and the children were brought up in a liberal atmosphere.

Arun Kumar married Jyotsna, the youngest daughter of Mahesh Chandra Datta, a renowned lawyer of Silchar in 1927. She also played a part in the freedom movement and has long been connected with social and political activities. She was a member of the Assam Legislative Assembly from 1957 to 1961, and has been a member of the Lok Sabha since 1962.

Arun Kumar received his early education in the Government High School of Silchar from where he passed the Matriculation Examination of the Calcutta University in 1915. From reasons of health, he had to change his college more than once and studied at Murarichand College at Sylhet, St. Columbia's at Hazaribagh, and Bangabasi College in Calcutta. During his college days, he was a member of the University Training Corps. He passed the B.A. Examination in the first class with Honours in English and winning the Abinash Gold Medal. In 1927, he obtained the L.L.B. degree and proceeded to England.

In 1929, he was called to the Bar from the Lincoln's Inn. For a short period in 1930-31, he practised law in Singapore, but came to Silchar when his father fell ill. In order to be near his ailing father, he chose this small town as his place of work. He built up a practice in Cachar and Sylhett, but educational, political and social-work to occupy more and more of his time and attention.

His father having been in the forefront of political affairs of the country, Arun Kumar became interested in the freedom movement early in his life. In 1921, he was a volunteer teacher of the short-lived National School at Silchar, as also of the National College in Calcutta. He then came in close contact with Chitta Ranjan Das. While studying for the Bar in London, he was associated with the British Labour Party and addressed election meetings on its behalf. He was a very fine speaker, in Bengali as well as in English.

Arun Kumar's greatest achievement in constructive work is the Guru Charan College of Silchar started in 1935. He was made the honorary Principal, and he gave his devoted service for many years. He was a great and a true friend of his students. He was one of the sponsors of the idea of associating the "untouchables" in the community-wise organised Durga Puja of 1931, which was also attended with a community dinner.

Arun Kumar bacame interested in trade union activities on first being elected to the President of the Cachar district Postal and Railway Mail service Union, which office he held for twelve years, and over the all-India conference of which body, he was to have presided in 1945. This was a union of middle-class educated people, but he soon started taking an active interest in the miserable condition of the tea plantation labourers. At his instance, an enquiry committee was set-up by the Congress Government of the Province and this paved the way for some important changes in tea estates. He was also intimately connected with the movement of the Assam Oil company at Digboi. He was elected the first president of the Provincial Trade Union Congress.

Arun Kumar resusciated the Indian National Congress in Cachar. He took the message of the Congress throughout the length and breath of the district, and for the first time the masses began to take part in the struggle for freedom. He was the President of the District Congress Committee from 1937 till his death. In 1937, he was returned to the Assam Legis-

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lative Assembly and soon made his mark there. He was elected the Deputy Leader of the Congress Assembly party and played a very important role in the installation of the Congress coalition ministry in the Province in 1939. Between the years 1937 and 1942, he made the Bengali weekly *Saptak* of Silchar, a very forceful organ of public opinion by his guidance and writing.

In January 1941, he offered Satyagraha against the war efforts, and was sentenced to one year's imprisonment. In August, 1942, he was arrested again in Calcutta under the Defence of India Act. Even after release, he was not allowed to enter Assam till the middle of 1945. In October 1945, he was elected a member of the Indian Legislative Assembly unopposed. However, his health broke down shortly after, and following a prolonged illness, he died in Calcutta on 26th April 1947.

Arun Kumar had a striking personality. Being a vastly read man a humorous reconteur, he could make himself the centre of attraction in any company, from the drawing room to a meeting of illiterate labourers.

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## Chanda, Kamini Kumar (1862 –1936)

**Kamini Kumar, born at Chhatian in Sylhet in September 1862, was a great national figures of his day.**

Kamini Kumar Chanda was born on 4th September 1862 in Chhatian (Habiganj Sub-division, Sylhett), in an orthodox Hindu Kayastha family of small landholders with high social position in that area. His father, Ram Kumar, died in his boyhood. His mother, Siba Sundari, who lived till about 1909, had great personality and was very kind to the poor. Kamini was brought up by a childless paternal uncle Indra Kumar, who was a peshkar (court-official) in Silchar, the district headquarters of Cachar. Kamini was the eldest child among some ten cousins who grew up together. He was brought to Silchar at an early age so that he could enter the Government High School there.

He married Chadraprabha (alias Padma) daughter of Joynath Datta Chaudhari of Jagdishpur. Though she was orthodox in her own practices, being considerate and kind, she never stood in any one's way. She was capable, but assertive. In the Non-Cooperation Movement, she took some part.

Kamini displayed intellectual abilities as also qualities of leadership even while at school. Passing the Entrance Examination of the Calcutta University in 1879, he joined the Presidency College in Calcutta. He passed the F.A. Examination in 1882, B.A. in 1884, M.A. in English in 1886, and B.L. in 1888. While a student in Calcutta, he belonged to the Students' Association guided by Surendra Nath Banerjea and also came under the influence of Sibanath Shastri. His uncles were deeply hurt to hear that he was mixing with the Brahmos and he signed a written promise in 1882 that whatever be his own views, he would never do anything that might cause pain to them.

In a speech delivered in 1921, he acknowledged his debt to the influence of Christian missionaries in the formative years of his life. Singing *Brahmasangit* (monotheistic hymns) at dawn was a life-long habit with him, and though not within the Brahmo fold, he was one of the founders of the Brahmo fold, he was one of the founders of the Brahma-mandir (hall of prayer of monotheists) at Silchar.

Kamini put his time to good use while a student in Calcutta forming many friendships and contacts, several of his contemporaries in college becoming very famous in life. He became associated with the Indian National Congress from its second session

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held in Calcutta in 1886. He was one of the party of young people who were sent by Surendra Nath Banarjea to tour of northern India for propagating political and social ideas. He was fond of travelling and later on went to the different cities of India to attend the sessions of the Congress.

As a student, he was also an active member of the 'Srihatta Sammilani', started by students of Sylhet in Calcutta in 1877, and helped it in its programme of spreading education among women of orthodox families. During vacations, he held classes for women in his village home. He became an ardent supporter of the movement against spirituous liquor and the temperance leader, W.S. Caine, M.P. helped him in giving publicity in England about the miscarriage of justice in the Baladhun Murder Case.

Setting up practice as a lawyer in Silchar after finishing his studies, he soon made his mark at the bar and in the social and cultural life of that small town. He had an exceptionally good memory and he was a good speaker. Early in his career, in 1893, he won wide fame in defending the innocent accused persons in the Baladhun Murder case in which the session Judge, in complete disregard of law and relying on purported conferences obtained by torture and fraud, sentenced four persons to death and three to transportation for life, and on appeal, all the accused were acquitted by the High Court. Thereafter, he joined a very luerative practice in criminal courts all over Surma Valley and East Bengal. He was enrolled as a Vakil of the Calcutta High Court in 1904 and an Advocate in 1925.

As the first non-official Vice-Chairman of the Municipal Board of Silchar and then the first elected Chairman, for a period of twelve years, he showed great administrative capacity and foresight. . He actively helped the women missionaries of the Welsh Presbyterian Mission when they started a school for girls in Silchar in 1895 or so, by requesting the orthodox people to send their daughters to this school and himself showing an example by enrolling his own daughters. During the Non-Cooperation Movement, he became one of the founders of the Dinanath Nabakishore Balika Bidyalaya for girls of the town, where arrangements were also made for teaching crafts to the students.

His association with the Indian National Congress was life-long. In 1906, he presided over the First Session of the Surma Valley Political Conference, and in 1918, over the Bengal Provincial Conference. He was one of the Vice-Presidents of the Reception Committee of the Calcutta Session of the Congress in 1920. He was also a Vice-President of the Home Rule League. From 1913 to 1916, he was a member of the Assam Legislative Council. In 1916, he became a member of the Central Legislature and continued till 1926.

Kamini Chanda conducted himself with great dignity, being an aristocrat in his dress and speech. He mixed on equal terms with the great national figures of his day, having become himself a minor national leader from a very small town in Assam. He used to be referred to as the "uncrowned king of Assam". Sir Bamfy Fuller, the Lt. Governer of East Bengal and Assam in the days of the Swadeshi Movement, wrote him a personal letter expanding his point of view, possibly with a view to having his position cleared before the nationalist leaders. He turned down the suggestion of the Government of conferring a little upon him. His friendship used to be sought by English civilians, missionaries and tea-planters, although politically he was opposed to them. Gandhiji and Maulana Muhammad Ali were his guests when they came to Silchar during the Non-Cooperation Movement.

Kamini Chanda was interested in the cause of building up industries and gave financial help to many such enterprises. For a number of years, he was a Director of the Hindustan Insurance Society. In 1906, he contributed an article to the *Bhandar*, a short-lived Bengali, at that time being published by Rabindranath Tagore who was his personal friend.

Though, a towering personality, he had a kind heart. Like many of his contemporaries, he provided free board and lodging to many young persons who came from villages to study at Silchar. He lived elegantly and had a fine garden in his home. In his village home, he arranged 'Kavigan', (debate in song

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and rhyme) at the time of the Durga Puja and sometimes composed songs for them. He belonged to the Free Masonic Lodge.

Kamini Chanda retired from legal practice and public life in 1932. Three years later he became practically blind, and passed away on 1st February 1936 at Silchar.

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## Chandavarkar, Narayan Ganesh (1885 – 1923)

**Narayan Ganesh, born at Honawar in the North Kanara District in December 1855, was a leading educationist, politician and social reformer of his time.**

Narayan Ganesh Chandavarkar was born in Honawar in the North Kanara District of the Bombay Presidency on December 2, 1855. The early years of his childhood were spent at Karwas, the District town of North Kanara. When he was fourteen, his maternal uncle, Shamrao Vithal, took him to Bombay. St. Mary's at Mazagoon was the first school selected for Narayan by his uncle. A year latter, he was sent to the Elphinstone High School from where he passed the Matriculation Examination in 1871. He then joined the Elphinstone College and passed the B.A. Examination in 1976. Before he took the degree in Law in 1881, he served as a Dakshina Fellow in the Elphistone College for sometime.

As a child, Narayan grew under the tender care and vigilant eye of his mother Parvatibai. The saintly character of his maternal grandfather, Vithalrao Kaikini, had an ennobling influence on his growing mind. At St. Mary's, Father Willy's personality appealed so strongly to him that he picked up many a good habit from his teacher's daily life. Seven old Elphinstonians, whom he called the 'Saptarshis' of the College, were enshrined in his heart as his gurus. Among them were Bhandarkar, Parmanand, Ranade, Telang and Pherozeshah Mehta. Of these, Bhandarkar was closest to his heart and he reverentially called hi, 'My Maharishi'.

In 1878, when Chandavarkar was twenty-two, Talang asked him to take up the English editorship of the by-lingual weekly, *Indu Prakash*. He held this charge with distinction for more than ten years, and during his editorship the *Indu Prakash* acquired the reputation of a first class weekly journal.

When Narayan Chandavarkar was twenty, his marriage with Mathura, youngest sister of Narayanrao Sirur, took place. The bride's name was changed to Lakshmibai had two daughters and two sons.

Shortly, before the Indian National Congress was founded in 1885, N.G. Chandavarkar went to England as a member of the three-man delegation, which was sent to educate public opinion about India on the eve of the General Elections in England. The three delegates returned to India after spending three fruitful and crowded months in England. About their work and their achivements, Pherozeshah Mehta said, "If the delegates had not set the Thames on fire, they had certainly kindled a spark in the hearts of the British people which would blaze up into a flame in time to come.

The qualities of deep devotion to study and hardwork, disinterested advocacy and sweet persuasiveness which Chandavarkar had developed as a journalist, stood him in good stead in the legal profession. Success and prosperity came to him easily, and before long, his intellectual powers and industry acquired for him a place in the front rank at the bar of the Bombay High Court. After a very successful and prosperous career as a pleader,

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Chandavarkar was elevated to the bench of the Bombay High Court in 1901. From this high office, he retired in 1912 when he accepted the offer of the Maharaja of Indore to become his prime minister.

The prime ministership of Indore was a brief episode in N.G. Chandavarkar's life, but before he left Indore at the close of 1914, the Maharaja told him that he was much gratified at the success of his administration and he added that'never had I seen my people so contended and happy.'

When the new reformed councils under the Act of 1919 came into existence in 1921. Narayan Chandavarkar was nominated as the first non\official president of the Bombay Legislative Council. This post he filled with dignity till the last day of his life.

His visit to England in 1885 carved out for Chandavarkar a politiclal career, and he threw himself whole heartedly into the work of the Indian National Congress which was founded in Bombay in 1885 on December 28, the day on which he and the other delegates returned to India. Fifteen years later, in 1900, he was elected President of the Annual Session of the Congress held in Lahore.

Soon after he was elected President of the Congress, Chandavarkar was appointed Judge of the Bombay High Court, and then he retired from politics. He re-entered the political field in 1914 after his return from Indore. At that time, the Congress was divided into two camps and, four years later, in 1918, the differences resulted in the foundation of the All Indian Moderates', Conference of which, alongwith Surendranath Banerjea and Dinshaw Wacha, Chandavarkar became the leader and guide.

In politics, as in everything else, Chandavarkar's utterances were marked with rare wisdom, far-sightedness and a firm grasp of facts. In 1920, he presided over the public meeting which was held in Bombay to protest against the report of the Hunter Committee on the Jallianwala Bagh atrocities which was appointed by the Government of India. After the Chairman's speech Mahatma Gandhi moved the Principal resolution.

In the opening sentence of his speech, Gandhiji said that it was not quite necessary for them to pass a formal resolution for, he felt, the purpose would be served if they forwarded to the Government the Chairman's speech. Later, he listened to Chandavarkar's warning and accepted his advice when he called off the civil obedience campaign in 1921.

When Ranade founded the Indian National Social Conference in 1885, Chandavarkar became one of his chief lieutenants. In 1901, when Ranade died, his mantle of the general secretaryship of the Conference fell on Chandavarkar's shoulders. For two decades, he worked for widening of the scope of the Conference and of the programme of social-reform by adding new activities and creating new avenues such as the uplift of the depressed classes and labour-welfare.

A number of new organisations sprang up in Bombay during the ten or twelve years which followed his temporary retirement from politics in 1901. With everyone of these, he was associated as founder president and as guide and councellor. Some of these are: the Bombay (Presidency) Social Reform Association (1903), the Depressed Classes Mission Society of India of Vithal Ramji Shinde (1906), and the Social Service League (1911). He was president also of older organisations like the Royal Asiatic Society, Bombay Branch, the Prarthana Samaj and theStudents' Brotherhood. He became the guiding force and leading light of the social, educational and cultural life of the city and directed the activities of these organisations with great vigour and equal success. During the same period, he was Vice-Chancellor of the University of Bombay for nearly four years and delivered two Convacation addresses.

The organisation to which Chandavarkar turned for spiritual light and strength was Prarthana Samaj, of which he was the president for twenty-three years, from 1901 to the last day of his life. The interest he took in the welfare and the mental and moral development of the students and of the young men and women was unequalled. He loved to call them 'Masters of my country's future', and met them every Sunday and talked to them from the platform of the

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Students' Brotherhood on Wordsworth's 'Prelude', Tennyson's 'In Memoriam' and Tagore's 'Gitanjali for several years.

Narayan G. Chandavarkar was known for his daily habits of study and meditation. The books, he selected for this purpose covered a wide range and included the Geeta and the Bible, the poetry of Wordsworth and Browning and the 'Dnyaneshwari.' His favourite poet, who was also his spiritual guide, was the poet-saint of Maharashtra, Tukaram. For the teachings of Christ, he had the same reverence as for those of Tukaram. Narayan Ganesh Chandavarkar died on 14th May 1923 in Bangalore.

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## Chandgi Ram (1938 – )

**Chandgi Ram, born at Sisa in Hissar district in March 1938, was a famous wrestler.**

Chandgi Ram, the famed wrestler, was born on 15th March, 1938 at Sisa, a village in the Hissar district of Haryana, in a middle-class Hindu family of the Jat caste. He was only two-and -a-half years old when his mother, Shravan Devi, breathed her last. But his father, Madu Ram, an industrious peasant, reared him with care and affection.

He was an average student who lacked ambition. After passing the Matriculation Examination in 1954, he took a diploma in arts and crafts from a Jullundhar institute and started his career as a drawing master at Government High School, Mundhal, in 1957. It was at this school that he came to be known as Master Chandgi Ram. He quit the teaching profession after four years; but the prefix continued.

He was an innocent child of seven years at the time of his wedding because his community practised child marriage. Subsequently, in accordance with the custom of his community, he had to wed his elder brother's widow too. He was fourteen years of age at the time of his second marriage.

His family loved wresling. But he was a fragile boy. He, naturally, hated his poor physique. In 1954, his uncle, Sada Ram, a renowned grappler, breathed his last. At this stage, Madu Ram encouraged his frail son to take to this manly sport as a means of improving his physique and also to perpetuate the tradition of his family. This was the beginning of Chandgi Ram's love for wrestling.

In 1957, he took to physical culture seriously. But, he needed a coach who could guide him on right lines. With that object in view, he became a pupil of Chiranji Guru, the renowned wrestling coach of Delhi. Chiranji Guru was a hard-task master. But Chandgi Ram was keen to learn and practise. Their efforts bore fruits. He made swift and striking progress. In 1961, he won the National Wrestling Championship at Ajmer in the light heavy weight class. Chandgi Ram did not look back after this heartening success.

His fame spread and in 1962 he joined the Jat Regiment, Bareilly as its chief wreastler in the hope of improving his prospects. This was the prelude to an illustrious career in the course of which he defeated almost all top wrestlers of India, induding Mehar Din, his arch-rival. He defeated Mehar Din twice to win the Barat Kesari title in 1968 and 1969. His exploits in the wrestling arena brought him the prestigious Arjun Award in 1969.

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By 1969, Chandgi Ram was a grappler whom his opponents dreaded because of his extra-ordinary skill. He had built strength and stamina too. He stood 6'2", and weighed 195 pounds. having humbled his Indian adversaries, he was now keen to display his muscles in the international field. That opportunity came in 1970, when he was selected to represent India in the 6th Asian Games held at Bangkok. In the Bangkok Asian Games, he made India proud by winning the gold medal in the middle heavy weight category in the free style wrestling. The President of India decorated him with Padmashree in 1971.

The freestyle and the Graeco-Roman style of wrestling, which are in vogue in the Olympic Games and the Asian Games, are different from the Indian style of wrestling to which Chandgi Ram was used to upto 1969. He had practised the art of freestyle wrestling for sometime before he won the gold medal in the Asian Games at Bangkok in 1970. In view of his spectacular displays, he was selected to represent India in the Olympic Games held at Munich in 1972. But he was a failure at Munich. Lack of sufficient practices in this style of wrestling and the formidable opposition he had to encounter in this premier competition accounted for his failure.

This was the end of Chandgi Ram's career in the international competitions. But by then, he had carved for himself a meche in the hall of fame. Besides proving himself as Asia's best in 1970 in the middle heavy weight free style wrestling, he had defeated almost all leading wrestlers of India, including Mehar Din, Andelkar, Shripat, Nirmal Singh, Santosh Singh, Banta Singh, Bhim Singh, Jeet Singh, Muhammad Charlie, Ishaq and Mahadev Madne. He also humbled Pakistan's Ghulam Qadir at Indore. Mehar Din beat him once and his three hour bout with Maruti Mane ended inconclusively.

His illustrious career has brought him titles galore. He has won the Hind Kesari, Bharat kesari, Rustam-i-Hind, Bharat Bhim and Mahabharata Kesari titles at different stages in his career. His game as a wrestler and his tall, fair, handsome and athletic figure have brought him one or two roles in films also.

He dressed in a flowing and spotless kurta and dhoti. He is a modest man inspite of his achievements. He owns a farm in the Sisa village of the Hissar district, which is his birth-place. Because of his splendid performances he was appointed as the Additional Director of Sports, Haryana, a post which he probably does not hold now. He has retired from wrestling, but he has been running an 'Akhara' (wrestling school) near the Red Fort of Delhi for many years. As a wrestling coach, he enjoys a large following of pupils. His career has been varied and distinguished. He has covered himself with glory and also brought honour to India. He has been one of India's most talked about wrestlers.

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## Chandilyan (1910 – ?)

**Chandilyan, born in 1910, was well versed in English, Sanskrit and Tamil. The historical romance projected by him as didactic literature degenerated into many pseudo-historical novel, naive and immature tales.**

Chandilyan well-versed in English, Sanskrit and Tamil, makes his living by writing. His real name is S.Bhasyam. According to Kamil Veith Zvelebil any point of time, one of the high-circulation Tamil Journals will serialize his novels. Currently, Kumudam is serializing his Vijaya Mahedevi, a novel set in ancient Kalinga.

Most of his novels are long with vivid descriptions of places and persons and are on some well-known historical personages in Tamil History. Kadal Pura is about Kulottunga I, Chola king, 1070-1178, and is in 3 vols 1967; Yavana rani is about a princess from

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Greece and is in 2vols. Raja Tikam is about Narasimhavarman II, Pallava King, 690--715; Pallavatilakam is about Dantivarman, 779-830, Pallava King Jala dipam(1973,3 vols); Raja Muttirai is on Jatvarman Sundara Pandya I, 1251-1268, and is in 2 vols, Chandilyan has written Cenpakat to am (Garden of a sweet-smelling flower) Puratcip pen (Progressive girl, 1958) Raniyin Kanavu (The Queen's dream,1963) short stories, two books of criticism the first on Tiruppavai, Vaishanative hymn by Andal and the second,Kamban Kanta Penkal (Women Characters in Kamba Ramayanam, 9th century Tamil epic on Rama, (1979)and an autobiography entitled Porattangal (My struggles, 1978). Chanilyan writes for films too. He has his detractors also.

The historical romance, projected by him chiefly as didactic literature, degenerated into many pseudo-historical novel, naive and immature tales of escape and make-believe. Typical of this kind of writing of Chandilyan amy be seen in his long, pseudohistrorial fantasies in hard cover couched in a style with long, involved sentences.

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## Chandidas (15th – 16th Centuries)

**Chandidas was the first great poet in Bengali literature who composed several devotional poetry that elevated to heights of ecstasy.**

Indeed, it was largely due to such effects of his lyrics on Sri Chaitanya that Chandidas is remembered to this day. For Sri Chaitanya, the influential saint, not only popularized by his singing the verses of the joyous poet, but in the process, made Chandidas a memorable hero in Bengali Culture.

Many of Chandidas's poems are love-songs, frank and simple. '' Love is the nature, the riches of the arts, love is the air we breathe:, he would sing. Yet, they became part of the most revered religious music of the Bengali people. For often, these love songs were in the metaphor of Krishna's love for Radha. In this framework, not only carnal intimacy, but the thrills of unpermitted union and adulterated love could be conveyed through poetry which, to all approaches; expresses the lofty love between the God and the gopis. Much erotic poetry came to be written in India by this device.

Chandidas is one of the greatest-if not the greatest-Vaishnave poets of Bengal. He flourished sometime before the Vaishnava reformer, Shri Chaitanya, who, it is stated, listened to, and relished his poems alongwith those of Jayadev and Vidyapati. It seems he had already made his name and gained some popularity by the time of Chaitanya (1448-1533). His popularity has grown with years. He held in high esteem, not only by Vaishnava devotees, but also by all lovers of literature.

Though, hardly any authentic information is available about the life of the poet, there are two seprate tradidtions which associate him with two villages, one Chhatna near Bankura, and the other Nanur in the district Birbhum. In the first village, there is an old template dedicated in 1476 Saka to Vasuli, the tutelary deity of the poet, mentioned in his Krishna-Kirtana. Historically uncorroborated stories are current about his platonic love for a washer-women, Tara, Ramatara or Rami by name. She was his comrade in rasa sadhana or parakiya sadhana (worship in the company of a woman not being one's wife). ''The love of the washer-woman'', it is declared,'' is tested gold. There is no trace of sexual lust in it''.

Another love story is associated with him. It is said that the sweet melody of his songs attracted the wife of a Nawab and engendered in her a deep love for the poet. This brought down on him the wrath of the

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Nawab leading to his untimely and unusual death caused by royal manouvering or decree. Our poet is stated to have had a meeting with the celebrated poet of Mithila (North Bihar) Vidyapati.

The poetic output of Chandidas consists of numerous songs dealing with the divine amours of Lord Krishna and Radha. These are found scattered in different anthologies of Vaishnava poems. Occasionally, however, the anthologies differ in naming the authors of the poems, one giving one name, another giving a different one. There is also a good deal of difference in the literary quality of the poems passing under the name of Chandidas. The name is often found to occur with different epithets in different places, e.g., Vadu, Dvija and Dina. This may be an indication to show that more than one poet passed under the same name Chandidas, occasionally distinguished by varying epithets.

Attempts have been made to salvage the poems of the original Chandidas who was highly appreciated by Chaitanya. But these attempts have been able to please few people, especially the orthodox followers of Vaishnavism, who are not prepared to discard as spurious, any familiar poems ascribed to Chandidas. Neither are they ready to accept as genuine or near genuine, the poems with erotic tones and quaint language contained in an old manuscript discovered about fifty years ago and published under the title of Sri Krishna Kirtana, a title suggested by the editor in the absence of any in the incomplete manuscript.

This discovery has however been acclaimed by a number of reputed scholars and linguists as a landmar in the study of medieval Bengali language and literature. It is supposed to preserve the characteristics of the language of the time of the great Chandidas or near about. It is undoubtedly a beautiful poetic composition consisting of songs in the form of dialogues between Krishna, Radha and her old mother. In its different sections it describes different incidents in the lives of Krishna and Radha based on the Puranas or folk literature. The songs usually give the name of the author as Vadu Chandidas.

A simple and attractive style, free from artificial embelishments, seems to be a characteristic that marks out the poems of the great poet.

Here is a vivid description of love-lorn Radha, the consort of Krishna, smarting under the pangs of seperation. ''What pains Radha has within herself! She sits in a solitary place and remains alone. She listens to nobody's words. She is always in deep thought, she gazes on the cloud; her eyeballs do not move. She refrains from taking food, wears a red piece of cloth; she is life the Yogini (a female mendicant). She unties her braid of hair interpersed with flowers and blockson her dishevelled hairs. With a smiling face she fixes her eyes on the cloud, speaks something with raised hands, she looks with a fixed gaze on the necks of the peacock and the pea-hen. This is the new acquaintance between the dark-huned Krishna, and his lady love'', says Chandidas.

The enchanting sound of the flute of Krishna completely unnerves Radha, who bursts fourth: ''Who is it that plays the flute ont the bank of the Yamuna? who is it that plays the flute here in the pasture fields of Gokula? My body is unnerved; my ming is restless. My cooking is disturbed (made top syturvy) at the sound of the flute. Who is the person who sounds the flute? I shall surrender myself at his feet as his servant. Who is it that plays the flute as his pleasure? What fault have I committed at his feet? Tears flow incessantly from my eyes; my heart fails at the sound of flute. The son of Nanda plays the sweet flute to make my mind restless! I am not a bird to be able to fly to him. Let the earth burst so that I may enter there to hide myself. All people know that fire burns forests. My mind burns like the kiln of the potter (without anybody knowing it)''.

Radha deeply in love with Krishna completely surrenders herself to his mercy with this fervent appeal:

> ''O! Friend, what more shall I say? you be the master of my heart in all my births, in my life and in my death. Fastening the noose of love between those two feet of yours and my heart and become thy slave. Who else is there (to be regarded) my own in this family or that? Before whom should I weep? There is none to enquire about Radha; I

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realise; whom should I call my own in these three worlds; I take recourse to your two lotus-like feet as being cool. Don't discard me, a guidless woman, under some pretext. Do as you consider proper. I though over to find there is no that is my own except-you, my friend, I cannot keep you outof my sight for a moment lest I should die he is here, a touch stone", says Chandidas, "hold it on to your heart".

These poems alongwith many other similar ones of this poet and those of many other Vaishnava poets are held in high esteem by Vaishnava devotees, not exactly for their 'literary' grace, but for their deep religious fervour. They are generally sung in solo, followed by a chorus before gatherings of devotees. The songs are often interspersed with elucidatory lines of words known as akharas added by eminent singers and handed down and followed by successive generations. The songs are classified under different sections (palas based on the various phases of the lives of Radha and Krishna with special reference to their love.

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## Chandola, Bishambhar Dutt (1879 – 1970)

**Bishambhar Dutt, born at Thapli village in Garhwal in November 1879, was a journalist, scholar and social-worker.**

Journalist, scholar and social-worker, Bishambhar Dutt Chandola, the third child of Pandit Daulat Ram Chandola and Savitri Devi was born on 2nd November, 1879 at Thapli village in Pauri Garhwal. His father was a renowned Sanskrit scholar and gave him training in the recitation of the Shlokas of *Panchtantra, Hitopadesha* and *Amarakosha.* His education began in the village government School. He lost his parents in 1896 at the age of seventeen, when he was a student of Matriculation class at Dehradun. His two elder brothers had passed away earlier, so at an early age, he had to leave studies and join service in the Survey of India, to be able to support his three sisters and two brothers.

His job in the Survey of India provided him an opportunity to travel far and wide in India and he visited Burma also. After 1901, he joined as a clerk in the Gorakha regiment. He started his journalistic career at the age of twenty-one and continued till his death at the age to ninety-one. He was the founder-member of the newspaper Garhwali, which was established in 1905. This paper was in Hindi and often published poems in Garhwali language.

In U.P. hills, a tradition of journalism was established since the inception of *Almora Akhbar* (1870), followed by *Garhwal Shakti* (1918) and *Karam Bhumi* (1930). The Garhwali was a monthly upto 1916, after this it became a weekly. It was the mouth-piece of the Garhwal Union, which worked for socio-economic reform of education, social work and looked to the interest of the Garhwal people. Shri Chandola became its printer since 1912 and its editor since 1916.

He established the Garhwali in 1911 at Dehradun. This paper gradually progressed and became an instrument of social change in the U.P. hills. It projected the problems of the hill areas to the British Government and made conscious efforts for removing superstitious and spreading education. It spoke chiefly to the middle-classes and the semi-educated masses who were struggling under social disabilities and economic exploitation. It also portrayed the atrocities committed on the poor by the British officials. This paper raised its voice badly against the British imperialism.

Chandola has political connections with politicians of all shades of opinion, the revolutionaries, the moderates and even with the loyalists. He himself was a politician of the Gokhale School. So much was the influence of his pure life and affectionate personality that the revolutionaries confided in him. Tagore Villa, Dehradun was their centre. Rash Behari Bose

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and his associate Keshav Dev Swami frequently visited him.

They disclosed their plan of throwing the bomb at Lord Hardinge, but Chandola advised them not to do so, as it would lead to untold atrocities and masscare of the innocent people as had happened in 1857. But the revolutionaries were impatient and they gave a practical shape to their plans. Just the next morning, in order to hoodwink the police, Rash Behari addressed a public meeting in Dehradun. He condemned the revolutionaries and expressed loyality and sympathy to the Viceroy. However, he escaped to Japan and Chandola helped him to do so.

Chandola was not against the non-cooperation movement, 1920-21, however, he expressed his views against the boycott of schools, colleges and the law courts, as it would impede the progress of the country. He was in favour of Government Service. He stated that the country would progress if patriotic Indians joined the police and the judiciary in large numbers. He argues that these departments had a tendency to corruption, and honest young people could relieve the distress of their countrymen by capturing key posts (Presidential address, Youth Conference, Ist June, 1925 at Duggada).

He believed that the Indian nationalists could work for the progress of the country more by joining the councils, committees and executive bodies. They could change the direction of administration from inside, as members of the decision-making bodies. He exhorted the *Swarajists* that a great responsibility lay on their shoulders as they had the upper hand, being members of the councils.

The anti-Bengal movement got his full support as a citizen as awell as a journalist. Begar was an old custom in the U.P. hills. It was a means of exploitation of the poor farmers and the landless labourers. Some people were forced to walk daily ten to twelve miles for forced labour. Chandola raised his voice against this cruel system and wrote evocative articles and delivered motive speeches, during 1920-21, when there was a great agitation against Begar. As a result of his writings and effort of other leaders, the Begar system was abolished in Kumaon and Garhwal hills.

Besides, he joined the movement against the snatching away of forest from the poor, who depended on the forest for bamboos and grass for their huts, and fodder for their animals. The British Government had established its control over the forests and had passed strict laws so that the poor felt distressed. They now asserted their traditional rights. The Garhwali supported their cause and played a prominent part in the agitation in 1920.

Garhwal region was backward due to the lack of communication and transport; it had created socio-economic problems, people could not communicate or meet in times of difficulties. The economy remained stagnant and the food problem continued. No cities could develop. Chandola launched a crusade for railroad in the Garhwali. Railways could not develop but roads were built gradually.

He also raised his voice against the selling of the girls from the hills to the people in the plains. He wrote articles against it in his paper in 1913. He personally went to Bombay to see the plight of Garhwali girls whose parents had given them in marriage to Bhatias in Bombay. After making sure that the girls were leading a respectable life, he returned to Dehradun.

His fame as a journalist was highly enhanced in 1930. In the terrain area of Garhwal, the forest rights of the poor were limited by the local State administration. There was widespread resentment against it. Masses lost faith in the administration and established their independent Panchayat. The Tehri Durbar tried to suppress this movement with force. The collaborations of the colonial rule lost their nerve and on 29th May, 1930 opened fire on a peaceful Panchayat at Tilari. It was a shameful act. This was a critical moment when the masses suffered and the bureaucracy seemed unconcerned. The Garhwali published a detailed report of the incident on 29th June, 1930 and stated that more than one hundred innocent persons were killed in the firig. The Secretary of the Tehri Durbar refuted this news and stated that four died and two were injured. Garhwali reiterated the earlier report in its issue of 12th July, 1930.

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Chanola was asked to name the reporter who had given the news about Tilari massacre, but to maintain high principles of journalism and integrity, he refused to do so. He did not apologise. Legal action was taken, Diwan Chakradhar of Tehri won the case and Chandola was sentenced to jail for two years, on three charges. Since, the term was to run concurrently he had to remain in jail for one year. He was in Dehradun jail from March 1933 to February 1934, where Pandit Jawaharlal Nehru, was also developed cordial relations. After his release, he continued his struggling and Garhwali continued to be published irregularly upto 1952-53.

He was a grand old man, whose personality had the flavour of ancient Indian culture. Sincere, punctual, truthful and crusader, he was self-effecting and did not like to come to limelight. He dressed elegently and always wore churidar pajama and coat. He led a simple life. Regular and clean in his habits, he maintained good health till his death. He was a teetotaller. He gave good education to his seven daughters and two sons. He was a moderate.

It is intriguing to some as to how he could be a moderate and a free, frank journalist at the same time. The hill people were feeling suffocated under the dual evils of imperial yoke and the feudal state. In such a situation, he wanted to bring change in the hills. The Garhwal hills remember him and in 1979, his birth day was celebrated at the official level by the U.P.Government. At the age of ninety-one he passed away on 14th August, 1970.

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## Chandra, Bholanath (1822 – 1910)

**Bholanath Chandra, born in Calcutta in 1822, was an of author undoubted literary ability and power of observation. He was a first nationalist, who condemned British trade policy in India.**

Bholanath Chandra was born in Calcutta in 1822 in a middle-class Hindu family of Subarnabanik caste. His father Rammohan Chandra died before his birth. He was a lover of literature. His grandfather Ramdulal was connected with mercantile firm; he made and lost a fortune. Bholanath was brought up in his maternal uncle's house. Bholanath's mother, Brahmamayee, was the daughter of N.C.Sen, Dewan of the English Residency in Dacca. Bholanath's mother and grandmother were educated and cultured ladies. Bholanath said of his mother, "I owe my little all to her." Bholanath married Kamini Sundari Devi, daughter of Biswanath Laha.

At five, Bholanath took his first lessons in a *pathasala.* When he was seven he entered another school run by Mr.Mackay school. After the abolition of Mr.Mackay's school, Bholanath was coached by one Jayanarayan for a few months. He joined the Oriental Seminary in 1830, and the Hindu College in 1832. Bholanath's career in the Hindu College was throughout brilliant. He won many prizes for proficiency in history and literature. Shakespeare and Scott we the authors he loved most. He was a favourite student of D.L.Richardson, to whom he was indebted for his literary career Bholanath's friends in the Hindu College included Kishore Chand Mitra, Janendra Mohan Tagore, Durga Charan Laha, Govinda Chandra Dutta, Pyari Charan Sarkar and Gourdas Bysak.

After leaving the Hindu College in 1842, Bholanath worked in the Union Bank from which he shortly resigned and started a mercantile firm under the name of Mahesh Chandra. & Co. with the help of his relative Mahesh Chandra. Besides, he became an agent of Messrs. Howarth Hardman & Co., which owned a sugar mill. As agent of that firm, Bholanath had to travel all over East Bengal. Through Bholanath's endeavour, the business flourished, but the firm had to close down as the result of a conspiracy hatched by some persons against Bholanath. Bholanath

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suffered a great loss and had to declare himself insolvent.

He began his leterary journey. He contributed a travelogue to *the Englishman*, basing it on his frequent trips to Dacca, In 1850, he wrote a seriated article,'Notes on Indian History', for Kasi Prasad Ghosh's *Hindu Intelligencer*. Though not pieces of original research, these notes bear the distinct mark of Bholanath's wide knowledge and experience. Bholanath was a widely travelled man and used to keep notes of his travel experiences.

In 1867, he published those notes serially as '*Trips and Tours*' in the Saturday Englishman for over a year. In 1869, he got his 'Travels of a Hindu' in two volumes published by a firm in London. The book was immediately acclaimed as a brilliant travelogue. In 1869, Bholanath became articled to Swinhoe, Laha & Co., an Attorney Firm. But he never practised as an Attorney. Bholanath became a member of the Asiatic Society of Bengal. In 1868, he became a regular contributor to the Calcutta Review. Bholanath established a school with the help of Ramanath Laha, Govindalal Sil and Kanailal Dey, and nursed it with affectionate care.

At the request of Rajendralal Mitra, he wrote a *biography of Raja Dakshinaranjan Mukherjee.* He also helped Sir William Hunter to prepare the Imperial Gazetteers. In 1872, Sambhu Chandra Mukherjee, editor, Mukherjee's Magazine, asked Bholanath to write sketches for his periodical. Bholanath wrote an articla on Vaidyanathdham and its temples, which was favourably noticed by his eminent contemporaries.

In 1872, appeared Krishnamohan Mallik's 'A Brief History of Bengal Commerce had made remarkable progress under British rule. Bholanath found Mallik's conclusion erroneous, and he was invited by Sambhu Chandra Mukherjee to give a fitting rejoinder. The result was the four articles by Bholanath, which made out a most striking case against the colonial trade policy of Engl;and. The articles created a great stir and raised a controversy. In replying to his critics, Bholanath firmly established that the import of foreign cloth was detrimental to the interests of native wearers and industries. He wrote, "the English want to reduce us all to the condition of Agriculturist..... England's boast as a manufacturing power would be at an end, if India followed her own trade and industries." Bholanath demanded Indian representation in the administration, and control over Tariff. He exhorted his countrymen to boycott foreign goods as then only the Indians would be able to "dethrone" King Cotton of Manchester. Bholanath described Britain's trade policy in India: "At first prohibitive, next aggressive, then suppressive, it has last become repressive setting bounds to native ambition for anything approaching commercial rivalry." In 1893, Bholanath wrote a biography of Raja Digambar Mitra. It was an admirable book of contemporaneous history. He wrote several articles in the National Magazine and in the Calcutta University Magazine. Bholanath's writings show the influence of the ideas of George Thompson. He used to attend Thompson's lectures. He also wrote some articles on the history of the Hindu College; and in 1897 he started writing a history of Old Calcutta.

Bholanath Chandra was an author of undoubted literary ability and power of observation. He was a nationalist who condemned British trade policy in India and also the British treatment of Indian histoy.

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## Chandragupta, Vidyalankar (1906 -- 1982)

**Chandragupta, born in the distirct Muzaffargarh in 1906, was a story writer, play wright essayist and journalist of repute.**

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Chandragupta Vidyalankar was a story writer playwright, essaylist and journalist of repute. Chandragupta was born in the district Muzaffargarh (now in Pakistan). Vidyalankar sometimes betrays his over human touch. He, However opts to create a romntic atmosphere in his stories.

As a play wright, he was more successful in one act plays. His undue elaborationof hyuman emotions and feeling s and his refinement and delicacy are impediments to the success of full-length dramas. Although his poetic emotionality creates the melodramatic element in the plays, yet his gracefulness warmth of intense feelings power of harmonisigng ideas and images are of considerable merit.

As a Journalist, Chandragupta has sucessfully edited the monthly journal *Ajkal* (Hindi)for a number of years. Some works are: Collection of stories-*Vapasi* (return, 1954); *Chandrakala* (Lunar Crescent), Collection of one act plays -*Cosmopolitan Club* (1945) and complete dramas--*Ashok* (1934), *Dev aur Manav* (God and Man, 1956) and *Nyay Ki Rat* (Night of Justice, 1958).

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## Chandragupta Maurya (reigned 322 B.C. – 298 B.C.)

**Chandragupta Maurya (died ca. 298 B.C.) was the founder of the Maurya dynasty and the first historical emperor of India.**

Chandragupta's life is a romance of history. Rising from humble circumstances, he built up an empire stretching from Persia to South Indian empire of dimentions not known till then in the history of India. How in those times of poor communication, he could have managed and administered such vast distances remains a matter of speculation. chandragupta's early life in obscurity and nothing definite is known how he came to be known as Maurya.

One theory is that his father was a Moriya Chief on whose death in a strife, his wife who was in the family way fled and sought refuge in Pataliputra where she delivered her child. The child named Chandragupta was brought up first by a cowherd and later by a hunter and took the name Maurya from his clan Moriys. According to the Puranic tradition, Chandragupta also known as Sandracottus, was the intelligent son of the last Nanda king of Magadha by the maid servant Mura, hence the name Maurya. Jain and Buddhist sources declare him to be a scion of the Moria clan of Pippalivana.

In his youth Chandragupta came under the influence of Chanakya, also the reputed author of Arthesastra, the celebrated work of Indian polity. It is said that one day Chanakya noticed the child playing the king with other children and impressed, took him to his native place Taxila with the object of settling scores through Chandragupta, with the Nandas against whom the haughty Brahmin bore some grudges. He was also motivated by the object of mobilising the country's resources and raising the people's morale to free the country from the greek domination. Chandragupta fulfilled both the tasks very ably. Chandragupta conspired to usurp the Magadhan rule, but failed in his attempt. Exiled, he met Alexander in 326/325 B.C., studied the significance and success of the Greek invasion and bided his time.

Another story that goes around Chandragupta is that he visited Alexander in his camp while the Greek was in the Punjab. Alexender felt offended and enraged at the young visitor's audacity and boldness, ordered the latter's execution. But somehow Chandragupta managed to escape. Perhaps, Chandragupta and Cahnakya recruited their army from amongst the people of the Punjab, who had valiantly fought Alaxender to a main in defence of their freedom.

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Chandragupta ascended the throne in 324 B.C. after destroying the Nanda King.

Nothing definite is known of Chandragupta's subsequent career. but there is no doubt that his life was spent mostly in military campaigns, His army consisting of 6 lakh men suppressed small rulers. By decentralisation administration after splitting up the unwidely and distant areas and by creating manageable units under provincial governers, he solved problems of distance and communication. Not only the place and the beautiful capital were well secured under princes. The 1150-miles long road from Patliputra to the North-west Frontier that he availed of made administration easier. Peace, prosperity and contentment prevailed amongst the people, and theft, even when houses remained unguarded, was a rare occurrence.

After Alexende's death in 323 B.C., Chandragupta put an end to the greek rule in north-west India, returned to Magadha, killed the Nanda king, and proclaimed the Maurya dynasty in 322. The attempt at Seleucus Nicator, a Greek satarp, to recapture Punjab in 304 was foiled and Chandragupta obtained present day Afghanistan as part of the peace treaty. Seleucus also gave his daughter in marriage to Chandragupta and appointed Megasthenes as ambassador to the Maurya court. Scholars owe much information about Mauryan India to a detailed account written by Megasthenes.

The Magadhan state under Chandraguta was both opulent and totalitarian. The capital, Pataliputra, was a magnificent city, and the royal palace was, according to Magasthenes, filled with "wonders which neither Memmonian Susa in all its glory, nor the magnificance of Ekbatana can hope to vie; only the well-known vanity of the Persians could imagine such a comparision". Having come to power through intrigue, the Emperor feared plots. He employed an army of secret agents, and no method was considered unscrupulous to destroy his enemies.

The people enjoyed a reputation for honesty; lying and stealing were generally unknown, and the Greek ambassador notes that litigation was seldom resorted to. Much of this was no doubt due to the harsh penal system. The death penalty was imposed for evasion of taxes, and maiming was inflicted for perjury.

The empire was divided into three provinces, each under a viceroy, usually a member of the royal family. Chandragupta had an army of 600,000 soldiers, but it is likely the number also included camp followers. A palace guard of foriegn Amazons kept watch over the emperor, and Chandragupta seldom appeared in public.

Chandragupta's rule lasted 24 years. According to Jain tradition, in 298 he abdicated his throne, retired to Jain retreat at Sravana Belagola in Mysore, and eventually fasted to death. Chandragupta Maurya's greatness lies in unifying the country politically and securing it from foreign domination.

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## Chandragupta, Vikramaditya (4th Cent. A.D.)

**Chandragupta II, son of king Samudragupta, was a great conqueror and able ruler who unified India in single political unit. He was also a great patron of ancient art and culture.**

Chandragupta Vikramaditya is a little of enormous prestige. It literally means, the sun of valour. Many kings of India have been known by this honourific, both deservedly and otherwise. But the most brilliant of them all was Chandragupta II, son of king Samudragupta, learned man and Sanskrit scholar, conqueror and benign ruler, of whom many tales of valour and of glory have been said.

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Historians, basing themselves as much on poetry and plays as on epigraphy and numismatics, have come to differing conclusions on Chandragupta and his reign. According to one historical suspicion as to how he came to power, the prince had a less gifted brother by the name of Ramagupta who first succeeded to the throne, but that Chandragupta, more clever and capable, usurped the crown, perhaps after a fratricidal coup, most probably in the year A.D. 375. He took on the imposing descriptive title of Bhattarka Maharajadhiraja, which has been translated as :The Worshipful Sun amongst the Warriors. The Great King of All Kings.

Soon after assuming power, Chandragupta quelled rebellions within his own territories, literally destroyed the vestiges of Kushana domination in India, overran Bengal, marched south and north with equal ease. Inscription after ancient inscription speaks of Chandragupta's conquests and annexations, making his exploits different from the latter-day behaviour of Moghuls and the British only in that he was Hindu. Indeed Chandragupta's forces went beyond the borders of the sub-continent, to the Indonesian archipel-ago to establish his imperial power on distant shores. Indeed, one historian reminds us that, "no digvijaya (conquest in all directions) of an Indian emperor was complete without including these regions (of South East Asia) in the plan of his conquests.... during this period, these areas were regarded an integral part of a pan-Indian political organisation."

Those emperors encroached into other territories with a moral fervour and self-righteousness that was not different from Christian or Islamic zeal to civilize the rest of the world by bringing savage peoples under their control. If it is understandable that the imperialists rationalized their behaviour in such terms, it is unfortunate when historians do the same.

In any event, Chandragupta Vikramaditya brought stability and system in a vast and complex empire. With astute ministers and component officials, he developed the various wings of the government and brought them under clear rules and regulaions.

If there was law and order and well-defined patterns in the internal administration of the country, external affairs were given no less attention. Again, with the assistence of wise counsellors, Chandraupta formulated clear principles in his dealings with other states. The sophisticated rules of diplomacy and inter-state relations included, among other things, a set of sixteen kinds of treaties such as a treaty for matrimonial alliance, one for alliance against a common enemy, one for mutual security, etc. Then there was a detailed analysis of different kinds of wars, categorized according to their causes which ranged from unlawful appropriation of another kingdom, pride and dishonouring of an alien king to claims for a crown and wilful dstruction of the resources and relics of the country.

All that was good and great in classical Hindu Society, such as the Varnasrama (caste system) as a stabilizing division-of-labour strategy, respect for women in the institution of marriage and the household, systematic study of the scriptures, were common during the reign of Vikramaditya, as also elements we would rather reject in our own times, such as slavery, polygamy for the upper classes, banning of inter-caste marriage, excessive privileges for the Brahmins, etc.

It was also during this period that Hinduism underwent some fundamental transformations, especially in its theology. The Vedic gods representing natural forces and phenomena were gradually replacd by the Trimurti, and the Puranas evolved to make one god primordial over the others. Siva and Vishnu with anthropomorphic aspects developed into competing deities for worship, Vishnu winning over the royal family, but there seems to have been full religious tolerance of other sects, and it mattered little to which deity one performed one's prayers. Though, elaborate sacrifices continued with all their pomp and testing, magnificent temples began to emerge to replace sacrificial altars for rites and rituals.

This was the grand and glorious age of Sanskrit. Many major works of drama and poetry were composed then. Works on ethical codes, on philosophical sysrems, on political strategies came to be written also. Nor was neglected, treatises on chemis-

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try and mathematics, on astronomy and even on erotics came out during Vikramaditya reign. Associated with the temples, there was much art and sculpture, both Hindu and Buddhist.

An inscription on an iron pillar notes that though Chandragupta Vikramaditya left his moral frame, he will ever remain here below, by the memory of his fame. Dr. Rajbali Pandey's ''Chandragupta II Vikramaditya'' is an excellent study of this great monarch whose name shines as a jewel in the annals of Indian Histoy.

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## Chandrasakhi (1643 – 1733)

**Chandrasakhi, born in Dach in 1643 was a famous saint-poet. He composed devotion songs. Chandrasakhi originally-known as Chandra, was the third son of Gopikanta, a descendant of the famous saint-poet Harirama Vyasa.**

Chandrasakhi was a Sanadhya Brahmana born in Dach. In the prime of his life he served as a 'Thanedar'(Incharge of a police or Customs station) at Motha near Dacha (Bundel Khand). He had a devotional bent of mind which inspired him to leave the job and all the worldly affairs, including his own family to settle at Vrindavan. He was initiated in the Radhavallabha faith by Balakrishna Swami, where after he started composing devotional songs, he appended the name of his guru (Balakrishna) alongwith his own to every concluding foot of his changed from 'Chandra to Chandrasakhi' while his elder brother Vijaya was initiated as Vijayasakhi.

He travelled far and wide and also visited Rajasthan and Malwa. He propagated the 'Rasa'from of dance and misic during these tours and composed a large number of Bhajans and folk songs which gained popularity. He built a large sized 'Kunja' at Vrindavan which came to be known as Chandrasakhi Ki Kunja. Compelled by the circumstances, he had to move to Dacha at the fag end of his life and died at that place at the age of 90.

He had a number of disciples of whom one Rasikasakhi was the most prominent. The fast growing number of his line of disciples gained him an important place in the Vaishnavite Akhasdas. One such Ani-Akhada of Chandrasakhi tradition is located at Nima-Ka-thana (Sikar-Rajasthan).

The Bhajans of Chandrasakhi are so popular in Rajasthan that it is well-nigh impossible to deny that they are composed by non-Rajashthani poet. Verses and songs already known by the name of other saint poets are also available in his name.

His compositions were preserved in the oral tradition of the common people. Manohar Sharma of Bissau, an eminent scholar of folk literature, has published about 320 songs in his name. The *Bhajans* are available in various kinds of publication sold at footpaths and fairs, which speak of their immense popularity. The ladies in housholds sing them as Harajasa (a synonym of 'Bhaja' in the early mornings while doing household chores.

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## Chandra Shekhar Azad (1906 – 1931)

**Chandra Shekhar Azad, born at Alirajpur in Jhabua district in 1906, became a symbolic of the poor, illiterate, oppressed Indian masses along the revolutionary path towards socialist equality, liberty and fraternity.**

Pandit Sita Ram Tiwari, father of Chandra Shekhar Azad, was a poor, orthodox Brahmin, who had to leave his home village Badarka in U.P. in

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search of a livelihood. He served as a watchman in a State Garden in Bhavra, a village formerly in Alirajpur State and now in the Jhabua District of Madhya Pradesh. It was here, in a bamboo hut mud, that Jagrani Devi gave birth to Chandra Shekhar Azad on July 23, 1906.

Chandra Shekhar received his early schooling in Bharva. He was fond of wandering and hunting with Bhil boys of his neighbourhood, with bow and arrows. This was very much disliked by his orthodox father. When Chandra Shekhar was about 14 years old, he somehow reached Varanasi. There, he entered a Sanskrit pathshala where he was provided free board and lodging. Till his death, he was provided free board and lodging. Till his death, he was unmarried and lived the austere life of 'brahmachari', which he began in this pathshala.

Those were the days of the great national upsurge of non-violent non-cooperation movement of 1920-21 under the leadership of Mahatma Gandhi. Young Chandra Shekhar, alongwith other students, was fascinated and drawn into it. By nature, he loved energetic activities more than passive studies. Very soon, he became a favourite of the local leaders like Shiva Prasad Gupta. When arrested, he was so young that handcuffs were too big for his wrists. He was put on trial before a magistrate who was notorious for his brutality towards freedom-fighters.

Chandra Shekhar's attitude in the court was defiant. He gave his name as 'Azad', his father's name as 'Swatantra' and his residence as 'Prison'. The magistrate was provoked. He sentenced him to fifteen lashes of flogging triangle. As lash after lash tore his shin, he shouted slogans: 'Mahatma Gandhi Ki Jai', *Bande Matarama*', etc. His amazing endurance, courage and fortitude were highly appreciated and he was publicly honoured as 'Azad'. The name stuck thereafter.

When the non-cooperation movement was withdrawn, the revolutionary movement again flared up. Chandra natural aptitudes led him to contact Manmath Nath Gupta. Through him he joined the Hindustan Socialist Republican Army where he soon gained the admiration of its leaders. They lovingly called him 'quick-silver for his restless energy. He took an active part in every armed action of the party under the leadership of Ramprasad Bismil. He was involved in the Kakori Conspiracy (1926), the attempt to blow up the viceroyd's train (1926) the Assembly Bomb Incident, the shooting of Saunders at Lahore (1928) and the Second Lahore Conspiracy.

The present contributor attended a secret meeting with Chandra Shekhar Azad and Sukhdev Raj in the Alfred Park, Allahabad, in February 1931. Azad was of the opinion that the Hindustan Socialist Republican Army had moved far ahead and that no purpose would be served by asking individuals to take to armed action. The time had come to pass on to mass revolutionary actions culminating in the socialist revolution. To achieve that, it was necessary to make a thorough study of the methods that were so successfully used by the Bolsheviks in Russia. For this purpose, as a regular member of the H.S.R. Army, the present contributor was asked to proceed to Russia on his own resources. They only help the party would give him was an automatic pistol with a magazine of eleven cartridges. The assignment was fulfilled in letter and spirit, but, alas, Azad was no more there to guide and instruct the group further.

As is believed by most of the knowledge revolutionary comrades of the time, Azad was betrayed by an associate who turned a traitor. On February 27, 1931, in the Alfred Park, Allahabad, Azad was surrounded by a well armed police party. For quite sometime he held them by bay, single-handed, with a small pistol and a few cartridges. Even the enemy was all praise for his sharp shooting skill and courageous composure, as he could hit quite a few of the assailants who were firing at him from behind covers. Left with only one bullet, he fired it at his own temple and lived up to his resolve that he would never be arrested and dragged to the gallows to be hanged.

Bhagat Singh, in comradely jokes, used to tease him, saying ''Panditji, they shall need two ropes for you, one for your neck and the other for your heavy belly''. Azad used to reply, ''Let your cherished hangman's noose be for your neck. So long as this *Bamtulbukara* (this is what he called his pistal) is with me, nobody can ever drag me tied in a rope,

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making me dance like a monkey, to the gallows''. On such occasions, he would foundly recite a Hindustani couplet, his only poetic composition, ''*Dushman ki goliyon ka ham samana karenge. Azad hee rahenge. Azad hee rahenge*''.

It may be remembered that when Azad fell fighting on February 27, 1931, Bhagat Singh was still waiting for the hangman's noose and got his cherished martyrdom 24 days later, on 23rd March 1931.

Chandra Shekhar Azad was born in a bysmal penury and all sorts of superstition. He got no school worth the name, still through his robust common sense and learning while struggling he led the Hindustan Socialist Republican Army. Among those who felt proud to be led by him were such illustrations martyrs as Bhagat Singh, Rajguru, Sukhdev, Bhagwati Charan, Saligram Shukla and such other renowned revolutionaries, as a Batukeshwar dutt, Bejoy Kumar Sinha, Siva Verma, Jayadev Kapur, Gaya Prasad, Sadashiv Rao and many others. Azad's revolutionary career has become symbolic of the first steps of the poor, illetrate, oppressed Indian masses along the revolutionary path towards socialist equality, liberty and fraternity.

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## Chandrasekhar, S.
## (1910 A.D. – 1995 A.D.)

**Chandrasekhar was a leading Indian scientist who seemed to have beguiled himself for years to the greater glory of world science.**

Henry James once remarked that but for the excessive intellectual vivacity of men like Democrius, Archimedes, Galileo, Newton and other eccentric genii whom the example of these men has inflamed, the common-sense ideas derived from our daily life would have lasted us for ever. Dr. Chandrasekhar was certainly one of these 'inflamed' genii. He had shown, contrary to what common-sense may seem to suggest, that stars and atoms are linked by a close ideological bond, so that knowledge of the one is grist to the other.

A case in point is his forecast of the fates of stars, particularly in the last throes of their life, by a study of the behaviour of atoms crushed to Smithereens. To being this feat of intellect to pass, he had no doubts, to be inspired by great iconolast of familiar notions-men like Eddington, Dic, Bohar, Be the, Milne and others. But, then, how else can one even conceive of the stars, those eternal Co-eternal entities of plain common sense, to have a varied and eventful life many one day cease to exist?

The utmost that our everyday experience of the starry heavens may suggest is that the stars are merely other suns, only infinitely more remote. But it can never divine the source of the continuous discharge of the precious flame they pour incessantly into space. Relying on such experience, Lucretius, for example, wrote in his Nature of Things: ''We must believe that sun, moon and stars emit light from fresh and ever supplies rising up.''

How the fresh supplies came into being neither lucretius, nor any of his scientific successors, down to our own day, could hardly ever dream. For, before the discovery of nuclear energy barely twenty years ago, there were only two known sources of heat and fire, both of which we use in our homes. One is chemical combustion and the other gravitation, that is, the fall of materials under their own self-attraction. We resort to the former when he warm ourselves by burning coal or gas, but we tap the latter when we turn falling torrents, like the Niagara falls, into electricity. Neither of these would enable the sun to shine at its present rate for more than a mere twinkle of its known life.

To make the latter first, it can be proved that, even if the solar material contracted from infinity to its

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present dimensions, the total gravitational energy released thereby would not last more than twenty million years, whereas the sum is known to have radiated energy at its present rate for at least, ever since the emergence of life on earth, some 500 million years ago. The combustion source has ever lesser staying power. If this were all the sum could have, it would have been bankrupted in mere millennia. To make the sum draw its daily sustenance of light from either of them, or even both together, is worse than setting Baron Munchausen's bears on sultan's solitary bee for the latter's honey.

The difficulty about the source of solar energy was not resolved till the discovery of atomic energy, which we were just beginning to tap up by elaborate artificial means. But in the sum and stars it spourts forth automatically, because, when ordinary matter manages to gravity together in steller size, it can remain in equillibrium only by developing high temperatures of millions of degrees in its interior regions in order to acquire the power to withstand the colossal weight of overlying layers. At these temperatures, nuclear reactions-mainly conversion of hydrogen, the nuclear fuel, into helium with release of nuclear energy-begin to occur spontaneously.

It would thus seem that fire and light lie grovelling in all matter, writing to be kindled by that cosmic incendiary, gravitation, when it manages to herd together a sufficient quality thereof within the ambit of its sweep. This is why one may, with greater literal truth and less poetic licence, say that, if life and consciousness are the fever of master, as Thomas Mann once remarked, the stars and galaxies are its flame.

One part of Chandrasekhar's vast output of work has been concerned with charting the course that these steller and galactic flames, once ignited, are destined to follow. He has done so by constructing mathematical models based on modern quantum theory of the atom to simulate the behaviour patterns of real stars through the vicissitudes of their life. For example, he has shown that a star like our own sun cannot continue to shine for-ever in its present steady state. Sooner or later, a time must come when, with the exhaustion of the supply of nuclear fuel in its core, fundamental structural changes, being to occur deep down in its interior.

One effect of these changes is the shrinkage of its core with an enormous distension of its outer envelope. Then, as it grows in size, it will begin to swallow the plants, one by one, commencing with Mercury and ending with our earth or even Mars. If so, the Koranic vision of a distance of a spear and a half might come true unless we choose to advocate it by some five billion years by the massed ignition of a sufficient number of those miniature suns, the H-bombs.

However, the distension again is temporary. For such a distended star, with its depleted stocks of nuclear fuel, runs after a time into another series is cataclysms and crises. The reason, as Chandrasekhar has explained, is that a star is not "like a log which burns itself out completely, leaving 6392 only ashes of helium in steller context". It endeavours to use other materials as substitutes for the exhausted shocks of its nuclear fuel (hydrogen) to replenish the energy it still continues to radiate. In so doing, further internal upsets, like the compression of its inner core, begin to occur.

Chandrasekhar's study of the final spasms of a star's life sparked by such upsets is now a classic. He has shown in a delightfully simple manner that continual compression of the steller core has its limit beyond which it cannot go. When we compress anything, say, an ordinary gas, we eventually reach the limit of its compression when its atoms refuse to inter-penetrate one another, no matter how hard we press them. But, what cannot be done on earth is not too difficult in the interiors of stars. For at pressures and temperatures such as prevail there, the atoms are stripped bare of their elections and a good deal of such inter-penetration does take place.

However, when even the separate identities of individual atomic nuclei are destroyed by further pressure, the nuclei and electrons are packed cheek by jowl, so that they cannot come any closer. Matter in such a state of complete compression is said to be 'degenerate'. Degenerate matter, therefore, is the ultimate in a mere match-box. Such hypertense mate-

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rial is no Munchausen story. We find it in several white-dwarf stars, of which the most conspicuous is the companion of Sirius.

Chandrasekhar has shown that , when the core of star becomes degenerate with stripped atomic nuclei and electrons, all tightly packed together, new factors come into play. Their most important effect is that a star loses the power to balance the pressure and gravitational attraction at its periphery by simply adjusting its radius unless the core happens to remain below a certain limiting mass. This limits is 1.4 times the mass of the sum. It, therefore, follows that a star several-fold massive than the sun has to lose considerable quantities of matter once it has to burn its original stocks of nuclear fuel so as to have a more of mass close to the Chandrasekhar limit.

Chandrasekhar has shown such a massive star "can know that it faces an eventual debacle long before it can reach the while-dwarf purgatory''. As if 'aware' of the handicap that its great bulk entails in its relentless match towards the final purgatorial doom, it begins to strip itself its excess mass. Its outer envelope then becomes a Nessus's shirt on our Herculean star. It wrenches and tears off whole pieces of this garment in a violent fit of self-dismemberment till it is completely consumed. The final extinction occurs almost instantaneously when it explodes catastrophically, becoming for a brief while, a supernovae, that is, a star several hundred million times more luminous than the sun.

Although research on the internal constitution of stars is a lifetime project, it is only one of the many complex astrophysical problems illuminated by Chandrasekhar's scintillating intellect. After completing in 1939, his first major work on this subject, An introduction to the study of Stellar Structure-which, incidentally, became a best-seller he took to another field the distribution of matter and motion in steller systems, such as the galaxies like our own Milky Way are.

To begin with, he assumed no new laws of nature and attempted, on the basis of ordinary gravitation, to comprehend why stars tend to herd in large clusters as they actually do, as well as many complex kinematical features of our own galaxy and other similar extra-galactic system. In other words, he proceeded to consider how a system of cosmic 'particles' would move under their own self-gravitation.

When the system consists of only two 'particles', it is the well-known classical Two-Body problem which Newton and, following him, Long-range and Laplace had completely solved. But the introduction of even one additional 'particle' in the system makes the problem so intricate that its solution has defined the accumulated mathematical wisdom of the world. This intricacy is magnified a billion-fold in the case of steller system even when on assumes that the billions of the individual stars of which they consist move under no other forces save that of their own gravitation and under no other laws except those of Newtonian dynamics.

To give mathematics a foothold, the gravitational forces are deemed to arise from a smoothed-out, idealized distribution of matter in the system, on which the effects of chance stellar encounters are suer imposed. Assuming such a distribution, Chandrasekhar first computes the theoretical path or orbit of a star, ignoring the effect of perturbations case by settler encounters. He then proceeds to a more realistic state of affairs by computing the time it takes for these perturbations cumulatively to produce such a marked deviation from the theoretical orbit that it is no longer tenable even as an approximation.

Naturally, the estimation of this time, the time of relaxation of a stellar system as it is called, is of paramount importance in stellar dynamics as it specifies the interval within, which the effects of stellar encounters can be ignored, thus enabling us to judge the relative importance of stellar encounters in influencing the motions of stars. Although, the nation of time-relaxation was a development of an older idea of Maxwell by Jeans and Schwarzchild, it was Chandrasekhar who first evaluated it in a completely rigorous manner, in 1941. He has also initiated a new line of attack on the problem by his statistical theory of stellar encounters.

While Chandrasekhar's work has contributed substantially towards the clarification of the pecu-

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liarly characteristic aspects of stellar dynamics, he is, nevertheless, aware that the solutions he had obtained were oversimplifications of vastly involved situations, much to deep for gravitation alone to resolve even after recourse to masterly statistical aids of his own invention. He has, therefore, recently returned to the problem after a somewhat longish interlude when he was at work with his customary Calvinist zeal in another field to be described in the sequel. He is now busy grafting onto his earlier studies of matter in motion murder the influence of gravitation alone, the effects of other cosmic forces mainly electro-magnetism and turbulence.

For example, he was shown that the observed properties of the spiral arms of galaxies, like our own Milky Way, could be the outcome of the existence of feeble magnetic fields acting on ionized cosmic gas clouds. Such studies have latterly culminated in a new branch of physics, Plasma physics, which deals with the behaviour of ionised gases-gases of charged elementary particles in magnetic fields. It is to this branch that Chandrasekhar is at the moment devoting a good deal of his attention.

Before switching to Plasma physics, he had essayed yet another complex problem that was to tax the ingenuity of the physicists so severely that it was not touched for seventy five years after its initial formulation till Chandrasekhar took it up. It is the problem of specifying the radiation fielding an atmosphere which scatters light in accordance with well-defined physical laws. It organised on Lord Raleigh's inforestations in 1871 on the illumination and polarization of the sunlit sky. But the fundamental equations governing Raleigh's particular problem were not even framed, much less solved, till Chandrasekhar showed the way in 1964.

He dealt with the subject as a branch of mathematics with its own characteristic methods and techniques. More than any other of his studies, the work in this field, Radiative Transfer, embodies his own researches on stellar atmospheres, both from the mathematical point of view of obtaining elegant solutions of complicated integral-differential equations, and in the practical evaluation of physical quantities, such as the opacity resulting from the negative hydrogenous.

Surveying the full gamut of Chandrasekhar's research output, one is awed by the depth of his physical acumen, the range of his mathematical vision, and the sweep of his astronomical knowledge, so that it is often difficult to decide whether he is a physicist, a mathematician or an astronomer My own solution of the trilemma is simple; he is all three at the same time, and one of the best in each.

I do not know why he decided to be an astronomer when he could have been as easily another Ramanujan or Raman. But, since he elected to be an astronomer, I venture to surmise that perhaps Eddington's book, The Internal Constitution of Star which he received as an undergraduate essay prize created in him an abiding interest in stars and galaxies at that early impressionable age. At any rate, when the Madras University in 1930 took notice of this precious prodigy by offering him a research scholarship in England in recognition of his having mayored with a record number of marks, he joined the band of famous Cambridge astronomers like Eddington, Minee, Flower and others.

In choosing astrophysical research as a metier, he had no doubt provided from the example of his illustrious uncle, Sir C.V. Raman, who had drifted from college, via a competitive examination, into Government service in a fit job absent-mindedness till his rescue, ten years later, by Asutosh Mukherjee. It speaks volumes for Chandrasekhar's research zeal as also for his amazing self-confidence that he was never tempted by the sirens of official preferment's even in those dark Satanic days of depression that shook the world during the late 'twenties'.

Not that he was affluent enough to disregard the need to make a living Quite the contrary. He had, to help make ends meet, often to do odd jobs, such as acting as a batter for pleasant hunters in Scotland during his earlier research days. Short of funds at time but strong of purpose, he preserved, gathering knowledge at the various European centres of higher learning, such as Gottingen, Liege, Moscow, Leningrad Pris and Harward.

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Gradually, during the early 'thirties', his fame grew in scientific circles till, in 1936, he lit the astrophysical heaven as a supernova star does a galaxy. He was then on a lecture tour in the Yerkes Observatory of the Chicago University, at the invitation of its brilliant director, Otto Strive, himself the last of a family of astronomers famous through four generations, Strive, who had been commissioned by the Chancellor of his University to scour the world for the best astronomers he could find, lost no time in recognizing the 'supernova' and grabbed him for the Yerkes observatory, where he has since remained.

Chandrasekhar evidently decided to settle abroad not because of the material comforts that life in the West holds for those who do, but as a sort of sacrifice, to his deity-Science. For even after spending six of his most adolescent years in the West, he was Indian enough to come home for no other purpose save to marry Lalitha, a former class-mate judge from the letters he wrote to his family at the time, he has, during the years, missed the "life of love and understanding that he could have had at home".

However, even though, now and then in moments of gloom and frustration-as during the years of war-he felt that the 'sacrifice' had not been worth while, he has not doubted that, but for it, he could never have advanced astrophysics to the pitch he actually has. He had come to this conclusion even during his student days because of the fate of Ramanujan who, as he said, "would have doubtless died unknown and unwrap, had he continued the last precious five years of life at home".

Convinced, therefore, of the need to go abroad in search of knowledge, Chandrasekhar persuaded his mother that his rendezvous with destiny lay in the West. One can vouchsafe as much from her willing consent to his departure abroad, although, stricken as she then was with a fell disease, she knew that she would never live to see him again.

Chandrasekhar's dilemma whether to soar high in company with his foreign inflamers or stay relatively pedestrian and be at home with his own compatriots has been real. That is why he hesitated for years on end to make his final choice. Even though he had accepted the Yerkes offer in 1936, he did not renounce his Indian nationality in favour of American citizenship till seventeen years later.

His vacillation can well be imagined. Agreeing with the dictum that "it was up to us Indians to improve our universities and centres of education in India", he tried at first to console himself with vague visions of "contributing his own small measure to the development" in the future. Perhaps, he was contemplating a time when, having passed the peak of his form in research as many do, he could return home to direct and guide a new generation of research-workers.

Luckily for astrophysics, his research prowess has not diminished with the years. At sixty, even his mathematical vision which usually grow myopic at such an age, has remained as eagle sharp as ever. With his intellectual powers remaining unimpaired, he could evidently still look forward to many more years of horrific research activity. Perhaps, this consciousness of his own undiminished intellectual powers persuade him to reconcile himself to the prospect of denying to the country of his birth the contributions with which he seems to have beguiled himself for years to the greater glory of world science.

The reconciliation, however, did not come easily. Aware of the need to flock and feud with giants of his own genre in the international arena-a man is made by the company he keeps and contests-he did nevertheless try to create an atmosphere of a South Indian home, admittedly synthetic, but yet genuine enough to ward off his nostalgia.

One such attempt was his effort, years ago, to interest his American neighbours in South Indian music played on the lute by Lalitha. But, instead of winning them over, he was himself won over in the end, as listening to concerts of orchestral and chamber music is now his chief diversion. If at long last, the culture of his adopted land has swallowed him, this has not been without some pretty stiff rear guard struggle on his part. It is some comfort that he must have regained his peace now that it is all over, even though we may no longer claim him as one of our own. He passed away in 1995.

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## Chandu Menon–

**(See under Menon, Chandu)**

## Chandy, Anna (1905 – ?)

**Chandy Anna, born at Alleppey in April 1905, worked as a judge in Kerala High Court. Her name is also commandable as a writer, actor and director of dramas.**

Shri Chandy Anna was born on 5th April, 1905 at Alleppey, the headquarters of the District of Alleppey (Kerala State). Anna was the daughter of Dr. M.J.Jacob and Mrs. Sarah Jacob. Dr. Jacob died when Anna was only a child. This necessitated the shifting of the family from Alleppey to Trivandrum. Anna belonged to a God-fearing Roman Catholic Christian family devoted to the discipline and piety that are expected of that community.

Anna had her school education first at the Maharaja's High School and later at the Holy Angel's High School. She had her college education at the Arts College, Trivandrum and took her B.A.(Hons) degree in 1926. This was soon followed by her marriage of Shri Chandy, a Police Officer who was a liberal-minded man of broad outlook and modern views. The fact that he persuaded his wife to join the Law College to be the only lady-student in that college, is sufficient testimony to Mr. Chandy's reformist nature. In those days, legal study and practice were very rare among women, even in England.

Mrs. Anna Chandy took her degree of Bachelor of Law in 1929 and enrolled herself as the first woman pleader in Travancore. There on she began to fight for rights of women in society. She could express her view through a Malayalam monthly journal Sreemathy, which stood for the cause of women. The Editorial Board consisted of women alone and Mrs.Chandy was the Chief Editor. Her enthusiasm encouraged her to contest the election to the Legislative Assembly. Shri Pattom Thanu Pillai who later became the Chief Minister of Kerala and the Governor of Punjab and Andhra, was her opponent. Although, she lost the election, she could get into the legislature as a member nominated by the Government.

In the Legislative Assembly, Mrs. Chandy upheld the cause of women. In those days, women were not qualified to be members of municipal Councils. Thanks to the efforts of Shrinati Anna Chandy, the legislature lifted this disqualification for women.

Mrs. Chandy's political career did not last long. In 1937, she was appointed as the distinct Munsiff of Nagercoil of the erstwhile Travancore State. Not only in Travancore, but in the whole of India, she was perhaps the first legal officer of that status. As Munsiff, she had served at Alleppey, Haripad and Trivandrun also. In 1944, she was promoted to the post of Sessions Judge, Quilon, and from 1949 to 1959 she worked as District Judge at Mavelikkara, Ernakulam, Nagercoil, Kottayam and Kozhicode. During this period, she had to pronounce judgements for murder cases also and her first juegement for hanging under Section 302 I.P.C. was on a young man, eighteen years old.

It was in 1959, when Shri E.M.Sankaran Namboodiripad was the Chief Minister of Kerala, that Mrs. Anna Chandy was promoted as a judge of the Kerala High Court. Not only in India; but in all countries of the Commonwealth, she was the first woman Judge of the High Court. Her service in this capacity was praise-worthy and it lasted for eight years. In 1967, at the age of sixty-two she retired from the High Court. But her legal service did not end there. From 1968 to 1971, she served the Central Government as a memeber of Law Commission which reviewed and recommended modification in law.

Apart from legal profession, Mrs. Chandy's name is commendable as a writer, actor and

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director of dramas. As a writer, her important articles were published in the jounal *Shreemainy*. As a dramatist, she used to write plays and direct the same and produce them. Inspite of all such various reponsibilities, Mrs. Chandy could find time to attend to home management, sewing, embroidery work, etc.

In political and social life, Mrs. Chandy upheld the cause of women; and set an example by her own life and attainments. She was devoted to the Roman Catholic faith and the family life has been happy. Her only son P.C.Chandy, followed the footstep of his mother. He is now a reputed Advocate of the Supreme Court of India and the daughter-in-law also is practising law. Her eldest grand-daughter is studying for medicine and the younger ones also are studying.

With medium height and rather fair complexion, Mrs. Chandy can impress herself as a woman of strong will-power and stability of character. Her voice is impressive and commanding. In the court, she could assert her power while appreciating humour. Throughout her career, she has been very successful. In appreciation of her worthy services and commanding personality, late Shri C.P.Ramaswami Iyer who was the Diwan of Travancore, referred to her as "a phenomenon in the Anglo Saxon world".

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## Changanacherry K. Parmeswaran Pillai --

**(See under Pillai, Changanacherry K. Parmeswaran)**

## Channaiah, Sahukar (1902 – 1971)

**Channaiah, born in Mysore in April 1902, was an eminent freedom fighter, politician and social reformer of Karnataka. He was the Kingmaker of the Mysore Congress.**

Known popularly as the 'Kingmaker of the Mysore Congress', the Nawab of Nazarbad and the like, Channaiah was born in Mysore in April 1902, in a rich ryot's family. He was not highly educated and devoted himself completely to trade and agriculture, the profession of the family.

Channaiah entered politics in 1924 under peculiar circumstances. Just for the sake of fun he used to attend political meetings now and then alongwith H.C. Dasappa, a political figure of note. These meetings left deep impress on his mind and ultimately he was drawn into vortex of politics.

He soon got an opportunity to exhibit his organising abilities. The Congress leaders of Mysore district met and decided to hold a National Conference at Maddur, and Channaiah was appointed President of the Reception Committee. The Sivapura National Conference was a tremendous success and this success was due to the untiring efforts of H.K. Veeranna Gowda and Channaiah. Having thus entered the Congress almost with a bang, he remained in the organisation till 1966 and strove all through this period sincerely for the progress of the organisation in the State.

As a politician, Channaiah was a class by himself. He did not aspire after any position or office either in the organisation or the Government. His hold on the party in the State was so great, he could have become anything; the President of the party or the Minister, if he wanted, But he preferred to remain President of the Mysore District Congress Committee. He did not desire even to become a member of the Legislative Assembly.

He however, remained the uncrowned King of the Congress in the State. He was an astute politician and by his political skill, he even made the stalwarts

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of the State Congress like; K.C. Ready and K.T. Bhasyam to act in the manner he wanted. But he maintained the dignity of the Congress in fighting with the Government of the day prior to independence. He became President of the Mysore Pradesh Congress Committee in 1956 and was a member of the Mysore Legislative Council during 1960-66.

When K. Hanumanthaiah became the Chief Minister of Mysore, Channaiah's influence in the Congress organisation began to wane. After the unification of Karnataka (1956) misunderstandings developed among the leaders of the Vokkaliga community and they were disunited. As a consequence, he left the Congress, joined the Janatha Paksha started by T. Subramanyam, contested the fourth General Election (1967) from Krishnaraja constituency to the State Legislature on the Janatha Paksha ticket and won it.

Channaiah's was a colourful personality. He did not hesitate to spend money from his pockets during the struggle for independence. He was imprisoned twice, in 1942, and in 1947 and spent over a year in jail.

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## Changampuzha, Krishna Pillai (1912 – 1948)

**Changampuzha Krishna Pillai, born in 1912, was renowned for his sonnets and romantic poems in Malayam literature.**

He entered into Malayalam literary scene as a teenager had a premature death at the age of thirty-six. During this short period he made revolutionary changes in Malayalam poetry. The new school of poetry started by him has been the cause for inspiration for later Malayalam poets and many even imitated his style and substance.

*Ramanan*, a pastoral dramatic elegy written by him is considered as of prime importance. This was written based on the incident that led to the suicide of Edappally Raghavan Pillai, another poet, one of his bosom-friends. *Ramanan* which had about forty editions, made him very popular. A vast literature has grown up around Changampuzha and the outstanding work on this genius is *Ramananum Malayala Kavithayum* (1956) by Sukumar Azheekode.

His other works include *Mani Veena* (1935), *Swararaga Sudha* (1948), *Pasdunna Pisachu* (1949). In these and other works, he has mastered the art of poetry and his thought and music echo in many of the passages.

His poems are reputed for his ornamental art of rhyme and pictorial element. These are the qualities which have given him popularity and he is rightly called the people's poet. Changampuzha's poetry excels in philosophy also. His sensitive description of nature's beauty always retains a peculiarly pure quality. Changampuzha has written many poems for the emancipation of the down-trodden and his poem *Vazhakkula* is cited as an example for this. He advocated the cause of the less-fortunate in the society and aimed for socialist revolution.

Changampuzha Krishna Pillai was born on 10th October, 1912 at Edappally, near Cochin. He was the son of Changampuzha Veettil Parukutty Amma and Thekkedath Narayana Menon. After primary education, he passed Intermediate Examination from Maharaja's College, Ernakulam. Then he joined the Arts College, Trivandrum and took B.A. (Hons.) Degree in 1943.

Changampuzha, who had to fight with poverty from the very beginning joined the Accounts Department in Military Service and worked in Poona for some-time. He then returned to Cochin and continued in the military service. He resigned the post and went to Madras to study law. But he was not able to complete it, and his dream to become a lawyer was shattered.

After returning from Madras, Changampuzha joined the Editorial Board of *Mangalodayam*, the renowned literary magazine, published from Trichur.

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In 1940, he married Sridevi, daughter of one of his teachers.

His last days were in difficult circumstances due to ill-health and mental depression. He died at Mangalodayam Nursing Home, Trichur on 17th June, 1948 after an attack of tuberculosis.

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## Chanakya (3rd Century B.C.)

**Chanakya, the patronymic of Kautilya, and also name Vishnugupta, is credited with the authorship of Arthasastra, a compendium of political thought.**

It is said that Chanakya helped Chandragupta in overthrowing the Nandas and capturing the Maghadha empire. No less important a part, did his ingenuity play in making the Greeks ineffective in Northern India. The latter could not retain their foothold in the Punjab, where Alexander had defeated Porus. Chanakya belonged to Taxila. A scholar, he moved about the seats of learning in the north and the east. Once, on receiving a raw deal from the ruling Nandas of Pataliputra, he, an obstinate Brahmin, decided to join hands with the forces that might help overthrow the Nanda dynasty. Legend is that, on his return journey, he met somewhere in the Vindhya forests Chandragupta, an ambitious young man who had escaped the Greek army. Chandragupta had offended Alexander and when the latter's army tried to lay its hands on him, Chandragupta escaped and was seeking refusing in the Vindhya forests, when Chnakya met him. They exchanged their thoughts and became friends.

As luck have it, Chandragupta and Cahnakya found a treasure hidden underground. Now they were in a position to engage persons and raise an army. The combination of the military skill of Chandragupta and the astute diplomacy of Chanakya, finally succeeded in overthrowing the iniqutious rule of the Nandas. Chandragupta was anointed as the King of Magadha and Chanakya became his Chief Minister.

The famous sanskrit drama *Mudra Rakshasa* presents Chanakya as a Machiavelian who played an important role in disposing of Parvataka and his brother Vaitochaka, the chief allies of Chandragupta. By meting the same fate to foes and friends alike, Chanakya helped Chandragupta in consolidating his rule.

Chanakya distilled from the ocean of *Arthasastra*, the quintessence of *Nitisastra*. His *Arthasastra,* a work of exceptional interest approach and states that, the end justifies the means. The work belongs to the period 320 B.C.-310 B.C. Since, it is a unique work of its sort, it would be appropriate to give a gist of its contents (running into 600 *slokas*).

According to Chanakya, only absolute monarchhy is good for the country's administration. The monarch should be well-versed in religion, philosophy, and economics because these affect the common man's life. The king should practice self-control and protect his own and his subjects', lives enemies through whatever means, such as employment of spies and agents at home and abroad, intrigue, unscrupulous use of poisons, desperadoes and prostitutes, magic and charms, etc. The king should protect his people from eight calamities, namely, fire, floods, diseases, famine, rats, wild elephants, serpents and evil spirits. He should provide remedies for these calamities.

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The king should maintain good relations with foreign countries. According to Chanakya, seeking an oligarchy, on one's side is better than securing an army or an ally for Sanghas being well-knit become unassailable by enemies. Whereas friendly sanghas may be won by giving gifts or through reconciliation, others may be won by sowing dissension and force. According to him, the six forms state policy are based on degrees of neutrality or alliance and the king should know when and how to avoid war, but if begun it should be persecuted whole-heartedly. He should know whether the weaker or the stronger is to be attacked first. He should try to reduce a strong foe by means of spies, assassins, poison and women. He should also know how to capture an enemy by supernatural means, injuring him by secret means, luring out and capturing an enemy king by stratagem and in the last resort, by direct attack. Sometimes, it is good to pacify the enemy with the conquered territory.

A king should keep off calamities which may threaten a kingdom. Gambling weakens a government; it is a vice and the king should keep off it.

In the conduct of administration, inspectors should control various aspects of citizen's life say right from collection of taxes, to the presentation of fire. The ministers' duties are assigned and as to how to get rid of untrustworthy ministers. The treasury needs to be replenished and the state servants given salaries regularly.

Kautilya also lays down civil and criminal laws, punishment for crimes, methods of extorting confessions and different types of administration for villages and cities.

Chanakya was, perhaps, Vishnugupta's gotra name. Or may be, he took it after the name of his village Chanakya, or his father Chanik. He had read extensively on statecraft, was a man of simple habits and without much personal ambition. Compared to Manu, Chanakya was more liberal in regard to the transfer of ownership of property to one's wife and to daughter on one's death. He also favoured the idea of *Niyoga*.

Chanakya was the greatest Indian exponent of the art of government, duties of kings, ministers and officers and methods of diplomacy. It is for his cunningness that Chanakya has been called the Machiavelli of India. 'Kautilya' literally means one of marked intelligence.

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## Channabasava (1143 – 1168)

**Channabasava, was a famous 12th century Virashaiva saint who introduced a new philosophy of religion known as the Anubhavamandapa.**

Channabasava occupies a very important place among the Vachanakaras of the 12th century. He was the son of Basaveshvara's sister Akkangamma. A lot of controversy has loomed over his birth and his father. Old works dealing with Channabasava are also not unanimous on these issues. The epics and puranas describe him as an incarnation, as one not born of a woman, or as one born by virtue of the blessed food (prasada). Singiraja (1500 A.D) has in singirajapurana stated that one Shivaswamy was his father.

Basavanna was Channabasava's master and mentor, guide and philosopher. Channabasava's *vachanas* themselves bear tesimony to this. Actually, he stood by Basavanna, and was mainly reponsible for the culmination of all his works reponsible for the culmination of all his works into reality.

Channabasava's personality was rather exemplary. Elderly ones, contemporaries and jun-

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iors have all uniformly praised him for his astounding scholarship which he had attained even in his young age. With his deep knowledge of Virashaiyism, he was even titled Atmajanani (Knowner of self) and Satshalachakravarti (The monarch of the six stages of devotion). His became an authenic voice by virtue of his deep knowledge and experience of the eight masks, the five principles and devotion to Shiva etc.

Channabasava's role in the assembly of Virashaiva saints and the followers of that religion namely, the Anubhavamandapa, was unique. In fact the Anudhavamandapa, which was the very embodiment of the divine vision of Basavanna, proved to be the foundation of the philosophy and principles of the new relion and society. Much of its credit goes to him. Many including the chairman of the Anubhavamandapa namely Allamayprabhu are full of praise for him.

What if one is younger or older? Does knowledge differentiate between the young and the old when the promeval force and the one whitout the beginning were not there, the multitude of the unioverses had not even taken their shape as yet, you were the only one enlightened, and great to be found in the phallus, oh Channabasavanna.

These words have come forth form no less a person than Allamprabhu, who was virtually renunciation incarnate.

Channabasava's was a multifaceted personality. He in fact succeeded *Allamaprabhu* to adorn the Chairmanship of the Anubhavamanapa. It goes to his credit that he carried out both the duties of the Mahamane (arrangements regarding boarding. etc. of the Virashaiva saints) and the Anubhavamadapa (form of religious activities and spirtual discussions) perfectly well. Every one has showered the deepest affection in surnaming him the 'little commander'. Among the Shunyasampadanes, we have one exclusively devoted to Channabasava. In addition to a few works in Telugu and Sanskrit, several works in Kannada have him as the theme.

After the revolution of Kalyanasa, huge band of the Virashaiva saranas migrated to Ulive. Ulive has a temple erected in his name. Even to this day, an annual fare is held in his name at this place.

There is no unanimity with regard to his place of birth and his union with the lord. Some of the epics and inscirptions declare that he lived only for about 24 years. Channa Basava is one of the best Vacanakaras in Kanada. His signature is 'Kudala Channasangamadeve. 1503 of his *vachanas* have come to light. Some of his compositions are very lengthy. Though some of his vachanas revel only in religious processes and practices, quite a few of his *vachanas* do carry a literary flavour. To cite a few. "Knowledge means knowing; action means doing; one should not commit adultery with another woman this is knowledge; conducting one's self according to this dictum is action. If one does not behave so, o! then it is ignorance mal-acquisition, oh lord Kudala Channasangamadeva."

How can one become a true worshipper of the Phallus, it one is not devoid of desire and anger and only revels in the eightfold worship and sixteen observances to please the diety? " So does this being hanker after land, wealth and women and one's own nearer and dearer ones. As does a sparrow which takes it for granted that it is its own house while it belongs to some-body else." In addition to the *Vachanas*. Channabasava has contributed several other works bearing the titles *Karanahasige, Misrarpana, Hiriya Mantragopya Padamantragopya* and *Sakilada Vachanagalu*. Some of the works like *Rudrabharata, Meghacakra, Bhuchakra, Janapada Sakila, Kalajnana,* etc., are also ascribed to him. But their authorship is open to doubt.

Channabasava has attained a venerable place in the history of Virashiva literature by his *vacanas* and the scriptural works. Though young in age, his acquisition of astounding scriptural and religious knowledge lend him to be adored as an ideal by the young and old alike.

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## Channamma, Rani (1778 – 1830)

**Rani Channamma was the first Indian woman crusador for independence against the British. She touched the hearts of her warriors and they offered to sacrifice their lives for her sake.**

The story of India's Freedom struggle begins with Rani Channamma of Kittur who bravely resisted the armed might of the East India Company, as early as the year 1824. She was followed by Rani Lakshmi Bai of Jhansi who balzed a trail by dying in action in 1858. It is not to one's credit to fall into the hands of the white persons and be done to death. It's much wiser to enter a power magazine and give up the ghost.

Rani Channamma was the first Indian woman crusador for independence against the British. She touched the hearts of her warriors and they offered to sacrifice their lives for her sake. They said, "will fight till the heads of the ever eaten your salt and will not forsakc you now." While parading the next morning, they sang, "Let death come to us, we shall not surrender."

Rani Channamma was a born daughter of Dhulappa Gowda, the Desai of Ketki, and was wife of Malla Sarja, the Desai of Kittur in Karnataka. Mallla Sarja had a son, Shivaling Rudra Sarja from his other wife, Veeramma. On Malla Sarja's death, Shivaling Rudra ascended the throne. But soon after, he too died leaving behind no issue to succeed, though a little before his expiry, he had adopted a child. The British refused to recognise the adoptation Channamma showed tremendous courage and remarkable intelligence. She composed differences with her Sardars and at a function, proclaimed the continuance of her state.

This was not to the liking of the British who intended to annex the state. The Chief Agent of Dharwar, Thackerey, assigned in an unbecoming manner towards the royal family. He also tried to create dissentions amongst Channamma and she decided to save the State through peaceful negotiations, if possible, and through war, if inevitable.

Channamma made an appeal to the Governer. But this had no effect. Thackerey on the other hand ordered the guns to position. He conveyed that the gates of Kittur should be opened within 24 minutes and that if this was not done, they would be blown open. All this while, the Rani was not sitting idle. She had also fortified the place and addressed the neighboring princes for help. She was directing military operations from the rampart of the front and when Thackerey advanced on horse to the gate, he was struck by a sally made by the Rani's escort. The Rani's soldiers seized the enemy guns, cut the British officiers to pieces and executed the traitors. They also arrested a few hiding Englishmen and forty servants of the company they would have executed them, but for the Rani's intervention. The defeat of the army was a humiliation for the British, but a tribute to the organising capacity of the brave queen.

When Elphinstone, the Governer of Bombay, heard of the defeat, he was wild with rage. He ordered the suppression of the fighters of Kittur and the annexation of the state. He proclaimed that those who surrendered by a fixed date would be pardoned. The Rani did not lose nerve and as a measure of goodwill, she released the prisoners and treated them with courtesy.

Rani Channamma of Kittur in her letter dated 3rd December 1824, to Willian Chaplin, Commissioner of Deccan says, "We committed to aggression until we had been attacked by you in the first instance." She says that we were wholly averse to war, you (the East India Company), dis-regarding this feeling show a disposition to be hostile.

Rani Channamma of Kittur defied the vast supreme might of the army of the East India Compa-

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ny in December 1824. The Kittur army offered a determined resistance and the surprised British had to seek reinforcements before they could defeat the forces of the Rani. The Rani was imprisoned and died in captivity at Dharwar on the 13the July 1830.

"A report from the Political Department Bombay, dated 13th March 1830, to the Court of Directors of the East India Compny, London, mentions the disturbed state in kittoor. It talks of confining the Dessainee (Rani Channamma0 in the Fort o Koosugul" and having...broken the bond of union which held the insurgents together..."

--A report from the Council of the East India Company at Bombay to the Court of Directors of the East India Company in London, dated Bombay Castle, 18th October 1831, says "this insurrection which there can be no doubt was from general desire of the inhabitants of the Kittur distict, has for its objects the re-establishment of the Kittur Darbar. "The report also says, "The misfortunes and fate of the late Dessainee excited a very comsiderable feeling of sysmpathy throughout the whole country"...

But the British threw away their assurances to winds. On 30th November, the British forces attacked the fort with 200 guns. But the going was not so easy. Both the forces suffered. It took the British 24 hours to effect break in the fort. Unfortunately, for the Kittur warriors, their magazine was rendered useless and the gun powder was exhausted. With no hope of success and not prepared to sacrifice the life of the people in the fort, the Rani's garrison, at her instance, surrendered on 4th December 1824. The British arrested a few leaders and Kittur passed into the British control. The two Ranis were also taken prisoners and were detained at Balihongal. She remained there for four hours. Till her end, she dreamt of Kuttir's independence and kept up communication with her trusted fighters and helped them financially. The defeat of the Rani was a foregone conclusion. It was the spirit she showed, that is of prime importance.

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## Chantu Menon (1847 -- 1900)

**Chantu Menon, born in the Oyyarathu house in 1847, was an eminent novelist of Malayalam literature. He presented his novel with artistic perfection and imaginative insight.**

Chantu Menon was born as a member of the Oyyarathu house in 1847. His early education had interruptions. He moved about with his father who was a Tahsildar and was frequently transferred from place to place. When his father died he had not completed his education. However, before long he passed the uncovenanted Civil Service Examination and accepted a job as sixth clerk in the Small Court at Tellicherry. Later he became a Sub-judge in which capacity he retired . He was awarded the title of Rao Bahadur by the British Government.

*Indulekha* is Menon's first and great contribution to Malayalam literature and its continued popularity is something unique.

Menon's second novel is *Sarada*, which gets its name from the heroine. It is an incomplete work. The author published the first eight chapters of the novel in August 1882 with the plans to publish the rest before the end of the year. However, he was able to write only three more chapters which formed part of the book when his son-in-law republished it in 1904.

In *Sarada*, Chantu Menon throws light on an aspect of the joint Nair family different from that projected in the other novel. It is its inclination to litigation. The novel itself opens with the storm-clouds of such a litigation. There is the return of a man who had years before eloped with a lady from an aristocratic Nair family. Now he is back to claim his daughter's rights in the family. Sarada is the daughter when her right are rejected, litigation becomes inevitable. As the novel is incomplete, it is the unforgettable picture of litigation-minded families and of the

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vakils, court agents and other who make capital out of such a situation that hold the attention of the reader.

Perhaps as some critics have pointed out, Chantu Menon's powers as a novelist are more in evidence in this unfinished work from the pages of which there emerge such indelible figures as the unscrupulous Vaithipattar and the court agent who takes amusing liberties in his use of English legal terms. Two novelists, C. Antappayi (1863-1936) and Payyampallil Gopala Pillai, have completed *Sarada* but the results are distinctly inferior in quality.

Chantu was a genial personality. His humour is one of the reasons for the popularity of his novels. He was gracious and kindly in picturing human beings But in his approach to social problems, he was serious. The need for reforms in the customs and laws of the major communities in Kerala was badly felt even in the 19th century.

The feudal aristocracy was crumbling owing to its own contradictions. Suri Nambuthiri symbolises the decadence that had crept into the land-holding Nambuthiri community. The aristocratic Nair families insisted on Nambuthiri alliances for their women. There was also a lesser world of parasites hanger-on and the sychopantsa shrewd set who fattened themselves on the foibles of the rich. It is such a real world that Chantu Menon has presented with artistic perfection and imaginative insight. His fame as a novelist has stood the test of time. He is respected as a father-figure in the world of novels.

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## Chapekar, Narayan Govind (1890 – 1968)

**N.G. Chapekar, born at Bombay in 1890, was a research scholar and writer on sociological themes in Marathi.**

Narayan Govind Chapekar was a research scholar and writer on sociological themes in Marathi. Chapekar was born at Bombay in 1890. He was educated at various places such as Badlapur, Ravadanada and Bombay. He passed his B.A in 1891 and LL.B. in 1865. He was a teacher for sometime and practised law for a while. He was appointed as a District Judge in which capacity he worked at various places in Maharashtra. His career as a Chief Judge of erstwhile Aundh State was very much appreciated. He retired in 1940.

His writings brought him the reputation as a social thinker of considerable importance. He was executive president of the 'Maharashtra Sahitya Parishad', a pioneer literary institution of Poona for ten years (1927-37). He was also the editor of Maharashtra Sahitya Patrika during this time. He was instrumental in bringing the Sahitya Parishad from Bombay to Poona. He was elected President of the 'All India Marathi Literary Conference' held at Baroda in 1934.

Chapekar started his literary career immediately after his college days. He edited Bana's Harshacharita (1893). As a student of History, he was fascinated by the French revolution and a Biography of *Edmund Burke* (1897) was its outcome; his next book *Paisa anna monetary* dealings as the means of exchange from ancient times. He wanted to write a biography of Dadabhoy Naoroji, on the lines of the biography of Johnson, but Dadabhoy did not respond to his proposal.

Chapekar wrote extensively after his retirement. His moot was 'I write to learn something

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from society and not to teach or advise.' Gacchivaril Gappa (Talks on the terrace, 1926) provoked a Satyashodhak leader., D.S. Javalkar so much that he filed a suit against him for defamation.

Chapekar was acquited by the magistrate of Kalyan; *Aamacha Gav; Badlapur* (1933) is his *magnum opus*, which give copious and minute details of the village life of Badlapur about 45 miles from Bombay. This Volume contains 500 closely printed pages replete with information about the village life which will serve as a model to understand any village in India. He refused to write this book in English out of his love for Marathi *Rajahkana* (Grains of Dust, 1943) deals with the social behaviours of our countrymen.

His extensive research on social and religious matter is reflected in the *Vaidik Nibandha* (1929). *Tarpana* (1948) is another such book dealing with Hindu religious rituals. *Peshavaichya Savlit* (1937)is a book of patient research about economic and social aspects of Maharashtra during the Peshva regime (1907 to 1818). *Chittapavan* (1938) traces the history fo the Brahmins known as Konkanasths (to which Ranade, Tilak, Gokhale belonged) of Mahrashtra. *Himalayat* (1941) is a book of travels that he undertook in Himalyan regions.

*Jivankatha* (1943) is his autobiography, *Nivadak Lekh* (selected articles, 1932) in two parts is a collection of articles on social and economic matters, and *Sahitya-Samikshan* (1935) is a collection of his articles of book -reviews. Chapekar ( 1940) traces the history of the Brahmins belonging to this family.

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## Chapekar Brothers:

**Damodar (1870 – 1897)**
**Balkrishna (1873 – 1899)**
**Wasudeo (1879 – 1899)**

**Chapekar Brothers were a prominent revolutionary leaders who lost their lives for service of the nation.**

On 29th July 1897 the Government of Bombay sent a report to the Secretary of State on the murder of their special officer on plague duty at Poona, Mr.Rand: ''The most generally accepted theory so far is that Rand was selected as the target of the crime, due to the desire for revenge for supposed wrongs inflicted in the course of plague operations at Poona''. But it did not fail to add that ''with the motive was probably coupled a wish to create a startling political sensation in harmony with the aims of the chief political agitators.

It was inspired by the peculiarly violent writing of the Poona papers regarding plague administration; others see in the choice of time and place, a political plot emanating from a section of the Poona Brahmins who have for some years past, set themselves to embarrass for the Government and are believed to have been engaged in exciting dis-affection throughout the Presidency''.

As suspected by the Government, the motive for the act was a mixed one. The Chapekar brothers had nothing personal against the plague officer; to them he was the embodiment of foreign rule that was trampling under heel, some of the cherished beliefs and customs of the Indian people, and he had to go.

The Chapekars are Chitpavan Brahmins coming from Konkan. The family came over to the Desh country and settled at Chinchawad near Poona, where the three brothers, Damodar, Balakrishna and Wasudeo, were born about 1870, 1873 and 1879 respectively. The father Haripant followed the priestly profession repeating kritans or mythological stories in prose and verse at different houses, in Poona and Bombay. The sons did not receive much formal education, they learnt reading and writing and began

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helping their father in his kirtans as they grew. Their profession insisted on the performance of the daily Brahminical rites, and in the general atmosphere of orthodoxy of Poona, the brothers developed a strong conservative attitude, intolerant of the social reform movement.

As the Chapekars grew, Poona became the storm-centre of several controversies over the Age of Consent Bill, the Sharadashram of Pandita Ramabai, a Christian convert and the Hindu-Muslim riots. *The Kesari* and other local papers were championing the cause of orthodoxy and in this atmosphere the Chapekar began to feel that a deliberate attempt was being made to humiliate their religion by the reformers and Muslims, at the instigation of the British Government. They felt they had to do something for their faith. They organized as association for physical and military training, which they called "the society for the removal of obstacles to the Hindu religion".

Their activities took the form of attacking leading social-reformers in the dark. putting tar on the Queen's statue near the Esplanade in Bombay and burning the examination pandal. They became active members of the Ganapati melas and lustily sang songs praising Shivaji for "his daring deeds and exhorting the audience to risk their life on the battlefield in a national war to shed upon the earth, the lifeblood of the enemies who destroyed their religion."

About the end of 1896, plague assumed an epidemic in Bombay Presidency and the British mercantile community panicked, lest it might reach the shores of the British isles and affect their commerce. The Government of India was asked to pursue strong measures to stamp out the epidemic. A law was passed and special officers were appointed in plague-affected areas to fight the disease. Rand was posted to city of Poona in February 1879 and lost no time in establishing a plague hospital and segregation of quarantine camps and starting a campaign to disinfect the affected localities. British solders were used to implement the programme strictly. This caused no little harassment to the public when their houses were searched, their family worship-places desecrated, their household-goods scattered or destroyed and their women-folk very roughly handled.

The plague officer Rand showed little deference for public opinion and his high-handed conduct came in for strong criticism from the local press. *The Kesari* and other papers asked the people not to suffer quietly the oppession of Rand's rule. The Chapekars could not remain-mune to the propaganda. In revenge, they determined to kill Rand, the chief source of all the harassment.

They procured weapons and watched Rand's movements for a few days. On 22nd June 1897, there were clebrations at the Government House in Ganesh Khind on account of His Queen's diamond jubilee. Fire-works were let off from the nearby hills which attracted large crowds from the city, in which the Chapekars easily mingled. As Rand's carriage came out of the Government House at midnight, Damodar jumped on the back-seat and fired his gun at Rand at point-blank range. The officer collapsed immediately, as also Ayerst who was in the carriage in front and who was fired upon by his brother Balakrishna.

In October, the police, working on information received from one Dravid, arrested Damodar in Bombay. By threat and cajoling, they obtained his confession, bringing out his part in the murder and put him on trial in February 1898. The sentence of death was confirmed by the High Court and Damodar died on the gallows on 18th April 1898. Balakrishna, who had escaped in Nizam's territory, was traced. He made a voluntary confession, was found guilty and was hanged on 12th May 1899.

In the meanwhile, the third brother Wasudeo came to know of the Treachery of Ganesh Shankar Dravid and gunned him in the evening of 9th February 1899. After a short trial, he was sentenced to death and was hanged on 8th May. All the three brothers felt they were dying for a lofty cause and showed no signs of fear or remorse when mounting the gallows. They were all married, but left no issues.

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## Charairongba (1672 -- 1709)

**Charairongba, the king of Manipur from 1697 to 1709, brought perceptible changes in Manipuri society in the original beliefs and customs.**

Charairongba was the King of Manipur from 1697 to 1709. His reign saw perceptible change of Manipuri society from the original beliefs and customs into those of the Hindus. There was a marked development in architecture and also worship of idols was introduced.

There was a flowering of Manipuri literature during his reign. He was well versed in archaic Manipuri language. He had specially credited with the composition of a long poetic work called I giving description of the varieties of the beautiful flowers, mainly orchid in Manipuri.

Manuscripts of the work were found with Pandit Madhop Singh, Thangjam Deva Singh, Pandit Chandra Singh, R.K. Sanahal Singh and N. Khelchandra Singh.

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## Charaka (2nd Century B.C.)

**Charaka was an eminent physician and medical scientist of ancient India. He is remembered in Indian history of science through a text on Ayurvedic medicine that bears his name.**

Charaka must have been a physician and medical scholar. When he lived or where is anybody's guess. Some have suggested that he was a doctor who practised in the court of King Kanishka in the 1st or the 2nd Century A.D. He is remembered in Indian science history through a text on Ayurvedic medicine, that bears his name. Legendary references call him an incarnation of Sesha, the mythological serpent chief. This could mean that he came from the Naga people whose land was known for its many serpents.

The name Charaka has been traced to a Sanskrit root-word meaning to move, (cf. chariot). It may have referred to a physician who went from place to place to cure his patients, or simply to one, whose ideas were propagated far and wide.

An assembly of sages somewhere in the Himalayas a few hundred years before the birth of Christ, discussed how to alleviate suffering and guide people to lead a long and healthy life. The proceedings of the assembly are not known to us, but we know that sage Atreya Punarvasu urged his six disciples to compile a treatise by Agnivesha was found of a high standard. This was in the form of guestions and answers by the discipline Agnivesha and Guru Atreya.

The *Agnivesha Samhita* as it came to be known, had guided medicalmen since then. But new experiences were gained and more knowledge accumulated and a need for revision of the *Samhita* was felt. This *Samhita* was revised so well by Charaka, that the later generations forgot the earlier title and called it Charaka Samhita.

Although. afterwards the need for further revision was felt and a revision too was carried out by Dradabhai of Kashmir in the nineth century, the work has continused to bear its first redactor's name and is known by the name *Charaka Samhita.*

*Charaka Samhita* is an exposition of Ayurveda, which charaka defines as the science of causes and

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symptoms of disease, medication and health. It covers 10 specific subjects, viz., anatomy, physiology, etiology, pathology, treatment, objectives, influence of age and season, physicians, medicines and appliances and procedure and sequence. It also deals with the origin of medical science, the fundamental causes of conception and birth and physical deformities

Charak's medicine had a philosophical basis, namely the emancipation of soul is the purpose of life which could not be achieved by rituals, ceremonies, invocations, austerities or asceticism; salvation can possibly be attained by an individual by realising truth, or attaining perfect knowledge by identifying himself with everything in the wide world, or alternatively by developing capability to perceive the unity of the world. Anyway, the first thing necessary to understand is that, sound body and sound mind help in attaining dharma, *artha, kama* and *moksha*. Ayurveda provides information as to how it is possible to have a sound body and sound mind. To know what a sound body is, we need to know of what the body is composed of.

Charaka thinks that man and matter are not two separate entities; they are an integral whole and are manifestations of brahman. They are composed of five elements (Mahabhutas). viz. earth, water, fire, ether, and air, each of which contributes something towards their formation, e.g. earth contributes harness, water confers fluidity, fire the body-heat, air the breath and eithr the bodily orifices. Besides these five elements, three other things viz, atma (self), buddhis (intelligence) and ahamkar (ego) also help in the composition of living-things. The totality of substances is constituted by the elements of spirit, mind, time and space but these cannot live singly or without purpose.

The question is how does conscious perception arise? Charak's reply is that it is not accidental, but that it arises in a purusha from the fusion of atman, mind, senses and sense-objects. The purusha is eternal, all-pervading and changeless it is not manifest to the senses and cannot be realised, except through inference.

Life starts in the mother's womb with contributions from the mother, father, spirit and the elements. For conceeption, all these are necessary. If the spirit does not descend, the conception fails to occur, but when it does, it permeates the ingredients and creates with the elements its own body within no time. The spirit in the embryo is the embodied soul which is eternal and , in a sense therefore, there is no birth. Birth is the mere transition of the already existing supreme, ovum and spirit. Both life and spirit are without beginning and neither is antecedent to the other.

The semen of the male contains minute elements which to some extent determine the physiology features of the offspring. but off-springs do not necessarily carry the father's features, or his constitutional defects. The embryo's sex, stature and complexion are affected by the mother's blood, father's semen, parent's intake of nutritive food and past karma, and its mental traits are determined by the state of mind of the individual in previous birth. If in previous birth, the individual was an animal, the born individual will be mentally impure and dull. This thinking of Charaka conflicts with the modern approach.

The foetus develops for nine months, passing through various stages. Any disturbance at this time affects the foetus. It is, therfore, necessary that proper care of the mother is taken. She should get specified diet, prophylactic treatment and be able to maintain emotional harmony.

Here Charaka introduces his theory of deshas. The normal health of an individual depends rights from conception till death on the balance of the three humours (doshas), viz., vaya, pitt and kapha; any imbalance in their composition is likely to result into disease. The pathological conditions of the body and mind of an individual, and his diet and action too, affect the humours. The physician should try to correct the imbalances and relieve the aggravated humours by proper diet.

Heat, according to Charaka, is the basis for life process; when it dies out, life also comes to an end. The heat depends on the intake of food which nour-

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ishes the body by forming blood, flesh, fat, etc. The body had some fluid currents, which convey nutrients and healing matters to the different parts of the body in need of these. They also carry away decaying and harmful products from parts of the body, digestion of food is, therefore, an important factor for health. Charaka lays stress not only on the suitability of the food, but also on tastes which have inherent properties of hormones, lightness, coldness, heat, oilness and dryness. Charaka describes the beneficial physiological action of the substances of food taken by man. Thus, with the taste as guide, all edibles and medicines taken in the right measure prove beneficial.

Charaka lays stress on right conduct for preserving the physical and mental health. He enjoins constant vigilance, regular routine and prophylactic measures for the maintenance of health and vigour. He states that the body fluids can be replenished by proper medicines and even in old age a man can regain youth. Rationalization is a predominant feature of the *Charaka Samhita*.

When did Charaka live? Nothing certain is known. The Chinese make him a contemporary of Krishna and state that he helped the queen when she was in a critical condition. Others assign him to the 6th century B.C. Charaka was a great wanderer, which is also the meaning of his name.

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## Charandas (1703 – 1782)

**Charandas, born in 1703, was a medieval Sadhak, Yogi Bhakta poet and founder of Suka of Charandasi sect.**

Charandas was a medieval Sadhak, Yogi, Bhakta poet, and founder of Suka or Charandasi sect. His domestic name was Ranjitlal. By caste, he was a Dhusar; whether Brahmin (Bhargava) or Vaisya is not firmly known. His father's name was Muralidhar and mother's Kunjodevi. After the death of his father, when he was seven years old, his mother brought him to her father's home at Delhi.

He was a life-long celibate. According to him, his Guru (preceptor) was Sukadev, the mythological narrator of *Srimad Bhagvata Purana.* Sukadev is said tohave appeared before him, first at the age of five and then at nineteen at Sukatae alias Sukratal (Muzaffarnagar, U.P) and initiated him by preaching Srikrishna Mantra. The only moral conclusion we can draw from these episodes is that he deemed sukadev as his supreme preceptor. Thereafter, upto the age of 33, he performed the Yoga practice at Delhi.

Although, he visited Vrindavan and other places yet he made Delhi his permanent abode. He started a 'Vaishnavaite sect known as 'Suka' or 'Charandasi', and named it after his Guru, and himself in 1753. He is reported to have been held in high esteem by Mughal Emperor--Muhammad Shah, Aalamgir II, Shah Aalam and the ruler of Jaipur --Sawai Ishwarisinha, Pratapsinha and even by Nadirshah who invaded India.

He treated every being as a form of God, and made no distinction of caste, creed, sex or position. He accepted and followed *Srimad Bhagvat Purana* in his entirety. In accordance with the receipient's abilityand competence, he preached knowledge, meditation, Yoga and devotion but his main emphasis was more on *Navadha--Bhakti* (Devotion of Nine kinds) and in that too on *Niskam -Prema Bhakti*. The above coupled with narration of *Lilas* (Divine deeds) of Srikrishna form the main theme of his poems. He believed in incarnation. For him devotion is superior to Yoga; no method is successful without it. The Supreme being is indefinable '(Anirvachaniya), but attempt is made to define it as both definable and indefinable (Sagun and Nirgun) both.

In fact, the conception of God does belong to both but runs beyond them also. Almighty's abode(Dham), name (Nam), form (Rupa) and deeds (Lila)are eternal. Universe is the manifestation of God. He emphasized Purity and virtuousness of actions. The

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following are his works: *Brajacharita Amariok Akhand Dham Varnan, Dharmajahaj, Gyanswaroday, Astang Jog, Panchopanishad, Yogsandehsagar, Brhmagyanasagar, Bhaktisagar, Sabadvarnan* (310 pades, to be sung indifferent musical tunes). Miscellaneous stray *pades, Kavitta*, etc. Jagaran Mahatmaya and Narrative poems having suffix 'lila'-Sridhar Brahmin, Makhan Chori Mataki, Dan, Kali Nathan, Chir Haran, Chauban, Anurag, Raas, Hori, Gopivirah, Samyog, Beni-gunthan, Kurukshetra and Nasket.

Several editions of his poems have been published from different places under the title *Bhakti Sagar* (Jaipur-Lucknow), but there is still need for a critical edition. A manuscript dated 1780 said to have been scribed by Satyavadi Ram, a disciple of Ramrup and signed by Charandas, is available (Jaipur).

Of his many disciples, Ramrup and Jagjit have narrated his life in verse during his own time. Some other writers of this tradition are--Akhairam Das, Manmohan Das, Saras Madhuri Sharan and others. Sahajo Bai, Daya Bai and Nupa Bai alias Biba Das were notable saint poetesses. His poems are in mixed language, i.e., Rajasthani, 'Khari Boli' and 'Braja'.

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## Charan Singh (1941 – 1969)

**Charan Singh, born in Jammu in 1941, was a leading Dogri poet. Besides being a poet, he was also a good and serious prose writer.**

Charan Singh was a Dogri poet. Born into a soldiering Dogra Rajput family, he developed a love for literature while he was still a student in the college at Jammu. He started writing poetry in Dogri, his mother tongue, around 1960.

By 1963, he had written sufficient number of poems to publish a thin collection called *Jot* which was published in 1964. This was a selection of 29 poems made by hinself out of his compositions till then. He got the second prize of the Jand K Academy for this book. He worked as a school teacher from 1963 to 1966 but his progressive views and radical behaviour lost him his job. He passed his Intermediate examination in 1966 and Joined the J and K Academy office as a senior literary assistant for Dogri. Then he passed his B.A. degree examination and Dogri Proficiency examinations. On the night of 22--23 June 1969, he died of electrocution.

The great promise that he had shown in the poems of *Jot* and some other poems published in journals and read at Kavi Sammelans was cut short pre-maturely. J and K Academy of Art, Culture and Languages brought out a volume on him posthumously in 1975, called *Kalamkar Charan Singh* edited by Ramnath Shastri. It contains 80 poems and ghazals of his.

While he was working in the Academy office, he edited two complations of Dogri folksongs and a volume on the elder Dogri poet Raghunath Singh Samyal titled *Kavita Ratna*. Besides being a poet, he was also a good and serious prose writer, as shown in his only short story 'Kalpana', his essay on poet Lakhu and the few pages of his personal diary which is remarkable for its self--revelation and excellent prose style.

Charan Singh is considered a significant poet in Dogri because he set new trends. He popularised what is called the poetry of personal intimate expression and experimented with form, using blank verse and free verse according to the requirements of the themes. Although, the canvas of his poetry was narrow hopes and frustrations of adolescence, childhood memories and anxieties of daily existence and feeling of helplessness in the face of inevitability of

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death, the depth of his emotional experience and the genuine honest expression of this experience command attention. His sensitiveness to nature enables him to weave fresh and charming images in his poems.

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## Charan Singh (1891 – 1935)

**Charan Singh, born in 1891, was a Punjabi poet, novelist, essayist and journalist. He would also be remembered for his humorous writing both in poetry and fiction.**

Charan Singh was a Punjabi poet, novelist, essayist and journalist. His father Suba Singh was a deeply religious man whose personality made strong impact on Charan Singh. Hazara Singh Giani introduced young Charan Singh into the domain of literature. After matriculation, in about 1906 Charan Singh joined the staff of *Khalsa Samachar* weekly and came under the influence of Bhai Vir Singh.

Like Dhani Ram Chatrik', in 1907, he published his maiden work, a novel a entitled *Sham Sundar*. Then he joined the staff of another paper *Bir* and after sometime became its Chief Editor. In 1911, he started a new Punjabi daily named *Shahid*. He served for sometimes in the princely states of Nabha and Patiala.

Here he came in contact with eminent litterarturs like Bhai Kahn Singh and Giani Gian Singh. In 1922, he started his short-lived paper Jathedar. His real worth as journalist revealed itself in *Mauji*,a weekly started by him in 1926. He also started a short lived monthly magazine named Hans. In 193,1 he became the president of the newly established Central Punjabi Sabha.

He will also be remembered for his humorous writings both in poetry and fiction. His collections of poetry include *Badshahian* (Kingdoms), *Beparwahian, Shehanshahian* (Empires) Arehi Kingre (Celestial Firnges), *Rajsi Hulare* (Political swins) and *Ishq Musk* (Love and lust). His humorous short stories are contained in his collection entitled *Hasde Hanjoo.*

His novels include *Sham Sundari, Chanchal Murti, Daler Kaur* (two Parts); *Ranjit Kaur and Do Vohtian* (Two wives). His humorous essays present a novel character named Baba Waryama in the style of Sir Roger de Coverley of Addison and Steele. Through his multisided contribution his bent of mind as a religious and social reformer becomes apparent. There are about two dozen other minor works to his credit including works of translation fiction, ethics and other such topic. Besides pennames of 'Shahid' and 'Charan', he also used 'Suthra' after the popular poet of the same name, who flourished in the time of the sixth Sikh Guru and composed humorous verses.

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## Charan Singh, Radha Swami (1916 – )

**Charan Singh Maharaj, born at Moga in December 1916, was fourth in the line of succession at the Radha Swami Satsang. He was a living example of the love, humility and spirituality.**

Charan Singh Maharaj, fourth in the line of succession at the Radha Swami Satsang, was born at Moga (Punjab) on 12th December, 1916 to Sardar

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Harbans Singh and Mata Sham Kaur. He came to the Dera (Beas) at the age of five, and grew up under the loving and inspiring care of his grandfather, Maharaj Sawan Singh. Initiated in 1933 by Maharaj Sawan Singh, he loved and revered him as his stagger and guide in all aspects of life. He graduated from Gordon College, Rawalpindi, took his law degree from Law College, Lahore, and started practice in Sirsa, soon gaining repute as a distinguished advocate; also looked after the family farm at Sikanderpur (Sirsa).

Maharaj Jagat, the third Satguru of Beas, left the world in October 1951, nominating Maharaj Charan Singh as his successor. Though only thirty four, he took up the honourous responsibility in defence to the Master's will, giving up a flourishing law practice. His lucid and deeply meaningful discourses, compassionate nature and magnetic personality drew seekers from all over India and the world, and the number of his initiates has grown to over 700,000.

In 1957, he formed the Radha Swami Satsang Beas Society, a registered trust, and transferred all movable and immovable property to it, which the saints of Dera have never used for their personal needs. Living on his own earnings in the tradition of his illustratious predecessors and great Saints of the past, Maharajji enjoins upon his disciples to do likewise.

He has toured extensively in India and abroad covering practically all the countries of the world. His convincing exposition of the esoteric meaning of the Bible and his message of tolerance, understanding and love have drawn numerous Western seekers to him. His commentaries on the gospels of St. John and St. Matthew, published in book form, have proved very popular.

The real architect of the modern colony at Dera, Maharaj Charan Singh devoted attention both to the spiritual and the physical well-being of the people. The attendance at the monthly satsangs, called *bhandaras*, has grown from 20,000 to about 400,000. The *langar* or free-kitchen, originally built to feed 1,000 people, and has been enlarged se as to accommodate over 70,000 people in one sitting supplying free food to over 300,000 on a single day during *bhandaras*.

The colony also has well-built roads, many residential buildings, guest houses, large dormitories and lawns and four large water towers, a provision and general store, fruit and vegetable stall, cafeteria. A hospital and dispensary, a well-equipped nature cure clinic, a homeopathic dispensary all run by experienced staff provide treatment and medicines free of cost. Since 1965, an annual eye camp is held, when over 2500 cataract and 1500 other eye operations are performed by a team of renowned specialists.

One of the major projects of service to humanity, launched in January 1980 by Maharaj Charan Singh, is a well-equipped 300-bed charitable hospital. It is planned to provide free treatment, operations, medicines, food and lodging to all without distinction, regardless of whether one is a follower of the Radha Swami faith or not.

Under Maharajji's guidance, the Society publishes books on Sant Mat in English and in twelve major Indian languages, sold at cost or at subsidized rates; foreign publications are in French, German, Italian, Spanish, Hebrew, Arabic, Dutch, Chinese, Afrikans, Nepali, Thai and Indonesian.

Inspite of the physical development of the colony, spirituality reigns supreme, and the devotees follow a well-balanced daily routine of spiritual practices and sewa. Maharajji keeps hemself busy throughout the day.

A living example of the love, humility and spirituality that he advocates, Maharaj Charan Singh's selfless service and uniting efforts, have built this spiritual centre of world fame and are sustaining it.

Maharaj Ji's works include *Light on Sant Mat, Spiritual Discourses, Divine Light; St John, The Great Mustic, Quest for light; The Master Answers; The Faith the Master; Light on St. Matthew; Die to Live; The Path: Truth Eternal Spiritual Heritage; Satsang* (discourses in Punjabi).

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## Charvaka (10th Cent. B.C.)

**Charvaka is the name of a personage in Indian philosophy whose very existence has been doubted. But an influential system of thought bearing his name, often running contrary to the philosophical establishment, has been in India's intellectual life all through history.**

The central thesis of the Charvaka school may best be described by the word materialism. This implies at least two basic tenets; First, that there is nothing more to life beyond its physico-chemical and neuro-physiological functions; Secondly, that soul and after life are in the realm of fantasy, as are the gods and demons we worship and fear.

Such beliefs were quite contrary to the chantings and rituals of Vedic ways, certainly deprecatory of priestly pretension, and they trivialized the theories of *jivatmas* and *parmatmas*. Indeed the Charvakas (as the followers of this school came to be called)was wont to taunt and tease the Brahmanical contentions as to the ultimate nature of reality. They regarded *karma* and reincarnation as naive speculations at best, as clever innovations for duping the simple-minded, at worst.

Such attitudes also lead to a view of human existence, in which life is essentially in opportunity for food and fun. It used to be said that the main concerns of the Charvakas were flesh, wine and women. These were known in Sanskrit as the three *ma's*: *mamsa* (meat), *madhya* (wine), and *Maithuan* (intercourse). The Charvakas were thus looked upon as nihilists and pleasure-seekers who cared, not for virtue or meritorious acts.

At any rate, this is the impression one gets of them from most of the references to the Charvakas in classical Indian writings. In the 16th chapter of the *Bhagavad Gita*, Krishna lashes out at the Charvaka School of thought, without mentioning them by name. He refers to them as "lost souls with little understanding" given to enjoyment and to sensual pleasures, "deluded by ignorance," and "given over to egoism, insolence, passion and anger." He says, "These haters, evil, cruel, and vilest among men, I repeatedly throw into demoniacal wombs in the world".

In the *Mahabharata*, we read that when the great Yudishtra entered Hastinapura after the victory at Kurukshetra, Charvaka accused him in the open of having committed the crime of murdering his kith and kin. The Brahmins were appalled, they exposed him as a friend of the evil Duryodhana, as a demon in Brahmanical guise, and condemned him to death. Indeed, we are told that they pulverized him by their fiery eyes.

This episode symbolises the animosity of Brahmins towards him. But the equating of Charvakas' philosophy to pure hedonism is not the whole picture. For, the Charvaka School had also an epistemology. It stressed the central role of immediate perception in the acquisition of reliable knowledge. It rejected the

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infallibility of higher authorities, most of all, the Vedas. To the Charvakas, the Vedas were utterances, devoid of any meaning, meant "to confound and confuse the common people.'

The Charvakas also analysed the role of inference in arriving at conclusions. Some have said that the Charvaka rejected inference as a mode of obtaining knowledge. This may be an exaggeration. What Charvaka questioned was, the free use of inference in arriving so-called metaphysical truths. According to one respected scholar, Charvaka "believed that through inference we can guess only probabilities, and never acquire indubitable knowledge. If this were so, Gharvaka had hit upon a profound insight in epistomology, the essential differences between deductive and inductive knowledge: a problem that puzzled many Western philosophers in the 18th and 19th centuries, and which has been clarified by a penetrating analysis of the question by a modern philosopher of quantum mechanics.

There are varying interpretations as to the etymology of the name Charvaka; chewing, meaning that its adherents were fond of eating all the time; others, that it comes from charu; pleasing, referring to their addiction for pleasure.

Another name for the Charvaka school is *Lokayata*. This again has two interpretations, resulting from the dual meaning of the word loka: the world, or the people. In the first meaning, lokayata signifies that it is a philosophy of this world, a mundance, materialistic school of thought. In the second meaning, it may be taken as the philosophy of the common people. At least one scholar has urged that this was indeed the true philosophy of the masses whom the elite have not only been exploiting, but also looking down upon, since the dawn of history.

The thinkers like Charvaka emerged in India should not be surprising. Leaving aside the question of their truth-contents, souls and nirvana have an under-current of obscurantism and pessimism, and in every age, some bold thinkers have challenged their validity. Charvaka merely stands for those skeptical rebels who have spoken out in all great civilizations now and again.

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## Chatar Singh Atariwala--

**(See under Atariwala, Chatar Singh)**

## Chathukkutty Mannadiar, Champathil (1857 -- 1907)

**C. Chathukkutty Mannadiar, born at Trichur in 1857, was a lawyer by profession. He was also a scholar and a translator of Sanskrit plays.**

Champathil Chathukkutty Mannadiar was a scholar and a translator of Sanskrit plays. His literary work spanned the last decades of the 19th century and the early decades of the twentieth. He was a lawyer by profession and had most of his practice in Trichur in the former Cochin State.

Mannadiar has few works to his credit. His fame rests mostly on his translation (1882) of Bhavabhuti's Sanskrit drama *Uttararamacharitam* into Malayalam. Critics have gone to the extent of opining that the translation excels the original. His other works are translations of *Janakiparinayam* (The Marriage of Janaki, 2nd edition, 1901) and Halasyamahatmyam a play, as a Kilippattu of the Sanskrit work of the same name.

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## Chatrik, Dhani Ramlala (1876 – 1954)

**Dhani Ramlala Chatrik, born at Passianwala in Punjab in October 1976, was Punjab's greatest lyric poet.**

Dhani Ramlala Chatrik, son of Pahu Mal born in October 1876 in village Passianwala in the Punjab, situated on the bank of the Ravi, was Punjab's greatest lyric poet who started writing in 1903 and as such most of his writings, widely read and appreciated have become rare works of literary merit.

He learnt Lande Mahajani and Gurumukhi scripts from his father. Gradually, he got acquainted with Hindi under religious influence. He had his preliminary schooling in Urdu and Persian in the villages namely Lopoke and Baddomah. He studied English for sometime in Islamia School, Chowk Farid, Amritsar. He was first married in his childhood according to the custom of the time and his second wedlock took place in 1906.

Chatrik started his career as a petition-writer when he was only fifteen and also helped his father who was a shopkeeper. Economic difficulty compelled him to join service at Amritsar as a Katib or a calligraphist in the Wazir Hind Press, Amritsar in 1893. He was inspired in this work by Bhai Vir Singh, a prominent Punjabi writer, who with his own hands guided Chatrik in the formation and methodology of writing Punjabi alphabet and taught him the art of Pubjabi calligraphy.

In 1896, Chatrik started working as a salesman in the newly set up Wazir Hind Press shop alongwith the charge of the other assignments already entrusted to him. He had the opportunity of working as a copy-holder of Bhai Vir Singh, when the latter read proofs of certain literary books of fame in Punjabi literature.

Chatrik remained in the press in one capacity or the other upto 1911 and became well acquainted with the profession, when in October of that year, he left for Bombay where he started modelling Gurumukhi type. He came back to Amritsar with 6/7 Gurumukhi letter-types of different sizes and forms, got ready by then alongwith the technicians who had assisted him in the job.

In July-August 1914, he set-up a standard type factory. The printing work of Monumental Punjabi work of *Gurshabad Ratnakar Mohan Kosh* or *the Encyclopaedia of Sikh Literature* was entrusted to him which he successfully carried out with meticulous care.

Chatrik is a poet of immortal fame whose spontaneous poetry depicts social values all the aspects of man living in the society and has won public applause. He has discussed subjects like Realism, Socialism, Culture and Social Welfare, The epic quality of the verse produced by him will always remain unextinguished. His poems are indispensable treasure of literary and historical values. He has written numerous short-poems which have come in the hands of his readers in the form of poetic collections.

His poems have also been frequently read by him in poetical contests and symposiums, and have also been published from time to time in daily papers and journals of the time. His poetry has the appeal and the poet takes us in his grip before we are aware of it. Professor Dewan Singh has rightly called him the great poet of short-poems.

Besides writings short-poems, Chatrik has written in sketches, accounts relating to martyrdom of the Sikhs during the period of their prosecution by the Mughal government in apt poetic form and are known as Prasanga. It may be in the fitness of things to mention here that Chatrik wrote poetry out of hobby, which always soothed him and the use of the epithet Chatrik was made by him in 1905 and 1906.

Chatrik constantly went on writing poetry till his death. He had seen many ups and downs of life and his understanding of various aspects of this universe was very wide which he revealed through his poems. As a poet, his feelings do not soar high on the sky, but being a realistic poet, he lives on earth. The light of his imagination is seen in the vocabulary of the folks of the Pubjab. His poems depict an

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ordinary social man, his activities, his problems, the environs of nature, etc. Chatrik tries to find out the universal truths of life. His poetry revolves round love of nature, the mankind and sincerity of purpose.

Chatrik has used simple, pure and fluent idiomatic Punjabi in his verse. At places, like Amir Khusru, the word made use of by him produce music. His style of writing may be suitably compared with Waris Shah, Hasham, and Buleh Shah. Very accurarte adjectives have been used and studied by him in the suitable subjects. Indeed, he has been combed the whole domain of Punjabi poetry, irrespective of the theme which may be contemporaneous, historical and legendary. Chartik has used chastiest and authentic Punjabi idioms and has attained unrivalled mastery in Punjabi language.

*Kissa Kars* or narrative poetry written by him, include *Nal Damayanti* and *Bharathari Hari*, which relate to Hindu mythology and have attained the status and position of history itself. Here, besides using *dawalya chhand* and *baint* in vogue during his times, he made use of different notable poetic metres such as *kabit, dohra, kundhlya, jhoolana*, etc. He cites new instances. His writings are abbreviate and comprehensive and he uses pure and refined Punjabi, the like of which is rarely found in Punjabi verses of those days.

He employs dramatic elements in his narrative poetry in the shape of dialogues. His published poetic works include; *Do Uttam Jiwan* (1903), *Othello*, and *Phulan di Tokri* (1904), *Bharthri Hari* (1905), *Chup di Dal* and *Nal Damayanti* (1906), *Ramayana sett* (1907), *Dharmabir and Ispniti* (1912), etc. His prominent writings, considered as his major contribution to Punjab literature, include *Chandan Wari*, a good collection of poems published in 1931, Kesarkiari is another collection of short-poems written during the years 1932-1940, *Navan Jadan* is a set of poems published in 1942. *Nur Jahan, Badshah Begum*, an historic poem was written in Urdu script in 1944 and published later on in Punjabi along with a long introduction Sufi Khana in 1950 gives glimpses of his sufic thoughts.

We may examine some of the choicest titles of his poems published in the form of various collections: *Chandan Wari; Sukhi Jiwan di Kunji Amritsar Sifti da Ghar, Basant, Mele wich Jat Jot Jug Gardi (Navan Jahan); Ethe Bolan di Nahin Ja Arria, Peit Puja, Huimatm Punjabi da Supna (Sufi Khana) Maharaja Ranjit Singh, Boli hai Punjabi Saadi, Sidkan Walian de Bere Paar, Ranjhan Yar, Jawani, (Nur Jahan Badshah Begum); Kikli Kaili Ujarla Thhei, Trai Maanwana, Shayar di Arz, Chauberge.*

Some of the literature produced by Chatrik remained unpublished due to lack of suitable arrangement and space in the published material and due to also to some other considerations, which include; *Hatta Kanand Shardhanjli Chatrik de Geet, Kahani Sangrah.*

Dhani Ram Chatrik's memorable service to Punjabi literature was given recognisation on his seventy-fourth birthday in October 1950, when his well-wishers, admirers and friend, presented him Abhinandana Grantha.

Chatrik was a great votary of Punjabi language. His heart flowed with love for Punjabi, even from the time of his childhood and he has immoralized his love for Punjabi in the verses. His end came in 1954.

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## Chatterjee, Amarendra Nath (1880 -- 1957)

**Amanrendra Nath, born at Uttarpara in the district of Hooghly July 1880, was a man of progressive ideas. He preferred revolutionary method for achieving complete independence.**

Son of Upendra Nath Chatterjee, Amarendra Nath was born in a well-to-do Brahmin family at Uttarpara in the district of Hooghly on 1st July 1880. His father was a B.E. B.L. He was the Manager of the Estate of the Maharaja of Darbhanga. Amarendra Nath was married. But not much is known about his education or family life.

While a student, Amarendra came into contact with Upendra Nath Bandyopadhyaya and Hrishikesh Kanjilal, a contact that left a deep impact on his later career. Imbibing the spirit of nationalism from a large number of Western literary works, he was gradually leaning towards a revolutionary career, when he came into contact with Sri Aurobindo in 1906. Aurobindo's ideas had a great influence on Amarendra Nath's mind and character.

Later, Pandit Madan Mohan Malaviya and Mahatma Gandhi considerably influenced his career. Contact with Birendra nath, Jatinder Nath Suresh Chandra Mazumdar, Suresh Chandra Das, Jatinder Mohan Sen Gupta, Satish Chandra Das, Kshitish Chandra Das, Birendra Nath Sasmal, Subhash Chandra Bose and Kazi Nazrul Islam also moulded his political career to a great extent.

As an ardent patriot and nationalist, Amarendra became very critical of the British rule in India in the early phase of his political career, which encountered many a trouble throughout. Initially, he believed in the revolutionary mehtod and plunged headlong in the national movement during the anti-partition agitation. Already he had been travelling throughout Calcutta, Chandernagore, Hooghly and Nadia. In 1903-04, he was actively associated with the 'Shakti Samity' in Bally and had established the 'Silpa Samity' at Uttarapara, which became a centre for wood craft, handloom, etc. for nationalist workers. Alongwith his group worked at Paragocha in Nadia and gave assistance to the great revolutionary Jatinder Nath Mukherjee. In the police report, his group was called as ''Mishri Babur Dal'', as he received financial assistance from Mishre Mukherjee, son of Joykrishna Mukherjee.

In 1908, he established a 'Sramajibi Sangha' (organisation of labourers) at Bowbazar, which was later shifted to the College Street-Harrison Road junction. This was publicly a centre for Swadeshi goods, but was actually the secret meeting place of the revolutionaries. Amarendra Nath was arrested in connection with the Howrah Conspiracy Case and after his release, took shelter in Chandernagore. He went underground for 7 Years. He was arrested in 1923 and kept in detention till 1926. After his release. he established the 'Congress Karmi Sangha' in 1926 in collaboration with Suresh Chandra Mazumdar and Suresh Chandra Das. The organization aimed at uniting the revolutionaries together to serve the nationalist cause.

In 1929, he was elected to the Assembly from the Hooghly Municipal Constituency, but left it in 1930 to participate in the Civil Disobedience Movement. He joined the famous Dandi March and was arrested and sent to Dum Dum Central Jail. After his release in 1931, he tried for a job in the Calcutta Corporation, but ultimately in 1935, joined the Congress Jatiya Dal founded by Pandit Malaviya. From 1937 to 1945, he was a member of the Central Legislative Assembly. In 1945, he severed his connections with the Congress Jatiya Dal to join the Radical Democratic Party of M.N.Roy.

Amarendra Nath was a man of progressive ideas. He was not a constitutionalist in his approach and preffered the revolutionary method for achieving complete independence. Though a 'Swadeshi' in his heart of hearts, he had no apathy for Western education and laid great stress on primary education. His busy political career left little time for him to work for social-reforms. Nevertheless, he was fully aware of ills in the society. Himself a Hindu Brahmin, he was opposed to caste system and untouchability. He

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deprecated the communal approach to politics which, he believed, would harm the nationalist cause, similarly he was opposed to the regional attitude.

Amarendra Nath had a clear understanding of the economic problems of the country and appreciated the need for modern industries. In his opinion, the British rule was responsible for the economic misery of the people. *The 'Saramajibi Samavaya'* was established for the welfare of the labourers. There is some doubt whether the organisation helped the labourers to any great extent, but it is clear that the Samavaya helped many political sufferers.

Amarendra Nath was not a professional journalist, but contributed a few articles in the Masik Basumati, a Bengali monthly journal. He also wrote 'Vimsa Parichaya' and 'What Next'. Notwithstanding this, Amarendra Nath was primarily a political figure. His was a heroic revolutionary life fully dedicated to the cause of nationalism.

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## Chattopadhyaya, Bankimchandra (1838 – 1894)

**Bankimchandra, born in the Hooghly district in 1883, was a builder of modern Bengali literature and a prophet of Indian nationalism. His ideas penetrated deep into the minds of the millions and brought significant change in the outlook of the new generation.**

Bankimchandra came of an old Brahmin family, originally of the Hooghly district. One of his ancestors, Ramhari, settled in the village of Kantalpara in the 24 Parganas district. Ramhari's son Bhawanicharan Vidyabhushan was a celebrated scholar of his time. Yadavchandra, son of Bhawanicharan, was the father of Bankim Chandra. He began his service career as a Daroga and ended as a Deputy collector.

Yadavchandra had four sons, Shyamacharan, Sanjibchandra, Bankimchandra and Purna Chandra. Bankimchandra was born at Kanatalpara on 26th June 1838. At the age of six, he was taken to Midnapore where his father was posted. His English education began there under the affectionate care of Mr.F.Teed, the English headmaster. But as the father had to move on transfer, Bankim had to be sent back home to take his admission to the Hooghly Mohsin College in 1849. In the Hooghly College, he had a brilliant academic record, winning prizes and scholarships. He was in that College for seven years, and then in 1956 he took his transfer to the Presidency College, Calcutta, in order to study Law. In 1857, the Calcutta University held its first Entrance examination. Bankimchandra, as a student of the Law Department of the Presidency College, appeared and passed in the first division. In the following year ten boys sat for the newly introduced B.A.examination. Of them only two, Bankimchandra and Jadunath Bose, were declared passed. Bankimchandra, thus, had the unique distinction of being the first graduate of the Calcutta University.

It is reported, and the report is confirmed by his writings, that history was his special liking. As the College did not provide for Sanskrit education, Bankimchandra made the best use of his acquaintance with the Pundits of Bhagatpara near Kantalpara. He could not complete the Law course at the Presidency College, as he was offered a government post of Deputy Magistrate and Deputy Collector which he accepted on the advice of his father. He, however, appeared in the B.L.examination later in 1869 and got a first class.

Bankimchandra married twice. His first marriage was in 1849. On the death of his first wife in 1859 without any issue, he was married again, in 1860, to Rajalakshmi Devi of the well-known Choudhuri family of Halishahar. Her influence on her husband, as admitted by Bankimchandra himself

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was immense. Certain characters in his novels presumably were designed after her personality. Three daughters, Saratkumari, Nelabja Kumari and Utpalkumari, were born to them.

Bankimchandra was a man of good taste and culture. Brought up in abundance at home and in an atmosphere of radicalism of the young Bengal, Bankim in his early yough turned atheist; but later became religious and rationalist. His aristocratic demeanour, strong personality, wide reading and high intellectual attainment attracted around him all the distinguished men of his time. Dinabandhu Mitra, Chandra Nath Bose, Akshyaya Chandra Sarkar, Hemchandra Bandyopadhyaya and Ramakrishna Mukhopadhyaya were his close literary associates. His other friends included Justic Dwarika Nath Mitra, Krishnakamal Bhattacharya, Satyendranath Tagore, Pratap Chandra Majumdar, Bhudev Mukhopadhyaya, Jogendra Chandra Ghosh Tarakanth Palit, Keshab Chandra Sen and Dwijendra Nath Tagore. It was he who inspired Ramesh Chandra Dutt to turn to writing in Bengali.

It is hardly necessary to give a detailed account of his service career. His service book records his frequent transfers, generally outside Calcutta. Although, he rose to the rank of a First Class Deputy Magistrate in course of his service, he was not promoted to the higher service barring once, when he was posted at Calcutta as the Assistant Secretary to the Government of Bengal, and that too temporarily only for four months. He retired from service on September 14, 1891. He became a Rai Bahadur (1892) and then a C.I.E.(1894).

Bankimchandra's literary career began while he was a student of the Hooghly College. His attempt at poetical composition published in Ishwarchandra Gupta's paper Samvad Prabhakara, did not of course last long. Ishwarchandra, himself a well-known poet, advised him to turn to prose. Following the fashion of the day, he first tried his hand at writing in English. His 'Rajmohan's Wife' was serialized in Kissory Chand Mitra's India Field (1864) Simultaneously, he started writing his first Bengali novel, '*Durgesh Nandini*' (1865), which opened up a new vista of Bengali creative literature. This book, and also his other books that followed, bear his acquaintance with the English romances, expecially of Sir Walter Scott. But Scott hardly equalled Bankim's penetrative insight masterly handling of moral problems and artistic symbolism which is Shakespearean in nature. His second novel '*Kapalakundala* (1966) delineating the tragedy of a girl brought up in the company of a '*Kapalika*' and later married to the way-worn Nabakumar, at once captured the imagination of the Bengali readers, who got in the romance, a taste of Greek fate and Eastern mysticism blend explicitly. But the third novel, '*Mrinalini*' (1869), based on the Minhajuddin story of the conquest of Bengal by Bakhtiar Khilji with the help of only seventeen horsemen gave the first sign of his patriotism that later developeded into a deep emotion.

With the publication of the famous journal Bangadarshan (1872), Bankimchandra made his appearance both as a thinker of rare intellectual capability and a creative writer who presided over the blooming of the Bengali mind in the nineteenth century. The journal was planned with the 'object of making it the medium of communication and sympathy between the educated and the uneducated classes'. Bankimchandra remained its editor for four years. Many of his famous essays on various subjects, e.g. history, sociology, religion, literature and philosophy, were published in this journal, not to speak of his novels and romances, e.g. '*Bishabriksha*' (1872), '*Indira*' (1873), '*Chandrasekhar*' (1975), and '*Rajani*' (1977). By undertaking to publish and to edit the journal, he intended to rouse the slumbering Bengali people to the dawn of a new era. In these essays interpreting the history of India and Bengal and also in his historical novels like '*Anandamath*' (1882) and '*Rajisimha*' (1882), Bankimchandra enunciated a new concept of nationalism. His friend Rajkrishna Mukhopadhyaya's second book '*Pratham Siksha Bangalar Ithihas*' (1874) 'A handful of gold', as Bankimchandra described it, made him deeply conscious of the glory of Mother Bengal. He fell in a rhapsody dream of his dear Motherland as the ten armed diety can be discerned in his '*Amar Durgotsava*', contained in '*Kamalakantar Daptar*' (1875). It is presumed that the Bande Mataram song was composed sometime in 1874 and was later incorporated

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suitably in '*Anandamath*'. Soon after its publication, it became famous and appeared to have been sung in the Second Congress Session (1886).

In these books and essays, Bankimchandra set forth once for all, the model of Bengali prose-style. Initially Sanskritic, Bankim's prose gradually became simpler. In his social novel '*Krishnakanter will*' (1878) his style is nearest to the colloquial. His novels, some of which were designed in medieval historical background, are still now unsurpassed in their charm; and though historical romances went out of fashion with the advent of Rabindranath Tagore, the artistic quality of his novels has remained undiminished. The intricacy of plots, the play of destiny, the unfulfilled love of thirsty women, disclose to the readers, a world of high tragedy unparalleled in Bengali literature.

After 1880, Bankimchandra became more engaged in discussing and defining the Ideal Man-his duties and responsibilities towards his own self and to his community. His 'Dharmatattwa' (1888) is a catechism in which he contends that the harmonious development of all the faculties should be the chief goal of life. It is generally believed that the Hindu religion engrossed him in his later life. While it is true to a considerable extent, what he actually did was to work out the modern man out of the ancient Puranic Hinduism. In doing so he largely took recourse to '*Bhagavadgita*' on the one hand and positivistic and utilitarian approach in the epic '*Mahabharata*' were actually made with a purpose-to reconstruct the life of Sri Krishna in such a rational manner as to make him the embodiment of the Ideal Man.

Though, Bankimchandra was pre-occupied with writing imaginative novels and philosophical and ethical essays. He was very much alive to the current social and political problems. He hailed the dawn of a new age, and at the same time the apprehension of the renaissant spirit being confined among the handful of educated urban people worried him much. Instead of the enlightenment reaching all sections, the rich and the poor, it was bound to create a division between the England-educated and the rest.

On the other hand, England education could not be dispensed with. It was an effective unifying link among the different parts of India. And yet, unless the people were inspired, which could be done only through their vernacular, no effort for effecting social regeneration was likely to the successful. Social ills, oppression of women, early marriage, polygamy, etc. are the result of ignorance. Bankimchandra was not in favour of bringing about changes by legislation or by any external compulsion. Changes of outlook should come-from within.

His famous essay '*Bangadesher Krishak*' (1873) evinces his keen interest in the condition of Bengal peasants. In his opinion, the miseries of the roots were aggravated by various land laws. The permanent settlement and other land legislation did not, infact, safeguard the interest of the ryots. Imbued with the ideas of European socialist thinkers, Bankim clearly saw that a new chapter had opened in the history of civilization since the French Revolution and that the people had begun to think in terms of social and economic equality.

With regard to the ruling British Government, his attitude was both critical and appreciative. While a deep sense of patriotism often made him jeer at the blind imitation of the West, he was also convinced of the beneficial influence of the English culture. He was fully aware of the historical significance of the British rule. After years of Mughal administration, the strife-torn Indian people had come to be united under the British administration.

Coming in contact with the Western civilization, our country was initiated into modern science and humanism. Ideas of individualism had developed. Industrial and commercial enterprises were going to change the material character of our country. Banki, like most of the thinkers of his time, welcomed the British and was of the opinion that their contact was necessary for us, at least for some time to come. In the last chapter of his '*Anandamath*', the rebellious *Santanas* were directed to avail themselves of the opportunity of learning Western knowledge for the English, whom fate had destined to rule over us.

This however, was not his inner conviction. The freedom-fighters, who defied British law took their hints from this book. '*Anandamath*' moved the

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Bengali revolutionaries to the deepest depth, The Rowlatt Committee Report of 1918 held this book responsible for the spread of revolutionary spirit. It is also said that Aurobindo Ghosh's idea of '*Bhawani-Mandir*' had its origin in '*Anandamath*'. The *Bande Mataram* song changed the whole of India with patriotic emotion. Brahmabandhav Uppadhyay named his political journal after *the Bande Mataram.*

Bankim's concept of nationalism should then be clearly understood. As a Bengali, he knew Bengali culture well indeed, but his concept of the nation was wider. It coverned both the Hindus and the Muslims of the Indian sub-continent. In certain places Bankim used unkind words for the Muslims no doubt, but that was the context of the medieval Muslim misrule. In places, he had depicted generous Muslim. Characters, as in 'Sitaram' (1887) and 'Chandrasekhar' (1875), and had also referred to the common Muslim (as in 'Bangadesher Krishak'), who were victims of the same economic oppression as the Hindus.

Bankim's hymn to the Motherland, however, conceived in the pattern of the Hindu deity, caused much controversy in later years; but the tremendous influence it cast on the nationalist movement cannot be over estimated. The song has been accepted as the national anthem alongwith Tagore's *Jana-gana-mana.* Chiefly a writer in Bengali, Bankim's masterly command over English is also to be noted in a number of essays published in the Calcutta review and Mukherjee's Magazine.

Bankimchandra died on 8th April 1894. One of the brightest luminaries of the nineteenth cenutry Bengal, he will be ever remembered as a builder of modern Indian literature and as the prophet of Indian nationalist. Basically, a literary man who set himself to writing novels of lasting value and a good number of essays, belles and others, Bankimchandra was a social philosoher too. His ideas penetrated deep into the minds of the millions, bringing about a significant change in the outlook of the generation that followed.

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## Chatterjee, Birendra Nath (? – 1946)

**Birendra Nath was a man of Progressive and revolutionary outlook. He was sympathetic towards Western education and laid stress upon primary education.**

Birendra Nath Chatterjee was born in a Brahmin family at Dacca with a rich social and cultural background. His father Dr. Aghore Nath Chatterjee was a well-known figure and was a Professor of Chemistry at the Nizam's College, Hyderabad. Sarojini Naidu was his illustrious sister, and his niece Padmaja Naidu later became the Governor of West Bengal. As Birendra Nath's first wife became a nun, he married for the second time in Moscow according to Communist custom. His second wife Agnes Smedley, herself a divorcee, was born in Pennsylvania and was a stenographer and journalist. She was at first attached to a labour organisation of America known as ''Industrial Workers of the World''. Later, she came into contact with Indian revolutionaries abroad like Tarak Nath Das, and Sailendra Nath Ghosh at New York and was one of the sponsors of ''Friends of Indian Freedom Association''.

After passing the B.A.examination, Birendra was sent to London to appear at the I.C.S.examination. He was unsuccessful and began to study for the Bar

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in 1906-07. But during his stay there, he came into contact with Savarkar and was practically baptised into the revolutionary career. Because of his revolutionary activities, he was expelled from his Inn of Court in 1910.

The personality and traits of character of his father had a deep impact on young Birendra Nath. He was a passoinate reader of socialist literature which moulded his thinking to a great extent. His contact with Savarkar was in fact a turning point in his life. He ws inspired by the great revolutionary to accept his creed. He had also close relations with C.R.Pillay, Raja Mahendra Pratap, Madame Cama, Lala Hardayal, Bhupendra Nath Dutta, M.M.Dhingra, Shyamaji Krishnaverma and others. In his later political career, V.I. Lenin became almost a beacon light to him. It became a two-way contact of mutual admiration and appreciation.

Birendra Nath's none-too-smooth political career practically started during his stay in London. After his expulsion from his Inn of Court in 1910, Birendra devoted himself to the cause of India's freedom. He was of the opinion that nothing short of the removal of the British from India could rectify the ills of the Motherland. This, he pointed out in his message to Lenin, who highly appreciated his anti-imperialist idea.

His revolutionary career blossomed in foreign countries, mainly in Germany and Russian. He was undaunted even when with his elder sister Sarojini Naidu wrote to the Government that her family had cut off all connections with Birendra Nath. He has already visited Ireland in 1908, and in 1909 went to Paris to join Madame Cama's '*Bande Mataram*' group. While in Berlin just before the First World War, he published "*Japan, The Enemy of Asia*" which attracted the attention of the German Government. Hence, when the famous "Berlin Committee" was formed in 1914, Birendra Nath was actively connected with it. In 1915-16, he was elected Secretary to the Berlin Committee and became famous by the nick-name "Chatto". At the end of 1915, Birendra Nath went Switzerland where an attempt was made to murder him. Though acting on a prior information the Swiss police saved his life, they expelled him forthwith from Switzerland. Sometime after the Russian revolution, the Berlin committee had established a branch in Sweden where Birendra Nath came into contact with many Bolshevik leaders.

The conclusion of the World War saw the emergence of a new phase in the career of Birendra Nath Chatterjee. Moscow became the 'New Mecca' to the Indian revolutionaries. In a conference at Stockholm in 1920, the pro-Russian revolutionaries decided to send a representative to Moscow, and the choice fell upon Birendra Nath who went there towards the end of the year 1922. Thereafter he came into intimate contact with Trotsky and Lenin. He also tried to organise a committee in Moscow, but unfortunately, the attempt was frustrated due to the internal strife among the Indian revolutionaries.

At that time, Birendra Nath advocated that the urgent need for India was not labour movement, but nationalist movement a thesis that was appreciated even by Lenin. The later history of his life is shrouded in mystery. In 1926-27, he was reported to have fallen ill seriously. It is alleged that he was imprisoned by Stalin for being friendly to Trotsky. It is also said that he took Russian citizenship before his death. He was said to have died of arterio-selerosis in 1946. But it could not be confirmed by other authentic reports.

A man of progressive outlook Birendra Nath was very much opposed to caste and untouchability. Though out and out revolutionary, he was sympathetic towards Western education and laid stress upon primary education. His intense love for motherland left no room for regionalism in his thinking. Like many others, Birendranath held the British rule responsible for the economic miseries of India and stood for the complete eradication of British imperialism from Indian soil. This conviction found an expression in his works 'British rule in India condemned by British rule in India'.

His ideas also found expression in his writings in the *Talwar*, an anti-British paper in Europe. It is interesting to note that though he preferred the revolutionary method, he did not always see eye-to-eye with terrorists. In the 9th July 1919 issue of the *London Times*, he expressed that he was anxious to

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efface terrorism, but at the same time could not assist the British government in suppressing it. The story of his life is a record of a peculiar blend of rationalism and emotionalism.

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## Chatterjee, Birendra (1920 – )

**Birendra Chatterjee, born in 1920, is a revolutionary poet and writer of modern Bengali literature.**

Birendra Chatterjee studied in Calcutta but did not complete graduation. He earned his reputation as a translator. A believer in revolutionary socialism, he was in gaol (1967) for his political ideology. He has been writing poems since 1940 and has published about 30 books and booklets of original poems and translation. Some of his better known works are *Ranur Janya, Lakhindar, Jatak, Amar Raja Howar Spardha, Visa Officer Samme, Rastay Hente Jai*, and Mahaprithivir Kavita (translated work), etc. He was awarded Rabindra Puraskar in 1982.

Birendra has his own way of looking at things; it is sarcastic, melancholy and angry. Impatient and frustrated, he is too conscious of the socio- political malady to lose himself in conventional romanticism but at the same time a spirit of broad humanism never fails him. He appears to have received inspiration from his elders like Bishnu Dey and Samar Sen but has evolved his own style of unconventional use of words and imagery with a slant towards subdued lyricism. Birendra Chattopadhyayer Shreshtha Kavita (2nd edn. Calcutta 1980).

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## Chatterjee, Harindranath (1898 – 1990)

**Harindranath Chatterjee, born in 1898, was interested in diverse fields including poetry, drama, films, music and painting. He was also a member of the Rajya Sabha for sometime.**

Harindranath Chatterjee was the younger brother of the noted Indo-English poet, Sarojini Naidu, and husband of Kamaladevi Chattopadhyaya, the noted freedom fighter and social worker. Harindranath has been interested in diverse fields including poetry, drama, films, music and painting, and was a member of the Rajya Sabha for sometime. Far more prolific than his better known sister, Harindranath has, during a poetic career spread over more than half a century, published numerous volumes of verse including *The Feast of Youth* (1918), *The Magic Tree* (1922), *Blood and Stones* (1944), *Spring of Winter* (1955) and *Virgins and Vineyards* (1967).

Essentially a romantic lyricist, his occasional attempts at the long poem and the sonnet sequence have not perhaps been very successful. His themes are the staple of all romantic poetry--nostalgia, melancholy, passion for beauty, the changing moods of love, idealism and humanitarian compassion (which in his later verse takes on Marxian overtones). Full of direct

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echoes from the British romantics, his verse, unlike that of his sister, seems to find an individual voice only occasionally. Less of a singer than his sister, he is however capable of greater trenchancy of expression and can also surprise us with a sudden flash of wit. His later verse is more bare, and shows an increasing capacity for abstract thought.

Among Harindranath's equally numerous play are *Abu Hassan* (1918, a light fantasy), brief verse plays dealing with the lives of saints like Tukaram and Pundalik (1977) etc., short prose plays expressive of socialistic sympathies like *The Window* and *The Sentry's Lantern Kannappan* or *The Hunter of Kalahasti*, a lyric play and *Siddartha--Man of Peace*, a rather long play on the Buddha's life in prose and verse. While his verse plays are mostly dramatic poetry rather than poetic drama proper, the prose plays are marked by a somewhat single symbolism and tend towards propaganda, though they have their moments of dramatic tention. His *Life* and *Myself* (1948) is a delightful, though partial autobiography. He died on June 23, 1990.

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## Chatterjee, Jogesh Chandra (1895 – 1969)

**Jogesh Chandra Chatterjee, born at Gaodia in the Dacca district in 1895, was the famous revolutionary leader. He spent in various jails for about 24 years and about two and a half years on hunger-strike on several occasions.**

Jogesh Chandra Chatterjee, the famous revolutionary leaders, was born in 1895 at the village of Gaodia in the District of Dacca. His father Bepin Chandra Chatterjee was a business man at Daulat Khan in the district of Barisal.

In 1907, when the boy was not yet 12, he was taken to Daulat Khan. He was a student of the Middle English School there for about 2 years. Thereafter, for further education he was taken to Comilla and left there under the guardianship of his uncle Bishweshwar Chatterjee, who was a pleader in Comilla. Here, Jogesh Chandra came in contact with Biren Chatterjee, the famous revolutionary of the Anusilan Samiti; and the boy was initiated into the revolutionary cult and gradually plunged himself deep into the revolutionary movement.

In 1916, the Police tried to arrest Jogesh Chandra at Comilla, but he escaped and went to Calcutta. His hiding place was later discovered and he was arrested in Calcutta on 9th October, 1916. He was taken to the C.I.D. Officer at 4, Kyd Street, where he was brutaly assaulted by Police Officers. From there, he was taken to the Presidency Jail and later to the Rajshahi Central Jail. He was released on 1st September, 1920.

After release, he resumed his political activities concentrating on party organisation work. In July 1923, the Anusilan Party wanted to extend activities and deputed Jogesh Chandra to U.P. to organise the Anusilan Samiti outside Bengal. Jogesh Chandra made Banaras and Kanpur his organisation centres and began his revolutionary activities in Northern India. Gradually, he came in contact with Sachindra Nath Sanyal, Sachin Bakshi, Bhagat Singh and other revolutionary comrades.

In 1925, he was arrested in Calcutta under B.C.L.A. while he was on a short visit to Bengal and was detained in the Presidency Jail and then in the Berhampore Jail. Later he was sent to the Hazaribagh Central Jail in Bihar.

At this time, Jogesh Chandra was made an under-trial prisoner in the Kakori Conspiracy Case. He was sentenced to transportation for life. He was sent first to the Fategarh Central Jail and then to the

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Agra Central Jail. The revolutionaries made a plan to rescue Jogesh Chandra from the Agra Jail, but failed. Thereafter, he was transferred to the Lucknow Central Jail and then to the Agra Jail again, where he went on a hunger-strike.

In 1937, after the formation of the Congress Ministry in U.P. all the political prisoners were released and along with them Jogesh Chandra also was set free. Jogesh Chandra re-joined his old comrades of the Anusilan Party. But in 1940, a separate organisation of the Anusilanites was formed under the name of the Revolutionary Socialist Party. Jogesh Chandra was the Secretary of the Party for some years. Afterwards, he left this party. During World War II Jogesh Chandra was arrested again in May 1940, and sent to the Deoli Detention Camp. Here, he went on a hunger-strike and was released unconditionally on 7th November, 1941.

He was arrested again in 1942 when the Quit India Movement was launched. He was released on 19th April, 1946 from the Lucknow jail after a hunger-strike of 22 days. Jogesh Chandra Chatterjee was in various Jails for about 24 years, of which he spent about two and a half years on hunger-strike on several occasions, the longest being 142 days at a stretch. In 1956, he was elected to the Rajya Sabha from H.P. He died on 22nd April, 1969.

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## Chatterjee, Jibanlal (1889 -- 1970)

**Jibanlal Chatterjee, born in the district of Dacca in 1889, was a leading revolutionary and trade union leader. His idea of national freedom was a complete freedom of the common mass from political and economic bondage.**

Jibanlal Chatterjee, remembered by fellow-men as a 'Biplabi' (revolutionary), was born in the district of Dacca in 1889. His father, Janakinath Chatterjee, was a contractor at Monghyr in Bihar. Jibanlal was the only son of the father's first wife. He received his early education in a school in his native village, Panchassar, in the Munshiganj subdivision. Subsequently, he came to Calcutta and passed the Matriculation Examination from the Srikrishna Pathshala. Thereupon, he took admission to the Bangabasi College, but before he sat for the I.Sc.Examination, he left his college and joined politics.

That was in the thick of the anti-partition agitation in Bengal. In 1907, he was arrested in connection with the Dacca Conspiracy Case, but was acquitted due to lack of evidence against him. After the Alipur Conspiracy Case of 1908, Jibanlal came in close contact with Jatin Mukherjee, alias 'Bagha Tiger Jatin', and was deeply influenced by him. He ably assisted 'Bagha Jatin' in uniting the revolutionaries. About this time, the so-called Indo-German conspiracy was organised under the auspices of the Yugantar Party. News of the conspiracy, however, leaked out. 'Bagha Jatin' sacrificed his life in a duel with the police at Baleswar, and a reign of terror followed. At this critical stage, the mantle of 'Bagha Jatin' fell upon Jibanlal and some of his associates. He carried out his duties conscientiously till 1916. That year, a traitor divulged his whereabouts to the police and, as a result, Jibanlal was arrested in front of the Thanthania Kali Temple.

Jibanlal was in prison till 1920. Next year Mahatma Gandhi started his Non-Cooperation Movement, and though Jibanlal was no believer in Gandhiji's philosophy of non-violence, he joined the movement in order to arouse political consciousness in the people. He then became a teacher in the Munshiganj National School in Dacca and simultaneously carried on his revolutionary activities.

After the suspension of the Non-Cooperation Movement, Jibanlal was actively associated with Deshabandhu's Swarajya Party and Netaji Subhash

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Chandra Bose. In fact, Netaji had his first lesson in the Burmese language from Jibanlal. When the Communist movement started India. Jibanlal began to take a deep interest in it. Perhaps, the organisers of the Third Communist International even thought of entrusting him with the task of organising a Communist party in Bengal.

He was again arrested in 1923 when he was released on the gound of health. From the Bassein jail in Burma, Bhupendra Kumar Datta, with the assistance of Jibanlal, sent the 'State Prisoners' Memorial to Whitehall' which created a great deal of consternation in India and England.

In 1930, Jibanlal took a leading part in the mass movement organised by the Indian National Congress, and was elected secretary of the Bengal Provincial Congress Committee. But he was soon put behind the bars as a State prisoner and was not released till 1938. On coming out of jail, he tried to organise a revolutionary forum within the Indian National Congress and openly talked about it in the Ramgarh session of the Congress in 1940.

But the Congress was deeply committed to non-violence, and Jibanlal's efforts were of no avail. As a mark of protest he left the Congress. Shortly afterwards, in 1943, he set up an association called the Democratic Vanguard and began to help the Communist movement. He played an active part in the Quit Asia Campaign Committee and participated in the delibertions of the All India Peace Congress. He later became the founder President of the Workers Party of India and guided the organisation till his death on 1st December 1970.

Though born in an orthodox Brahmin family, Jibanlal had remained a progressive all his life. He had been opposed to caste and untouchability and as a true bachelor, had shown the highest esteem for all women. Universal primary education had ever been his watch-word, and though a sworn enemy of Britain, he never opposed Western learning. His idea of national freedom was a complete freedom of the common mass from political economic bondage. The ideal led him to work for the emancipation of the workers and to give a vigorous turn to the Trade Union movement in this country.

Not a journalist by education or training, Jibanlal edited two Bengali journals, the Nobin Bangla and the Gana Biplab. Two among his several works are '*Udarer Chinta*' (the Problem of Daily Bread) and '*Sampradayikatar Glani*' (The Ignominy of Communalism).

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## Chatterjee, Kaliprasanna (1863 – 1919)

**Kaliprasanna Chatterjee, born at Jalpaiguri in North Bengal in March 1863, was an ardent journalist and nationalist. He was philanthropist of imagination, compassion and broad outlook.**

Kalirasanna Chatterjee was born at Jalpaiguri in north Bengal on 1st March 1863 in a respectable Bengali middle-class Brahmin family. His father Harimohan, a descendant of Raja Ramjivan of Chandernagar, was attached to the 5th Bengal Cavalry, then stationed at Jalpaiguri. Harimohan and his wife Dakshinakali Devi of Chinsurah were devout Hindus. Harimohan knew several Indian languages. Kaliprasanna married in December 1894 Annapurna Devi, only daughter of Badanchandra Ghatak of Ghatakpara, Chinsurah.

As few years after the birth of Kaliprasanna, Harimohan took a job in Lahore and settled there with his family. Kaliprasanna had his early education in a local High School and later in a missionary istitution. On completion of his school education, he

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began to study medicine in the Lahore Medical College. But the sudden death of his mother and the resulting family difficulties put an end to his college education, though Kaliprasanna continued to make an extensive study of various subjects. Deeply moved by his mother's death and under the spell of Swami Keshabanda of Lahore Kali Temple, Kaliprasanna left his home to lead the life of a Hindu ascetic. After sometime, he was successfully persuaded by his father to return and to settle down to a normal life.

Kaliprasanna began his career as a translator in the staff of the Civil and Military Gazette, Lahore. He also came to be closely associated with various religious, social and public organisations, particularly the Arya Samaj. His journalistic abilities, oratory, enthusiasm and interest in public work made him very popular. He became a favourite of the Rev.Golaknath Chatterjee, the editor and a Trustee of the *Tribune*. Kaliprasanna joined the staff of the *Tribune* in 1885 and served the paper with distinction for the next two decades. His notes, comments and reports published in the *Tribune* were widely read and appreciated and contributed to the growing popularity of the paper. He represented the *Tribune* at the Delhi Durbar of 1903.

In 1905, Kaliprasanna left the *Tribune* to start his own weekly (later a daily) *the Light*. *The Light* had a wide circulation and received support from men like Lala Hansraj, Pratual Chatterjee and Lala Lajpat Rai. However, plagued with financial troubles, he had to discontinue the publication of his paper after two years.

In November 1907, on the invitation of Sisir Kumar Gosh, hé joined the editorial staff of the *Amrita Bazar Patrika* of Calcutta. Kaliprasanna soon won the affection and confidence of Sisir Kumar and came to enjoy a high position in the Patrika office. In many official returns, his name appeared as the editor of the Patrika. Kaliprasanna left Calcutta in 1910, but his ties with Sisir Kumar remained very close till the latter's death.

On his return to Lahore, Kaliprasanna was associated with the English daily *Punjabi* for about a year. In 1911, he went to Banaras and became editor of the organ of '*Bharat Dharma Mahamandal*', an organisation devoted to the revival and rejuvenation of Hindu religion and culture. Kaliprasanna earnestly applied himself to the implementation of the multifarious programmes of the organisation travelled extensively for that purpose.

He was also closely associated with the Ramakrishna Mission of Banaras. For a short while, he edited the Cosmopolitan published from Dehradun. About this time, he declined an offer of editorship of the Tribune. He visited Shantiniketan in June 1918 and gave two lectures that deeply impressed his listeners who included Tagore himself. The poet invited him to join the teaching staff of Shantiniketan. But Kaliprasanna's fond hope of responding to Tagore's invitation remained unfulfilled as he passed away after a brief illness at Banaras on 12th November 1919.

As an ardent young nationalist, Kaliprasanna had been deeply influenced by the stirring addresses of men like Sibnath Shastri and Surendranath Banerjee who visited Lahore in 1876. Kaliprasanna's most important contribution to the Indian National Movement was his pioneering role in the early years of the Congress in the Pubjab. It was mainly on his initiative that branches of the Indian National Congress were set up at Jullundur and Hoshiarpur in May 1888.

He continued to serve the national cause through the various papers and journals with which he was associated. He lent strong support to the Anti-Partition agitation and the Swadeshi programme, for which he was threatened with a Government order of expulsion from the Punjab, before he himself left for Calcutta to join the *Amrita Bazar Patrika*. In 1911, when the order of partition was repealed, Kaliprasanna was at the helm of the public celebrations held at Benaras.

Kaliprasanna was a man of versatile qualities. Besides being a social-reformer, interested in popularising widow remarriage, he was a philanthropist of imagination, compassion and broad outlook. He was actively engaged in relief work and charitable missions at various times and places. He assisted Lala Hansraj in founding the Lahore D.A.V.School

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and College, and he himself taught at this istitution for some time in 1896.

A Bengali by birth, he had taken to the Punjab as his homeland and he so completely identified himself with the people of that province, in dress, appearance, language and manners, that he was often mistaken for a Punjabi. He was well versed in music, painting, literature, botany, zoology,etc. He was the author of a historical novel entitled '*Sikh Samrat O Satir Abhishap*' which was serialised a few years after his death in the Bengali literary journal, *the Parichay* (1346-47 B.S.), and earned the appreciation of Tagore and other literary critics.

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## Chatterjee, Kamakshiprasad (1917 – 1976)

**Kamakshiprasad Chatterjee, born in Calcutta in 1917, was a well known writer in modern Bengali prose and poetry as well as juvenile literature.**

Kamakshiprasad Chatterjee was a well known writer in modern Bengali prose and poetry as well as juvenile literature. Kamakshiprasad came from a highly educated and established family of Calcutta. Ramananda Chattopadhyaya--the famous editor of the *Prabasi* and *Modern Review*, two prestigious journals of early 20th century--belonged to the same family.

Kamakshiprasad graduated from Presidency College, Calcutta with English honours in 1937, obtaining the Bankimchandra Gold Medal for having stood first in Bengali. He passed M.A. in English in 1939. He showed literary tendencies since childhood. His first poem was published when he was twelve years of age; and he stood first in a story writing competition in 1935. He joined the *Kavita* group of poets, centred round the famous poetry-journal *Kavita* edited by Buddhadev Basu and was an established writer by 1937.

Eminent persons in the fields of art and literature, such as Buddhadev Basu, Amiya Chakrabarti, Abu Sayeed Ayeb, Bishnu De, Sudhindranath Datta, Samar Sen, Subhash Mukhopadhyaya, Jamini Ray and Lindsay Emerson met regularly at his house. Kamakshiprasad joined the Railways in 1940 and left it in 1943 to join the Press Sydicate. He was India's delegate to the P.E.N. Conference in Venice in 1949 and delivered a talk on modern poetry. This gave him an opportunity to visit different European countries. He joined Damodar Valley Corporation as the Public Relations Officer in 1952.

He had a keen interest in photography from an early age and made a documentary film on the activities of D.V.C. in 1954. He was then selected by the Government of India and Soviet Union as a translator and went to Moscow in 1956. After returning from the USSR in 1960 he worked for Indian Satistical Institute as a Publication Director for three years and for the rest of his life took only to writing and translating.

Kamakshiprasad's poems reveal a social consciousness and an optimistic view of life. His language is lucid but equally capable of expressing the twists of the complicated modern life. Of his various prose writings, he is specially known for children's literature. His books of verses are *Shabari* (The Night, 1937); *Mainak* (1940); *Shibir* (The Camp, 1942); *Sonar Kapat* (The Golden Door, 1942); *Rajdhanir Tandra* (The Dozing of the Capital, 1943); *Eka* (Alone, 1948) and *Mayalu Sinri* (The Magic Stairs, 1966); *Chhatubabur Chhata* (The Umbrella of Chhatubabu, 1943); *Ghanashyamer Ghora* (The Horse of Ghanashyam); *Chhotader Shreshtha Ga Ipa* (Best Stories for Children, 1955); and *Buri Pinpra* (The Aged Ant, posthumously Published in 1977) are written for children. Some of his other books are

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Kamakshiprasad was awarded the Ananda Puraskar by the Anandabazar Group of Publications in 1965 and sudhirchandra Puraskar for juvenile literature by *Mouchak*--a periodical for children in 1971.

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## Chattopadhyaya, Kamaladevi (1903 – 1988)

**Kamaladevi, born in South Karnataka in 1903, was a front-rank leader in the women's movement in India. She worked for the cause of labour organisations.**

Kamaladevi Chattopadhyaya was born in 1903 in a wealthy Saraswat family of South Karnataka. Her father held a high post in the Madras Civil Service and her uncle was a leading lawyer. She had her education at a Catholic Convent and St. Mary's College, Mangalore, and later at Belford College and London School of Economics. She was married young and was a widow while at School. But she broke from orthodoxy to assert her individuality when she next married Harin Chattopadhyaya, a man of her choice.

She travelled with her husband widely in Europe meeting artists, studying theatre and learning play production. On return to India, she worked with her husband in production artistic plays, herself taking the leading roles, a pioneering work on the stage.

She was greatly influenced by Gandhiji, Jawaharlal Nehru, Sarojini Naidu and Kasturba. She participated actively in the freedom-struggle. She even left her collegiate education in England to join the Non-Cooperation Movement and served her first three terms of imprisonment at Terawada, Belgium, and Vellore Jails, and since then she had been to jail several times. She roused the spirit of national service and sacrifice among the youths of Karnataka.

She took keen interest in agrarian problem was an essential condition for India getting out of a vicious rut. She wanted the feudalistic system to give place to a more just and equitable system of land tenure. She was dissatisfied with the land reforms introduced and joined the Congress Socialist Party in 1948. She said, ''Socialism is not a mere negative pretext against poverty....It is much more than positive passion for happy human relations''. She asked the people to rally round the Congress and make it the organ of the anti-imperialistic struggle. She soon became an all India figure by espousing the cause of Socialism. She actively worked for the cause of labour organisations and ably organised their forces in addition to giving powerful stimulus to many proletarian movements.

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She was a front-rank leader in the Women's movement in India. With pioneering zeal, she set about travelling, lecturing and inspiring the younger generation of women, which resulted in the growth of All India Women's Conference. Speaking about the Women's movement, she said, "It is essentially a social movement.... It is in the nature of our society which is at fault and our drive has to be directed against faulty social institutions...."

She imparted beauty into the white khaddar and took a keen interest in the dying crafts of India; she revived them by herself becoming a connoisseur and by writing about them.

She had held many distinguished positions in public life, in both political and socio-cultural spheres. She was a member of the All India Congress Committee and also of the Working Committee Organising Secretary, President, and Vice-President, All India Women's Conference; President, Indian Cooperative Union; and Chairman, All India Handicrafts Board. She was also a Chairman of All India Designs Centre, and Vice-President, World Crafts Council. She has written ten books.

She has travelled widely all over the world. She is the recipient of the Watumull Award (1962) and of the Magasaysay Award for community leadership (1966). She passed away on October 29, 1988.

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## Chatterjee, Kshitish Chandra (1896 – 1961)

**Kshtish Chandra, born at Jorasanko in Calcutta in November 1896, was a Sanskrit scholar and philologist. His books, journals and research papers bear an eloquent testimony to his scholarship.**

Kshitish Chandra Chatterjee, Sanskrit scholar and philologist, was born of middle-class Brahmin parents on 24th November, 1896 in Jorasanko, Calcutta. The family originally hailed from Dhamas (Burdwan). His father, Sarat Chandra Chatterjee, a large-hearted religious man, worked in the Howrah Municipality. Sarat Chandra bought a house (17, Santi Ghosh Street) where Chatterjee spent his early life. His mother, Girbala (Nee Banerjee), was a noble and affectionate lady.

Chatterjee's younger brothers were Jyotish Chandra (retired as Head master, Shyambazar Vidyasagar School), Srish Chandra (School teacher) Paresh Chandra (Student's Advisory Bureau, Calcutta University) and Santosh Kumar (homeopath). His elder sister was Subhasini Banerjee and the younger sister Suhasini Mukherjee who after her widowhood, came to live with her four children (Devi, Rama, Jyotsna and Ravi) in the joint-family of her father and brothers at the rented house of 81, Shyambazar Street (later renamed 8, Bhupendra Bose Avenue), Calcutta. Earlier the family was living in Ramakanta Bose Street 61-A. Chatterjee married Champaklata (Nee Banerjee), a fair, vituous lady of a gentle nature, who died in 1974. His eldest daughter Kalyani, is married to Sri Prakriti Ranjan Roy Chaudhari, a teacher of Bainan (District Howrah). His only son, Dr. Vishwanath Chatterjee, is currently the head of the Department of English, Jadavpur University. Chatterjee lost his youngest daughter, Usha when the very beautiful, intelligent and tenderhearted child was only seven.

K.C. Chattrerjee was a brilliant student. His academic interests were varied and he was a voracious reader all his life. An idealist even from his boyhood, he matriculated from Hare School when fourteen and read First Arts in Scotish Church College and B.A. (Honours in Sanskrit) in City College. He got a First Class in M.A. in Sanskrit (Group B) from Calcutta University in 1918. Later, he recieved his D.Litt from the same University for his studies in

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Sanskrit Grammer. The examiners of his thesis were MM. Gopinath Kaviraj, S.K. Belvalkar, P.L. Vaidya and Louis Renou. All of them expressed a very high opinion of his work.

Chatterjee was for a short time Professor of Sanskrit at South Suburban College (the present Asutosh College). Then he was invited by Sir Asutosh Mukherjee to join the Post-Graduate Department of Calcutta University as a lecturer in Comparative Philology and served the University in that capacity for thirty-five years. He also taught in the Departments of Sanskrit and Bengali in an honorary capacity. He delivered at the University, a series of special leadership lectures on the predecessors of Panini.

After the retirement of Suniti Kumar Chatterjee as Khaira Professor of Comparative Philosophy, the post was expected to be offered to Chatterjee. Dr. S. M. Matre, one of the experts in the selection committee, might have recommended his name, but then, the University resorted to the plea that he was not a formal applicant and appointed one of Chatterjee's pupil's, instead. Chatterjee, shocked at the grave injustice done to him, applied for leave preparatory to retirement and never visited his alma mater again in the few remaining years of his life.

As a scholar, Chatterjee specialised in the Vedas and Sanskrit grammer. His knowledge was profound and his erudition deep. His books, journals and research papers bear an eloquent testimony to his scholarship. The Vedic Selections that Chatterjee edited for Calcutta University in 1944 is a splendid work in which he elucidated many a difficult point with striking clarity and precision. Every quotation in Sayana's commentary, he traced to its sources. His own Sanskrit commentaries of the *Usa Sukta, Devi Sukta and A No Bhadriya Sukta* unfold the peculiar beauty word and expression.

In the Technical Terms and Technique of Sanskrit Grammer (1948), which is a critical, comparative and historical study of the subject, Chatterjee produced a really epoch-making book. It is a unique work dealing with the throwing of a flood of light on the technical terms found in the *Nirukta*, different pratisakhyas and the different system (from Panini to Harinamarta) of Sanskrit grammer. It offers for the first time rational explanations of even such apparently meaningless terms as '*Lat ghi ghu, bha.*' A greatly enlarged second edition of the book was posthumously published by Calcutta University.

Chatterjee's *Chandra Vyakarana* (Deccan College Research Institute, Poona), in two parts, is the first Indian edition of the work of Chandragomin, critically edited. In many cases Chatterjee has suggested better readings than those of Liebich. The views of Panini, Katyayana, Patanjali and Bhoja have been extensively quoted of facilitate comparison.

Chatterjee's other books include an edition of Patanjili's *Mahabhasya* (Paspasahnika) remarkable for its exegesis, *Greek Proverbs for Students*, of *Sanskrit*, *Critical Observations on Ajayapad's* Nanarthasamgraha (Vak, Deccan College) and editions of *Raghubamsa* (Cantos I, II and IV, Bhattikavya (Canto I), *Kiratarjunuyam* (Canto, and *Bhagvadagita*, Chapter II.

Chatterjee has been the founder-editor of the Calcutta, Oriental Journal, *Manjusha* (Sanskrit weekly and monthly)., and *Surabharati* (Bengali monthly). He also edited, for five years, *Oriental Literary* Digest and the Journal of the Sanskrit Sahitya Parishad, Calcutta, in which he translated Suratchandra Chatterjee's ''Datta'' into Sanskrit. All these journals won high praise in India and abroad and contained a large number of Chatterjee's research papers in English, Sanskrit and Bengali.

Chatterjee enjoyed a good general health, but suffered from a congenial hernia, which was never operated on and which somewhat restricted his movements throughout his life. that is one of the reasons why he could not accept a number of high academic positions that were offered to him. These include, the post of the professor of Vedic Studies in the Research Department of the Government Sanskrit College, Calcutta. M.S.Aney, Governor of Bihar, personally requested him in a letter to accept the post of the Director of a Sanskrit Research Institute to be started in Bihar.

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A fair (but sun-tanned), tall and well-built man bespectacled, Chatterjee had a striking personality. He believed in the principle of plain living and high thinking. His usual dress was dhoti, shirt and chaddar. He was awe-inspiring in his simple, even austere, way of life. Reading was his only addiction Dickens, Wodehouse and Agatha Christie were some of his favourite authors. Frank and upright, he was by nature generous. He had a childlike simplicity, a marked sense of humour, and enjoyed a hearty laugh.

Occasionally, he would lose his temper, but would regain his composure soon. An introvert by nature, he did not have many close friends. Although often troubled by financial worries, he never hesitated to help poor relations and other distressed people and this some times, even at the cost of his family. He practised the biochemic system of medicine in his family. He was also an amateur astrologer, especially well-versed in horary astrology. Those who consulted him for astrological guidance included such eminent scholars as S.Radhakrishnan. Suniti Kumar Chatterjee. Surendra Nath Sen, Radhakumud Mukherjee and Humayun Kabir.

Chatterjee had no active interest in politics, but he was inclined towards the ideology of Hindu Mahasabha and Jan Sangh. He was a regular contributor to the Bengal daily, *Hindustan* founded by Syama Prasad Mukherjee, Sometimes, he would write under the pseudonym Devasarma. It is he who introduced the Sunday Magazines section and edited it for some time. He had a humanitarian outlook. A devout Brahmin, he was often orthodox in an unorthodox manner.

Chatterjee could fill his pupils with enthusiasm by his own zeal for learning, reminding one of the singleness of purpose of Browing's Grammarian. His research in Sanskrit grammar and allied subjects had inspired generations of scholars. He devoted his whole life to the popularization of the Sanskrit language and literature. His journal, *Manjusha* which he edited for fourteen years and in which he translated many literary classics including the poems and stories of Tagore and Saratchandra deserves special mention in this connection.

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## Chatterjee, Nripendrakrishna (1902 – 1963)

**Nripendrakrishna Chatterjee, born at Joynagar in the District of 24th Parganas, was a famous journalist, scriptwriter and film director. He tried to infuse new and refreshing ideas into Bengali literature.**

Nripendrakrishna Chatterjee was originally a resident of Joynagar, in the District of 24th Parganas, West Bengal. His father, Atulkrishna Chatterjee, the Headmaster of Santipur Girls' School was a man of literary taste. His influence on his second son was great. Chatterjee had a strong aesthetic sense, at the age of twenty one through Nazrul Islam and Pabitra Gangopadhyay, he came in contact with *Kallol*, a famous literary monthly journal. He was a regular writer of *Kallol* and within a short time he with other Kallolians proclaimed that a new era had dawned in Bengali literature.

He was a widely read man on the defferent branches of foreign literature and tried to infuse new and refreshing ideas into Bengali literature, *Kahini, Rush Sahitya O Tarun Bengali Vanaspatir Mrityu, Bangla Sahityer Katha, Noguchi, Thomas Hardy, Shelley, Jyotirindranath, Nritya Kare Nataraj* etc. were some of his articles published in *Kallol*.

He was an able translator and played an important role in translating into Bengali some of the best books of the world. He wrote articles on religion, history and science. He thought seriously for children and wrote *Chhotoder Ramayana, Chhotoder Mahabharata* and the encyclopaedic book Viswakosha in 14 volumes of them.

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He was the editor of *Galpabharati* for a few years. He was connected with Akasvani Centre, Calcutta for a long time, and was the founder of its Vidyarthi Mandal and palli Mandal Asar.

He was also associated with Bengali film-world and was the director of several films and wrote the screen play of many famous stories and novels for this purpose. *Garmil, Harano Sur, Chaoa Paoa, Nilanchale Mahaprabhu. Rani Rosmoni* and almost all of Saratchandra's books were adapted by him for the cinema. His original books are few but translated books are many. *Mahiyasi Mahila, San Yat Sen, Satabdir Surya, Natun Yuger Natun Manus*, are his original works, *Ma* (Gorki), *Shakespearer Comedy, Shakespearer Tragedy, Mulkraj Anand's Kuli, Duti Pata Ekti Kunri. H.G. Wellser Galpa, Gitagobinda* are some of his translations.

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## Chatterjee, Ramananda (1865 – 1943)

**Ramananda Chatterjee, born at Bankura in 1865, was an ardent member of the Indian National Congress. Later, he moved closer to the Hindu Mahasabha and became its president.**

Ramananda Chatterjee was born at Bankura on 29th May, 1865. His family belonged to a line of great Sanskrit scholars who had their home at Pathakpara, in the district town of Bankura in Bengal. Ramananda's father, Shreenath, appears to have been the only exception in the family, who had very little learning and practically no Sanskrit learning at all. He was employed for sometime as jailor of the Bankura district Jail.

Ramananda's early education started at the local Bengali School in Bankura, from where he passed on to the local High English School with a scholarship. Here, he came into intimate contact with Kedarnath Kulavi, teacher of Mathematics, who had embraced the progressive Brahmo faith and was an ardent social and religious reformer. Ramanand began to regularly attend the weekly Brahmo prayer meetings and participate in the discussions on the social ideals of the Brahmo Samaj.

It was also about this time that his future field of activity seemed to have been determined by his acquaintance with a Calcutta weekly, *the Sulabh Samachar*, sponsored by the great Brahmo leader Brahmanand Keshab Chandra Sen, copies of which regularly used to come to Bankura and for which he used to avidly look forward to during the whole week.

Ramananda passed the Entrance examination of the Calcutta University in 1883, standing fourth in order of merit and winning a scholarship. He joined the Presidency College, where he came in contact with Acharya Jagadish Chandra Bose, who was then teaching at the College. This acquaintance later developed into a deep and abiding affection between the two which lasted a whole life long.

Ramanand, unfortunately, ws destined to leave the Presidency College due to the unjust cancellation of his scholarship. He then joined the St.Xavier's College, from where he appeared at the First Arts Examination in 1885, again standing fourth in order of merit and again winning a scholarship. It was while at this College that a close friendship developed between Ramananda and a fellow-student, Hariprasanna Chatterjee, that still abided when the latter entered the Order of Ramakrishna and later rose to be its President as Swami Bijnananada.

For his graduation studies, he joined the City College, Calcutta. He passed the B.A.examination in 1888 with a First Class Honours in English. He passed the M.A.examination in English in 1890, again with a First Class. Ramananda married Manorama Devi, daughter of Hradhone Mishra (Bandyopadhyaya' of village Onda, Bankura, while yet a student in the City College, in December 1886.

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Intellectually, brilliant as he had proved himself to be, Ramananda's student days in Calcutta were not spent in undivided attention to his studies only. He had already become a formal convert to Brahmoism and had become deeply involved in many of its activities. He had to assist Principal Heramba Chandra Maitra of the City College in editing and publishing the organ of the *Sadharan Brahmo Samaj*, *The Indian Messenger*, and had also to write regular columns, including occasional editorial articles, for the already well-known Bengali weekly, the *Sanjeevani*, edited by Krishna Kumar Mitra, one of the leaders of the Sadharana Brahmo Samaj.

His ability and progressive views attracted the attention of the workers of the Dassashram, a social-service organisation. He associated himself with it and was eventually elected its President. It was primarily at his instance that it was decided to publish a monthly organ of its own called Dassi, and the task of editing and publishing inevitably fell upon Ramananda's shoulders. It was while he was associated with the Dassashram movement that Ramanand devised the Bengali Braille for the blind.

Soon after Ramananda took his M.A., he joined the City College as a lecturer in English in an honorary capacity for th first two years. The one man in the Brahmo Samaj who perhaps influenced him most, was Shivanath Shastri, Apart from his versatility in the field of learning, Shivanath Shastri's quiet strength of character had won universal admiration. Shivnath had resigned his office as Principal of the Sanskrit College to assert his independence from Government control. This touched a deep chord in Ramananda's own latent sense of patriotism and national self-respect, and when he was offered a State Scholarship after obtaining his M.A. for higher studies in a British University, it was not difficult for him to summarily reject the offer.

While teaching at the City College, he felt the need of a children's magazine. he persuaded Shivanath Sastri to lend his name as Editor of the proposed monthly, undertaking himself to carry the responsibilities of actually editing and publishing it. The magazine, *Mukul* earned wide approbation and popularity.

It was sometime before Ramananda left the City College to take over as the Principal of the Kayastha College in Allahabad, that a new Bengali monthly literary and cultural magazine was to make its debut. Ramanand was chosen its Editor and many revered names in Bengal's literary and cultural life became intimately associated with the publication. Ramanand had not yet become personally accounted with Rabindranath Tagore, but *the Pradeep* carried his writings.

Even after leaving for Allahabad, Ramananda continued to edit the paper for two years, after which he relinquished its charge. When He relinquished charge of *the Pradeep*, it rankled because it had taken away a big part of himself. He toyed with the ideas, for quite a long while, of starting a magazine of his own, inspite of all that it meant of hard work and financial responsibility.

In 1901, he took the plunge, *the Prabasi* was born and, intellectually, became as instant and a widely acknowledged success. Financially, it sustained losses for many years. But it came to be acknowledged as the most distinguished specimen of a periodical magazine. In the meanwhile, trouble had begun at his place of employment. The caste-ridden management of the Kayastha College found many points of difference with Ramananda's manner of administering the affairs of the College. Eventually, Ramananda was obliged to resign.

Through all these upsetting experiences, the realisation came to Ramananda that his real vocation in life was that of the public educator. He, therefore, pourred all of himself into *the Prabasi*. Throughout his life he had been orderly and methodical.

*The Prabasi* soon grew into an institution of pride and distinction in the whole of the Bengali speaking world. No Bengali home would consider itself properly educated if the Prabasi was not there to sustain its intellectual and cultural pretensions. But it had its obvious limitations. There was yet a vast area within the country, which it was unable to reach through the regional language.

Ramananda thus began to toy with the ideas of an English language companion Encouragement readi-

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ly came from his friends and admirers and, in the Christmas week of 1906, Ramananda launched the project of publishing the Modern Review. It was an epoch-making event. The paper soon established its position as the most distinguished periodical in the country and what a galaxy of brilliance congregated in the columns of '*The Modern Review*. Rev. C.F.Andrews, Sister Nivedita, Rev. J.T.Sunderlal and others of international fame were regular contributors. All India leaders of men and letters considered it a distinction to find space for their writings in the columns of *The Modern Review*. But the most distinguished and forceful among all the writings that the Prabasi and *The Modern Review* regularly published were the monthly editorial notes.

The world of Indian Art which had been languishing in dark obscurity was first brought to light by Ramanand.*The Prabasi* and *The Modern Review* were the first ever among Indian periodicals that would regularly carry reproductions of Indian Art in their columns every month and thus help to cultivate an increasingly popular taste and an appreciation of Art. *The Prabasi* would regularly publish Rabindranath's poetry and other writngs, and *The Modern Review* would frequently publish their English renderings.

Ramananda's initial acquaintance with Rabindranath started with *the Pradeep* when the two had not yet personally met each other. It eventually grew into a life-long friendship. There had been interludes of differences between the two-and Ramananda had always refused to compromise on grounds of principle as when he resigned his honorary office as Principal of the Visva Bharati. But the deep affcetion and mutual regard that these two had for each other remained unbroken.

In 1926, Ramananda was invited by the League of Nations to visit Geneva and have an on-the-spot view of how th League worked. He sailed from Bombay on August 1926 and returned in November of the same year. He took the opportunity of visiting a few countries of Europe including Switzerland, Germany, Austria, Czechoslovakia, Italy, France and England. Next year, he was also invited to visit the U.S.S.R., but he declined, as he did not wish to sees a regimented nation without any freedom of opinion and expression.

During his earlier career, Ramananda was an ardent member of the Indian National Congress and was a participant in many of its sessions. But after the Surat split, he drifted away from the organisation. In his later years, he became associated with the Congress Nationalist party and presided over its Bombay conference. Later, he moved closer to the Hindu Mahasabha and became its president. For this, he was subjected to severe criticism in many quarters. He made it unambiguously clear, however, that he joined the Sabha on the solemn assurance that it was neither a pseudo-religious nor a communal organization but a national organization of anti-Congress persuasion.

It would be pertinent to relate here how highly he regarded the independence of Editorial opinion. Soon after, he shifted back to Calcutta with his *Prabasi* and *the Modern Review*, he also started to publish a Hindi companion, *the Vishal Bharat*. The editor of the paper was Pundit Banarsidas Chaturvedi. When Ramanand presided over the Surat session of the Hindu Mahasabha, Pundit Chaturvedi severely criticized him in the editorial columns of *the Vishal Bharat*. But before publication, he handed over the manuscript together with a letter of resignation stating that as proprietor of *the Vishal Bharat*, Ramanand would have every right to shut our publication of the article in question, in which case he should accept the resignation forth with. Ramananda returned both the manuscript and the resignation letter with a cryptic note that he himself would have acted identically in the circumstances and that Chaturvedi must continue to function as Editor in accordance with the dictates of his own conscience.

Ramananda was one of the founders of the *Prabasi Banga Sahitya Sammelan*. He predided over its Rangoon session and also over one of the annual sessions of the Bangiya Sahitya Sammelan.

Ramananda rendered a signal service to the nation by persuading Major B.D.Basu of Allahabad to write a well-authenticated account of the abuses of British rule in India. Apart from his writings in his own magazines, Ramananda's only known political trea-

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tise was, '*Towards Home Rule*' (in 3 parts). Among his literary compositions were Bengali versions of Krittibas's *Ramayana*, Kashiram Das's *Mahabharata* and the '*Arabya Upanyan*' (The Arabian Nights).

The most outstanding feature of Ramanand's character was the courage of his convictions. When he decided to publish J.T. Sunderlal's '*India Under* Bondage', he knew fully well the consequences that would inevitably follow, but still remained absolutely steadfast in his purpose. When the publication was out, the police instantly swooped upon him, gaoled him and subjected him to a very heavy fine, while, at the same time, confiscating all the copies of the book. He accepted all this with a smiling face and unruffled good manners.

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## Chatterjee, Sanjibchandra (1834 – 1889)

**Sanjibchandra Chatterjee, born in Midnapur in 1834, was a leading writer of Bengali literature.**

Sanjibchandra Chatterjee was the elder brother of Bankimchandra Chatterjee, the famous Bengali novelist. Sanjibchandra started his education in Midnapur, where his father was a Deputy Collector. Later he took admission in Hoogly College, but could not complete his studies. He then started working as a clerk in the Commissioner's office of Burdwan.

He started his literary career by writing a book in English entitled *Bengali Ryots-Their rights and liabilities* in 1864. The book was highly appreciated by the public as also by some Englishmen holding government posts. It is said that the Lieutenant Governor was so impressed with it, that he offered Sanjibchandra, the post of Deputy Magistrate which he accepted.

In course of his duties, Sanjibchandra was posted in Palamou. Palamou, then, was a wild hilly place near Hazaribag, inhabitated only by the kol-tribly Sanjibchandra could not stay there for long, but experience thus gained has been recorded in a small travelogue called *Palamou* (1880--1882). It is divided into six chapters which is written in the style of personal essay, with the element of short story fused into them. This book has been described by many as one of the most delightful books on travels in Bengali. Sanjibchandra today is known only as the writer of this book, though he has many other books to his credit. Sanjibchandra describes the scenic beauty of hills and forests, and narrates the religious and social ceremonies of the kol-tribe in detail, in a lucid and humorous language.

In 1874, Sanjibchandra started a Bengali monthly *Bhramar*, he used to write almost the entire magazine himself. From 1877 to 1882 Sanjibchandra edited the most famous literary magazine of the 19th century Bengal, *Bangadarsan. Rameshwarer Adrishta* (the destiny of Rameshwar) which was first published in *Bhramar* and as a book in 1877 could be aptly described as one of the precursors of short story in Bengali.

In 1887, by collecting materials from old records kept in the court, he wrote a book *Jal Pratap Chand* (false Pratap Chand) based on true court proceedings. His interest in science is reflected in his long essay Jaibiktattva which deals with genetics.

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## Chatterjee, Shakti (1933 – 1995 )

**Shakti Chatterjee, born in 1933, is an eminent Bengali poet. He writes story and lyrics which reflect a turning at new directions both in form and content in this century.**

Shakti Chatterjee is a Bengali poet of the late fifties. He spent his early boyhood days in his village. While in College, he came in contact with the promising poets of the fifties, but wrote only stories some of which were published in the *Ananda Bazar Patrika*. He also wrote a novel entitle *Kuotala* (1955) which was published later.

His first poem was published in *Kavita*, a quarterly magazine edited by Buddhadev Bose. Though poetry was not his first love in those days, he took to writing poetry as a sort of challenge and became one of the outstanding poets of the fifties. His poetry reflected poignantly all the frustrations and self indulgence of the younger generator of the fifties. His intimacy with the American Beatniks, some of whom were then in Calcutta, aggravated his somewhat bohemian feeling and he relished a frank description of a mental breakdown or a drug addiction or a sexual orgy.

Around mid-sixties that impulse faded out and Shakti turned to confessional poetry and developed a colloquial language with a formal stress, peculiarly his own, repenting his former wrong doing and submitting himself quietly to woman, nature and God with a smile and perhaps, with a tear. And now Shakti is at his best, a major Bengali poet, writing lyrics which reflect a turning at new directions both in form and content.

His books of verses include: *He Prem he Naihsabdya* (1957), *Hemantear Aranye Ami Postman* (1969), *Dharmeo Acho Giraffeo Acho, Ananta Nakshatrabithi Tumi Andhakara* (1967), *Sonar Machhi Khun Korechhi* (1967), *Chaturdaspadi Kabita* (1970). His other books include *Patal theke Dekchi, Parer Kantha Matir Bari, Ami Chhire Pheli Chhenda Tantujal*, etc. Besides these, a collection of his best poems and a book of his collected verses have been published. He received the Sahitya Akademi award for his collection entitled *Jete Pari Kinto keno Jaba* in 1983.

A journalist since 1970, Shakti is attached to the *Ananda Bazar Patrika*. He wrote some features under the pseudonym Rupchand Pakshi a few years back and tried his hand not so successfully at a few novels, new one of which besides *Kuotala* is *Abani Bari Achho*? He translated Kalidasa, Omar Khaiyam and Ghalib, and edited a poetry magazine entitled *Saptahik Bangla Kavita* in the late sixties. He died on March 23, 1995.

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## Chattopadhyaya. Saratchandra (1876 – 1938)

**Saratchandra, born at Devanandapur in September 1876, was one of the greatest novelists in Bengali literature and nationalist and a social thinker.**

One of the greatest novelists in Bengali literature, Saratchandra was also a nationalist and a social thinker. Before he appeared on the Bengali literary scene in Calcutta in 1916, he was in Rangoon for about twelve years, serving in the Accountant General's office there. He built a house of his own at Panitras near Howrah and spent the last days of his life there.

Few of our writers have such a chequered career. Born on 15th September, 1876 at Devanandapur, connected with the memory of the great medieval poet Bharatchandra Roy, Saratchandra came of Brahmin

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family of modest means. His father, Matilal Chattopadhyaya, was a man of indifferent nature, from whom Saratchandra 'inherited nothing except his restless spirit and his keen interest in literature'. Matilal attempted many things-stories, novels, dramas and poems-but left them incomplete and unpublished. Saratchandra's mother Bhubanmohini came of the famous Ganguly family of Halisahar. His maternal uncles used to live at Bagalpur. Saratchandra had two brothers, one of them entering the Ramakrishna Order and a sister.

Saratchandra's academic career started at Devanandapur in 1885. In 1886, he went over to Bhagalpur and, after having passed the 'Chhatravritti' examination, took admission in T.N.Jubilee Collegiate School in 1887. In 1894, he passed the Entrance examination in the second division, and though he read in the F.A. class for a short period, he never apeared in the final examination.

Though, he had practically no formal collegiate education, Saratchandra indeed was educated at the school of life itself full of varied experiences. The character he depicted in his novels and the episodes he narrated are mostly drawn from his personal experiences. He led a Bohemian life, sometime working as a petty clerk at a Zemindary estate, sometime travelling incognito as a recluse, sometime giving company to a Bihari Zamindar, Mahadev Sahoo, who subsequently appeared in his novel '*Srikanta*' as Kumar Sahib.

His taste for literature also developed while he was in Bhagalpur. With the help of Bibhutibhusha Bhatta, he started a literary club and a manuscript magazine called *Chhaya*. An early influence came from his maternal uncle Upendranath Ganguly, almost of his own age, who later turned into a writer. Bankimchandra's novels also became his early favourite. Then came the influence of Tagore. Tagore's '*Prakritir Pratisodh*' and '*Chokher Bali*' deeply impressed him and chalked out to him the line of psychological novels he would take up to do himself.

In 1903 his father died. With the help of Lalmohan, Upendranath's elder brother, Saratchandra came to Caucutta. From there he left for Rangoon unnoticed. For about twelve years, he was in Burma. Upendranath's sister, Annapurna Devi, was then in Rangoon. Her husband, Aghornath, managed a job for Saratchandra in the Railway Service. In 1905, he worked for sometime at P.W.D., Moulmein; Pegu. This was the period of his reckless indisciplined life. He, however, returned of Rangoon and got a job in the Accounts section of the Railways in which he could not continue long due to his reckless habits. He next joined the Public Works Account Department.

In 1912, he paid a brief visit to Calcutta. He was married to Santi Devi in 1912, who did not life long. He again married Hiranmayee Devi in 1913 in Burma. They had no child.

In 1916, Saratchandra left Burma for good. While in Burma, he was called to contribute regularly to the literary journals of Calcutta. Coming over to Calcutta, he fully devoted himself to literary work. Saratchandra probably was the first author who lived entirely on his book income quite comfortably with out having to do any other work. At the request of his wife Hiranmayee Devi, he built another house in Calcutta in 1934. Four years later, he fell seriously ill and was transferred to Park Nursing Home where he died on 16th January, 1938.

Saratchandra's first published work was a story written from the Kuntain Prize Competition. It was in 1903. He wrote it under the pen-name, Surendranath Ganguli. The story,'*Mandir*', was considered the bet by the veteran writer Jaladhar Sen. But Saratchandra left for Burma and did not pursue writing. His days in Burma were spent in intense reading of various subjects the reading that made him not only a perfect novelist, but a thinker as well.

'*Barodidi*' was his second and rather immature story. It appeared in the *Bharati*, a paper run by the Tagore family. Saratchandra made his debut seriously in the *Yamuna*, a literary journal edited by Phanindranath Pal, who eventually became his close friend. For about three years, Saratchandra contributed to this paper sometime in his own name, sometime under the pseudonm '*Anila Devi*'. His three well-known stories '*Ramer Sumati*', '*Pathanirdesh*' and 'Bindur Chhele' immediately made him famous. At the

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request of his friend Pramathanath Bhattacharya, Saratchandra sent his master-piece '*Charitraheen*' to the newly started *Baratvarsha* founded by Dwijendra Lal Roy, but the unconventional theme of illicit love between a widow-servant of a lodging house and an educated young man probably made the editor hesitant in getting it printed.

In the meantime, Saratchandra became a joint editor of the Yamuna which had the distinction of publishing the '*Chartraheen*' (incomplete). But later Saratchandra found the Bharatvarsha more congenial. His major works such as '*Srikanta*' I, II,& III parts (Part I tranlated into English by K.C.Sen and Theodosia Thompson and published by Oxfor University Press, 1922), '*Palli-Samaj*' (1916), 'Pandit *Mashai*' (1914), '*Grihadaha*' (1920), '*Sesh Prashna*' (1931)-all of which raise very vital questons about the traditional Bengali family life and society-were serialised in the Bharatvarsha. His only political novel, '*Pather Dabi*' (1926), which shows his sympathy for the revoltionaries, was published in the Banagabasi, but was banned when it appeared in the book from.

Saratchandra, incidentally, wished Rabindra-nath to make a protest, but Rabindranath thought that the government declaration made the book more effective for which it was meant and did not openly protest. Srikanta, Part IV, appeared in the *Bichitra* of Upendranath Ganguli. It is, however, interesting to note that the leading literary monthly, Pravasi, edited by Ramananda Chatterji, where Rabindranath used to send his poems and articles, had no occasion to publich Saratchandra's writings, although in point of popularity he came nearest to the average Bengali readers.

His extremely simple style, free from ornamentation, his intimate knowledge of the Bengali middle-class family, his deep and sincere adoration for the wormanhood, coupled with his analysis of the age-worn social customs and his general humanistic approach, immediately made him the dear author of their own heart. Saratchandra appeared at a time when the 19th century Hindu social values were undergoing a change. His novels reflected a society of dwindling joint-family system. The Bengali educated class began to take to various professions in different spheres of life.

Saratchandra was more concerned with the problems of moral implication of social realitities than with the problems posed by the political and industrial developments in later times. After Rabindranath's idealistic and imaginative treatment of men and nature, Saratchandra was hailed as a staunch realist. Moved by the modern questionings such as we find in Ibsen and Shaw, Russell and Freud, Saratchandra, however, did not question the basic values for which the Bengali society stood. Man, lowly and downtrodden, was the subject of his study. With deep sympathy he looked at man with all his imperfections and social sins and believed, like Burns, 'a man is man for a'that'. Master in drawing varieties of characters, he specially excelled in depicting the Bengali woman in his novels, with a heart full of love and affection.

Saratchandra saw the national movement in its different phases. Deeply sympathetic towards the revolutionaries of Bengal, he gave them a reception at Howrah in 1927 on their release from the jail. After coming back from Burma, Saratchandr got associated with political activities. As early as 1917, he came in contact with Deshbandhu Chittaranjan Das and subsequently became his ardent follower. In 1924, when Chittaranjan wanted to enter the Council, it was Saratchandra and Subhas Chandra Bose who gave him whole-hearted support. Saratchandra formulated a plan at Chittaranjan's request, according to which a centre of women's activities (Nari-Karma Mandir) with Urmila Devi at its head was formed. Saratchandra joined the Congress in 1921 and became the President of the Howrah District Congress Committee. Various branches of the Congress were started at Howrah on his initiative.

Saratchandra in course of his political activity came in contact with Subhas Chandra Bose, Hemanta Kumar Sarkar and Nirmal Chandra. He was also known closely to Gandhi. ''I have learnt spinning'', said, he ''because I have love for you, though not for the Charaka''. Rabindranath, of course, was his literary 'guru'. And yet Saratchandra never hesitated to raise his voice of protest when Rabindranath criticised

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Gandhi's programme of boycotting schools and colleges. On the other hand, Rabindranath's renunciation of Knighthood (1919) in protest against Jallianwala Bagh massacre filled Saratchandra with the deepest admiration for the Poet. He was strongly against the policy of communal award.

Liberal, modern and intensely patriotic, Saratchandra never regarded anyone as untouchable. Man with inborn right to live and let live has again and again been focused inthe novels. His political and social ideas he discussed in his three books viz, '*Narir Mulya*' (1923), '*Taruner Vidroha*' (1929) and '*Swadesh O Sahitya*' (1932), besides in the host of letters and essays lying scattered.

In affectionate recognition of his work, Saratchandra was honoured with the Degree of Doctor of Literature by the Dacca University (1936). Calcutta University had already awarded him the Jagattarini Gold Medal (1923) the highest honour to a creative writer. He was made a special member of the Bangiya Sahitya Parisad (1934). Rabindranath Tagore himself wrote an address of welcome to him in 1936 on the seventieth birthday of Rabindranath Tagore, Saratchandra on behalf of his countrymen, composed an addess full of reverence and gratitude. He wrote about forty-four books, for the full list of which Sahitya-Sadhak-Charitmala (Bangiya Sahitya Parishad) may be consulted.

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## Chatterjee, Satish Chandra (1873 – 1938)

**Satish Chandra Chatterjee, born at Baherak in Dacca in March 1873, was a combination of an educationist, political leader with moral and spiritual personality.**

Satish Chandra Chatterjee was born on 16th March, 1873 in his native village Baherak (District Dacca in East Bengal). His father Nabin and his mother Swarnamayee belonged to a rather poor, but respected middle-class family. Both of them were firm believers in Hindu religion and social customs. Satish was the only son of his parents who had five daugh-

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ters. According to the social customs of the time, which his father scrupulously observed, Satish was married in 1885 when he was only 12 years old and his wife Kusum Kumari was only 6.

Satish was a meritorious student all along and was getting stipends and scholarships. He passed the Entrance examintion from the village school securing a scholarship, and joined the Duff College in Calcutta. After passing the B.A. Examination withHonours, in Mathematics. He also joined the Law class but did not continue it.

After getting his M.A. Satish the Duff College as a Professor and then Tangail College to join the Brojomohan College, Barisal, as a professor of Science and Mathematics. There he came under the influence of Ashwini Kumar Dutta which made a great impression on him and led him to a new course of lifeservice to the people. With the partition of Bengal in 1905 and the inauguration of the Swadeshi and Boycott movement, Satish became the most dependable colleague of Ashwini Kumar. When Ashwini Kumar founded the 'Swadeshi Bandhab Samiti' in August 1905, he chose Satish as its secretary and another Satish (Mujherjee) as its Assistant Secretary. Satish chatterjee and Satish Mukherjee made a wonderful combination for the development of the Swadesh Bandhab Samiti. Satish Chatterje used to treat Satish Mukherjee as his own brother.

Under the guidance of these two young workers, the Swadesh Bandhab samiti attained a unique position among all the Samities then organised in different parts of Bengal. It had 159 branches all over the district and it was holding meetings in village after village, almost daily throughout the year. It had 360 sittings during 1906.

In 1906, Satish took an important part in organising the historic session of the Bengal Provincial Congress at Barisal. Though Secretary of the Reception Committee, he had to manage practically the entire office work. In 1906, there was a famine in Barisal. Satish was the Principal helper of Ashwini Kumar to organise relief in the district.

In November 1908, Satish Chatterjee alongwith Ashwini Kumar and seven other leaders of Bengal was deported under Regulation III of 1818. Satish was detained in Bassein Jail in Burma. The arrest of Aswini Kumar and Satish created deep resentment among the people of Barisal. The whole town practically thronged the houses of the two leaders. Satish was released in February 1910 and he joined the Brojmohan College again.

But soon, he had to leave the College along with six other colleagues of the Brojmohan College and school. The Government made it possible for Aswini Kumar to run the College and the School, unless these teachers were removed. With a painful heart, Aswini Kumar had to swallow the bitter pill and Satish Chatterjee. Principal Rajani Guha an four other teachers had to leave. It was a painful incident both for Satish and for Aswini Kumar.

Surendranath Banerjee invited Satish to join the Ripon College, but after about six months, he joined the City College as Professor of Mathematics. He also became the Superintendent of the College and took many steps in reorganising the institution. In 1924, he again joined the Brojmohan College as Principal. Both he and the people of Barisal were happy that he had again come to Barisal. He continued to hold that post till his death. He died at Ranchi on 22nd June, 1938.

Satish grew up in an orthodox Hindu family, but in about 1911 he embraced Brahmo religion. In the latter part of his life, he started taking interest in the Vaishnava philosophy of Hinduism. This shows his robust thinking and courage of conviction.

He was pre-eminently an educationist; but in the exciting period of anti-Partition agitation, he was deeply involved in politics. His close association with Satish Mukherjee (Swami Prajnananda Saraswaty) was not simply personal. Swami Prajanananda Saraswaty was a revolutionary leader of the Jugantar Party and Satish Chatterjee had full knowledge of, and encouragement for, what Prajanananda was doing in the revolutionary movement.

We find in Satish Chandra, a combination of an educationist, an active political leader and also a moral and spiritual personality. Particularly in association with Aswini Kumar, he developed a keen

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interest in political work and social service. He was a powerful speaker during the anti-Partition agitation in 1905-1908. His wife Kusum Kumari, though married at the early age, of 6, was a fitting spouse and companion for Satish. Satish had two sons and two daughters.

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## Chatterjee, Srish Chandra (1873 – 1966)

**Srish Chandra, born at Churain in Dacca in September 1873, devoted himself to the cause of Indian nationalism and defended the nationalists in a number of political cases as a lawyer.**

Son of Nabin Chandra Chatterjee, Srish Chandra was born in Churain in the district of Dacca on 11th September, 1873. His mother was Sibakamini Devi. His family was a Sanskrit pundit. He supported his family by the Dakshina he received as a priest. He also earned some amount as a book-seller. Nabin Chandra died in 1877 and Srish Chandra was brought up by his maternal uncles. Srish Chandra married twice. After the death of his first wife Sushila Devi in 1900, he married Jagat Lakshmi Devi who also predeceased him in 1942.

In his early boyhood Srish Chandra did not read in any Pathsala, but was looked after by his maternal uncle Aditya Ganguly. He was admitted in a primary school in Durgapur, Dacca, from where he passed his Primary examination in 1887. He passed the Entrance examination from Naraingunge High School in 1893 and took his admission in Jagannath College, Dacca. After passing F.A. from that institution in 1895, he studied in Dacca College and obtained the B.A.degree from there in 1897. He also became a law graduate from, Dacca College in 1904.

In his early youth, Srish Chandra was greatly influenced by his maternal uncle Mahim Ganguly, a senior lawyer at Naraingunge, who developed his taste of reading books on nationalism. His teachers, Jagneswar Pundit, Naba Krishna Bhadure, Prasanna Devi and Dr.Radha Ghosh, a lecturer in Dacca College, had a tremendous influence on him. They discussed social and political problems with him and helped in building up his moral character as well. Among his political associates in later days were S.N.Bandrjee, B.C.Pal, Troilokya Nath Chadravorty, Sarat Chandra Bose and other who were instrumental in moulding his ideas. He was also fond of religious books and Bengali literary works. The reading of European history, literature and political philosophy widened the horizon of his knowledge and thinking.

From 1897 to 1905, he was a teacher of history and mathematics in the Naraingunge High School. Thereafter, he devoted himself to the cause of Indian nationalism. While a student, he was baptised in the creed of nationalism and boycotted the Jubilee Celebration of Queen Victoria in his school in 1887. From 1888, he was attracted to the Indian national Congress. In his College days, he joined the Gymnastic Club run by the Anusilan Samiti and during the anti-Partition agitation, he became associated with the Dacca branch of the Samiti. As a lawyer, he defended the nationalists in a number of political cases like Dacca Conspiracy Case (1910), Barisal Conspiracy Case (1913), Gauhati Shooting Case (1917), etc.

He whole-heartedly joined the non-cooperation movement, left practice and even withdrew his children from educational institutions. He also assisted C.R.Das in the organisation of the Swarajya Party. He became Secretary of the Khilafat Committee, Dacca, as well. After the death of C.R.Das, he formed the Congress Republican Party and propagated the idea of a republic in India. He was sent to prison for his speech in 1926, to be released in the next year. He attended the Calcuta session of the National Congress in 1928 and opposed Gandhiji's resolution

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for Dominion Status. He was sent to prison again for a year in 1931 in connection with the Durno Shooting Case.

In 1935, he became the President of the Dacca District Congress Committee and joined the Quit India Movement in 1942. Srish Chandra vehemently opposed the partition of India and stayed in Pakistan after 1947. He was elected a member of the Constituent Assembly of Pakistan and was the leader of the opposition from 1948 to 1955. He also represented Pakistan in a number of conferences, but ultimately left that country in 1962.

Srish Chandra was a man of liberal outlook. He was against the caste-system and the practice of untouchability. He was also a supporter of widow remarriage and emancipation of women. He was well-known for voluntary social service. During natural-calamities like flood, famine, epidemic, etc., he did his best to help the distressed. Though an ardent nationalist, he was not against Western education as such. But it must be truly national education which would produce a total man. He laid great stress upon primary education and favoured Gandhiji's programme of basic education.

In the sphere of nationalism Srish Chandra stood for complete independence and believed in the revolutionary aproach to that end. He hated parochialism and regionalism in politics. Economic nationalism was his favoured dream. Srish Chandra was a friend and adviser of the revolutionary group. Being a lawyer himself, he came to the assistance in court cases. in the personal life, he was humorous, but aggressive. His unostentatious way of life and his dedication to the socialcause earned him high respect and love from the people.

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## Chatterjee, Sunitikumar (1890 – 1977)

**Sunitikumar Chatterjee, born in Calcutta in November 1890, was leading scholar and his easy accessibility enabled him to function as an outstanding national figure who guided his people in different spheres of life.**

Sunitikumar Chatterjee was born on 25th November, 1890 in a family which originally belonged to Pangsa, a village situated in Fairdpur district of what is now Bangladesh. His great grandfather Bhairab Chandra Chatterjee migrated to Calcutta early in the nineteenth century. The family finally settled at 64, Sukea Street, where his grandfather built a house. His father married Kalyani Devi, whose father found him a job under Turner morrison Company. Sunitikumar was their second son.

Sunitikumar married Kamala Devi, daughter of Bishnu Sankar Mukherjee, on 17th April, 1914. They celebrated the fiftieth anniversay of their marriage in 1964. Unfortunately, his wife died in the following December. The marriage was blessed with six children, five of whom were daughters. His only son Sumankumar Chatterjee is a distinguished engineer.

After taking the first lessons in the local Pathshala Sunitikumar got admitted to the Calcutta. Academy in 1895. The outbreak of plague in Calcutta in 1898, however, interrupted his studies, as his family

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was removed to his maternal uncle's house in Sibpur. When his family returned to Calcutta in 1890 he was admitted to Motilal Sils Free School. He proved a brilliant student. In the Entrance examination of 1907 of the Calcutta University, he secured the sixth place in order of merit. He passed the First Arts Examination in 1909 from the Scottish Church College and was placed third in order of merit. He took his B.A. from the Presidency College securing the first place in first class in English Honours in 1911. The feat was repeated two years after the M.A.Examination the same subject. At a subsequent in stage, the grant of a State Scholarship enabled him to study in the London University from 1919 to 1921 and qualify for the D.Litt degree. This was followed up by a course for one year at the Sorbonne and the College de France in Paris.

Suniti Kumar acknowledges in his autobiography that he was profoundly influenced by his two teachers M.Ghose and H.M.Z. Percival and Rabindranath Tagore. Evidently, this was a major factor among others which shaped his mind and character functioned as the President of the West Bengal Legislative Council as a Congress nominee, he presumably shared the political views of the Indian National Congress. As regards religion, he has clearly stated in his unfinished autobiography he was an agnostic. He entertained high regard for Indian culture.

Dr. Chatterji was very fond of a Latin saying which reads '*Homo sum humani nihil a me alienum puto*'. It means:I am a man and there is nothing about man which I consider alien to me. Evidently, this was now the guiding principles of his life. That explains his interest in diverse subjects. The charisma which stemmed from his reputation as an extra-ordinary scholar and his easy accessibility enabled him to function as an outstanding national figure, who shone as a beacon light to guide his people in different spheres of life.

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Notes supplied by his son Sumankumar Chatterjee and personal knowledge of the contributor.

## Chatterjee, Vismadev (1910 – 1977)

**Vismadev Chatterjee, born in Calcutta in 1910, was an accomplished vocalist of Bengal. His presentation of vocal music had a separate charm to the listeners.**

He was born on 9th November, 1910, in Calcutta. He had been inspired by his parents to learn vocal music from his childhood. He was attached with Nagendranath Datta, a famous vocalist of Ranaghat, for his vocal music training Nagen Babu was very much impressed on Vismadev observing his very good talent. Sometimes Nagen Babu had to tempt Vismadev with good sweets for teaching him music and Vismadev also resounded very successfully with Nagen Babu.

After a few years of training, Vismadev took lessons from the famous Badal Khan with the consent of Nagen Basu, as the latter himself also was a student of Badal Khan. He could immensely improve himself under the training of Badal Khan.

At this time, he had recorded on the disc, two Bengali Tappas composed by Ramnidhi Gupta. He sang two songs: "*Sakhi Ki Kare Lokeri Kathay*" and "*E sahe Chaturi*", and these two songs attracted the attention of the Indian classical musicians with appreciation. After this, he took lessons from Ustad Faiyaz Khan of Baroda for few days.

Vismadev had expressed in his autobiography that he was first attracted to vocal music on listening

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to Lal Chand Baral's record. He used to copy the style of Lal Chand. His mother was astonished and called the attention of his father regarding the style of singing of Lal Chand, copied by her son Vismadev, In the later period, the records of K. Mullick had also influenced Vismadev. Once, there was Jatra (Drama) performence in his locality. Many chorus songs (Juri) have been added in this Jatra (Open Air Drama). His attraction was more on the Juri song than, on the play. These Jatra songs were based on Indian clasical music, accompained with harmonium, and other musical instruments.

So, he was attracted to the Harmonium. Everybody was astonished to see Vismadev repeating the songs with the harmonium exactly. He was convinced that he could sing and he met Nagen Babu who was a neighbour, according to his father's direction. He started learning vocal music in this way. Among his teachers, the names of Badal Khan, Allarakha Khan, Maniruddin Khan, Girija Shankar Chakravarty, etc. were prominent, besides Nagen Dutta. He confessed that he could not practise for long time an accomplish Ustad, but he was no less an Ustad in respect of performence.

At the age of eleven, he took to oath of Brahmism and became a vegetarian and stopped eating meat, fish, etc. He used to wear saffron clothes like a hermit. He used to go to the school and college in this dress. But this he did not continue for long. He was always in favour of changed activities.

In 1933, Vismadev came in contact with Kazi Nazrul Islam, took the responsibilities of Music Director of Megaphone Co. Calcutta. In 1936, he was appointed Music Director in the Film Corporation, Calcutta. He had worked as a Music Director in the Bengali films, namely-*Rikta*, *Tatinir Bichar*, *Muktisnan*, etc. He had worked in Hindi films also as Music Director, namely- *Kayedi, Ruti, Risi, Asha, Hari Sankirtan and Dil Hi to Hai,* etc. Vismadev, in this way, acquired enormous fame in the field of music. He received the degree of of D.Litt, from Rabindra Bharat University, Calcutta in 1937 B.S.

A trait was always observed in the character, but at the same time of singing, he had used to concentrate on one direction, that is, towards music alone. Listeners used to be so much overhelmed with his musical performences that they totally forgot themselves. Normally, he preferred Andantino speed and could easily grasp the attention of the listeners.

When he gained contact with Ustad Faiyaz Khan and started learning had gone towards the aesthetic feelings and he killed Lento types of performences gradually. The type of his voice was Soprano and his performances normally dominated in the higher pitch. So, he used to prefer the high of upper octave Ragas like-Bahar, Suha, Sughrai Adana, Basabttilak, etc., but he had learnt from Ustad Faiyaz Khan his trend of performence changed. He began to prefer *Ragas* of gravity such as Iman, Alhaiya Vilabal, Ashavari, Jaunpuri, Deshi Charjuki Malhar, Malhua Keder, Puria, etc. His voice was never a Bass voice. When he used to start in the upper octave, his performence became more interesting and the listeners got attracted towards his performences.

In the forties, we lost such an excellent exponent of vocal music from the field of music as he went to Pondicherry Ashram. With his voluntary retirement, the world of Indian Classical music lost asset from the field, no doubt. When he came to Calcutta sometimes, very little of his earlier performance could be recaptured.

The following Bengali songs made him remarkable in the field of music: *Fuleri Din Halo je Abasan-Jaijayanti Seshar Ganti Chilo Toma Lagi-Gajal. Nabaruna Rage Tumi Sathigo-Bhairavi; Taba Legi Batha Otheje Kusumi-Deshi Todi. Jago Aloko Lagane-Ramkeli; Jadi mone Pade Sediner Katha-Kafi Bhairaji* etc. There are many Hindi khayal songs also recorded by him which are very popular in the field of music still now.

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## Chatursen Shastri, Acharya (1891 – 1960)

**Acharya Chatursen Shastri, born in Sikandrabad in 1891, was recognised as a short-story writer and novelist, projecting humanistic ideals through his myriad characters and variety of episodes.**

Acharya Chatursen Shastri was an eminent Hindi novelist. He was born in an Aryaramajist family, studied in Sikandrabad School and Gurukul, Varam, and Jaipur Sanskrit College until 1909 to obtain the Shastri and Acharya degrees in literature and medicine. He started life as a physician and ended up as a writer. He has over 150 books to his credit. His intimate knowledge of human physique also influenced his literary outlook and the selection of themes.

His literary attainments are scattered in different genres of writing. His first effort was a booklet of essays *Hinduon Ki Chhati Par Jehrili Chhuri* (1911). He composed Hindi's first prose poetry titled *Antasthal* (The heart of hearts, 1921), *Banam Swadesh* (1926), *Jawahar* (1937), *Taralagni* (1949), *Mari khal ki haye* (1949) and *Kalindi ke kul par* (1954) are his other works in prose poetry mainly political in nature. His dramas (about 15) are mostly historical and mythological bearing names of central characters, such as Amar Rathor, Ajit Singh, Raj Singh, Chhatrasal, Sitaram, Meghnath, Dharamraj, Gandhari etc.

His one-act plays are *Radha Krishna* (1946), *Panch Ekanki* (1949). He also wrote many biographies. His autobiography *Meri Atmakahani* (1963) is important in understanding a life full of afflictions and agony. His analytical faculty is reflected in *Hindi Bhasha aur Sahitya Ka Itihas* (1946), *Sahitya Sampada* (1955) and *Brajbhasha Par Mughal Prabhav* (1955). His only poetical work is the *Gandivdah* (1953). Though he enriched other genres of literature by his creative writing, he is basically a novelist and a short story writer. He wrote over 350 short stories and about 30 novels. In some of them he is influenced, to some extent, by the naturalistic tendency.

The main characteristic of his fiction is and essentially historical air that envelopes the plot. His artistic short stories are mostly based on the Mughal period, such as *Dukhwa Mein Kase Kahun, Lalrukh, Soya Hua Shahar, Bawarchin* etc. His outstanding historical novels are -*Vaisali Ki Nagarbadhu* (1948) *Vayam Rakshamah* based on the Ramayana; instead of Rama it revolves around Ravana; (recreation of Ravana's humanity); *Somnath* (1954); Mahmud Ghaznavi's invasion of the Somnath temple; *Alamgir* (based on the personality of Mughal emperor, Aurangzeb, 1954); *Sahyadri Ki Chattanen* (accomplishments of Sivaji), *Sona aur Khun* (1958); (related to British period of history, he negatives the notion that the revolution of 1857 was national in character). In the first three novels fancy dominates history, in the last three history dominates fancy. His novels relate to almost every period of history and recreate successfully the relevant age in all its diversity and colourfulness.

In all, Chatursen Shastri was recognised as a good historical short-story writer and novelist projecting humanistic ideas through his myriad characters and variety of episodes.

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## Chaturvedi, Banarasi Das (1892 – 1985)

**Banarasi Das Chaturvedi, born at Ferozabad in Agra district in 1892, was the first rank among the Hindi journalists, biographers, letter-writers and diarists.**

Banarasi Das Chaturvedi was born on 24th December, 1892 in a lower middle-class Brahmin family at Ferozabad in Agra district. Due to the meagre means of his father Ganeshi Lal, a school teacher, his educational career ended after passing the F.A. examination in 1915 from Agra. However, by personal efforts, he acquired higher learning and became a reputed literary figure of his times, with knowledge of Hindi, Sanskrit, Urdu, Bengali, Gujarati and English languages.

He inherited high integrity, idealism and spirit of dedication from his father. He was married in 1909 and his literary career began in 1912 with the publication of an article in the Navjiwan. The writings of Prince Kropatkin, Emerson, Thoreau, Maxim Gorky and Romain Rolland and the personalities of Gandhiji, C.F. Andrews, Rabindranath Tagore and Ramananda Chatteejee inspired him to a extent.

In 1913, Banarasi Das became an Assistant Teacher in the Government High School, Farrukhabad. In 1914, he took up an appointment in the Rajkumar Colleg, Indore. There, he brought out his first work '*Fiji Me Ekkis varsh*', describibg the experiences of Pandit Tota Ram Sanadya. This publication made him well-known as a nationalist writer and marked a tuning-point in his career. Since then the study of the problems of Indian settlers abroad became his main interest, which continued till 1937.

In 1918, he published his voluminous work "*Pravasi Bharatvasi*". He left the *Rajkumar* College in 1920 and proceeded to Shantiketan, where he lived with C. F. Andrews for fourteen months. Thereafter, he lived for four years with Gandhiji in Sabarmati Ashram and served in the Gujarat Vidyapeeth. In 1924, the Indian National Congress deputed him to Kenya, Uganda, Tanganayika and Zanzibar to study the conditions of the Indian emigrants. His reports and writings in the *The Modern Review* and *Vishal Bharat* revealed the miserable conditions of the Indians in East Africa, raised a demand for safeguarding their rights and prompoted the Congress to establish a Department of Foreign Affairs in its organisation for that purpose.

Journalism constituted the third phase in the career of Banarasi Das. As the first editor of the Vishal Bharat in Calcutta from 1928 to 1937 and subsequently of the Madhukar Namal Vindhyavani at Kundaleshwar in Orchha state from 1937 to 1952 under the liberal patronage of Maharaja virsinghjee Deo, he set an enviable tradition of Hindi journalism and inspired a generation of young Hindi writers and journalists. He also wrote frequently for the Navjiwan, the Chand, the Narmada and the Maryada and helped in the establishment of a Basic Training College at Tikamgarh. Since 1944, the martyrs of the Indian Freedom Struggle engaged his attention. He wrote several books on them and special numbers of the *Vindhyavani* were named after them.

During the fourth phase of his career, as a member of the Rajya Sabha from 1952 to 964, Banarsi Das dedicated himself with missionary zeal, to the making of Hindi as the Rashtra Bhasha, production of biographical literature on the revolutionaries, compilation of commemoration and felicitation volumes in honour of deserving literary personages and championship of the cause of destitute families of the Indian martyrs. The construction of Satyanarain Kutir at Allahabad, Hindi Bhawans at Shantiniketan and New Delhi and Gandhi Bhawan at Tikamgarh are the fruits of his efforts.

Banarsi Das has travelled widely and has written extensively of Africa and Russia. His other important works are: *'Bharat Bhakta: Andrews'*, *'Rekha Chitra'*, *'Hamare Aradhya'*, *'Satya Narain Kavi Ratna ki Jivani'*, *'Sanswaran'*, *Sahitya aur Jivan'*, *Ganesh Shankar Vidyarthi'*, *'Padma Singh Sharma ke Patra' and 'Sahid Granthavali'*. The credit for introducing contemporaneity and purposefulness in Hindi literature goes to him. He has enriched Hindi prose by biographical compositions travel literature and letter writting. He has also written in Urdu. He is

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a pronounced critic of bad literature and a patron of promising young writers.

Banarsi Das resides in his home town and is still enagaged in literary production. He occupies the first rank among the Hindi journalists, biographers, letter-writers and diarists. In appearence, he looks like a rough Pathan. He wears khadi and is not meticulous about dress. As a man, he is fearless, straightforward, largehearted and generous. Economic condition never worried him much. Of late, he has developed leftist views. He passed away on May 2, 1979.

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## Chaturvedi, Barsanelal (1921 – )

**Barsanelal Chaturvedi, born in 1921, is a leading Humour poet. He is a recipient of several Award for his meritorious contribution in the field of Hindu literature.**

Barsanelal Chaturvedi is a leading Brajbhasha poet, born in a Chaturvedi family. He studied Commerce and passed his M.Com, later on then switched over to Arts and took his M.A. (Hindi), Ph.D. and D. Litt. degrees (all from the Agra University). His first collection of humorous poems appeared in 1946 entitled *Rang aur Vyangya*. His further collections of poems are *Chhintey* (1950), *Hansi ke Capsule* (1965), *Hansi Ke Injection* (1970), Kantedar Kavitayen (1980) and Adhunik Sudama (1981).

Humour and satire have been his forte. His parody of *Sudama Charit* by Narottam Das has been very popular. In addition to this, he has written many parodies of Surdas, Raskhan, Rahim, Kabir and other poets. The targets of his satire have been black marketeers, misers, so-called leaders, corruption and other anti-social trends and elements.

He was awarded the 'Girdhari Lal Saraf Thitholi Puraskar' his excellence as a poet in 1981. He took part in the 'International Poetry Reading' held at Belgrade (Yugoslavia) in 1979. He is also a recipient of the Presidential Award for his meritorious contribution in the field of education.

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## Chaturvedi, Jugal Kishore (1904 – ?)

**Jugal Kishore, born at Sonkh in Mathura District in 1904, was a political leader and freedom-fighter. He is also associated with propagation of Hindi.**

Jugal Kishore Chaturvedi was born on 8th November, 1904 at Sonkh, Mathura District, U.P. He was educated at Mathura, Bharatpur and Jaipur. He passed his Intermediated Examination from the Maharaja College, Jaipur. At first, he joined Railway Service, but was soon retrenched. He worked as a teacher from 1926 to 1931. He was the Headmaster of Mathura Chaturvedi Vidyalaya, Mathura.

He participated in Satyagraha (Salt Campaign) in Mathura, but escaped arrest. He earned his livelihood through private tuitions at Rewari from 1931 to 1938. Subsequently, he joined as a teacher in Abor School, Rewari. He resigned his post to join the

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movement for the recognition of Praja Mandal. At that time, he came under the influence of local leaders of the *Praja Mandal* and from that time onwards began to practicipate actively in politics.

He was elected to Bharatpur Municipal Board in 1940, but resigned his membership to participate in the Quit India Movement launched by the Indian National Congress under the leadership of Gandhiji. He was also arrested alongwith others. However, he was soon released when the Bharatpur State was affected by a serious flood. Shri Chaturvedi devoted his time to provide relief to the flood-affected people of his State.

In 1943, the Braj Jya Pratinidhi Sabha and was the leader of this party. The State was averse to grant more power to the was established in Bharatpur. He was elected to the Sabha and repressive measures were adopted by the Administration. Consequently, Shri Chaturvedi was arrested and sentenced to one year's imprisonment, but was soon released. He participated in all political movements in Bharatpur from 1939 to 1947. He took active part in the last movement against the Begar (forced labour) in 1947 and warrant for his arrest issued earlier was cancelled in December, 1947.

On the formation of Matsya Union consisting of Alwar, Bharatpur, Dholpur and Karauli, Shri Chaturvedi became its Deputy Chief Minister. On the integration of Matsya Union with the Greater Rajasthan, Shri Chaturvedi became the General Secretary of the Pradesh Congress Committee. Under the Chief Ministership of late Shri Naranj Vyas, he joined the Rajasthan Cabinet as P.W.D. and resettlement Minister. He resigned from the Congress Party in 1961 and formed Lokrajya Parishad.

In 1967, he joined the Organisational Congress, which he left soon after. He started one Hindi weekly Lok Shihshak from April 1971. This weekly propagated Gandhism through its editorials and articles. He is also associated with prohibition and the propagation of Hindi.

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## Chaturvedi, Makhan Lal (1889 – 1968)

**Makhan Lal Chaturvedi, born at Babai in Hoshangabad district of Madhya Pradesh in 1889, was an eminent Hindi writer of poetry, prose, short-stories and essays. His nationalism and literature remained indivisible for two decades.**

Makhan Lal Chaturvedi was born on 4th April, 1889 in a lower middle-class Brahmin family at village Babai in Hoshangabad district of Madhya Pradesh. He recieved primary education at his village, traditional Sanskrit education at Nandner in Bundelkhand and took Teacher's Training diploma from Jabalpur, where he came into contact with the young Bengali revolutionaries and joined their party in 1906. His father, Nandlal Chaturvedi, a Sanskrit teacher in a local school, could not afford to give him higher education. He therefore, enriched his knowledge by private and acquired proficiency in study of Lallu Lal'3 'Premsagar' developed in him love for Hindi and he started writing in 1903. His first poem was published in 1906.

Makhan Lal started his career as a school teacher at Khandwa. After his wife's death in 1914 without any issue, he devoted most of his time to literature and journalism. Subsequently, he added politics to them. The assistant editorship of the *Prabha* and editorship of the *Karmvir* and the *Pratap* brought him reputation as a skilful journalist, a prose writer and a patriotic poet.

In politics, his views at first were revolutionary. The ideology of Tilak appealed to him greatly. Ulti-

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mately, contact with Gandhiji made him a peaceful non-cooperator. Thenceforth, his nationalism and literature remained indivisible for two decades. Quest for freedom, right for its attainment and dream of a new India became the key notes of his poetry. Through journalism. literature, eloquent speeches and active political work, he roused political conciousness in Madhya Pradesh.

As a front-rank freedom-fighter, Makhan Lal Chaturvedi led the Non-Cooperation Movement in 1921 and suffered imprisonment in Bilaspur and Jabalpur jails for eight months. In 1923, he was one of the organisers of the Flag Movement in 1930, he suffered imprisonment for six months..After release, he organised the Madhya Bharat Praja Parishad as its President. In 1936, he became President of the Provincial Congress Parliamentry Party Board.

Thereafter,.Makhan Lal Chaturvedi dedicated himself mostly to literature and distimguished himself as a writer of poetry, prose, short-stories and essays under the assumed name of 'Aek Bharatiya Atma. His poetic collections: *Himakirtini*', '*Himatarangini*', '*Bijri-Kajal Anj Rahi*', '*Veenu Lo Gunji dhara*', '*Mata*', '*Yugcharan and* '*Samarpan*'- indicated his love of nature, touch of mysticism, patriotic spirit and revolt of the age. His '*Sahitya* Devata', a collection of excellent essays, '*Kala Ka Anuwad*', a collection of stories, '*Amir Irade Garib Irade*', '*Samay Ke Paon*', and his writings in various journals represent his prose literature and views on contemporary problems. Suggestive poetry, emotionally nationalistic poems and essays are his chief contributions to literature. He inspired two generations of budding writers and became the poet of poets in Madhya Pradesh. His scattered writings were published in book form after independence.

For his valuable services to Hindi literature Makhan Lal Chaturvedi was made President of All India Hindi Journalists' Conference in 1929 and 1938 and of Provincial Hindi Sahitya Sammelan in 1930 and 1935, and of All India Hindi Sahitya Sammelan in 1953. He was awarded Deva Puraskar of Rs. 1000/- on '*Himakirtini*', Sahu Jagadish Prasad prize on 'Mata' and Sahitya Academy Award of Rs.5000/- on '*Himatarangini*'. On the same books as well as on *Kala Ka Anuwad*, the Uttar Pradesh Government also awarded him cash prizes. The Hindi Sahitya Sammelan honoured him with the title of Sahitya Vachaspati and the Sagar University conferred upon him the honorary degree of D.Litt. The Government of India decorated him with the title of Padma Bhushan, which he later surrendered on the language issue. The Madhya Pradesh government presented him a purse of Rs. 7500/-

Makhan Lal died on 30th June, 1968. His life was one of dedication, sacrifice and poverty. He wore Khadi throughout. His health was ruined in jail, but he never lost his buoyancy and sense of humour. He took delight in extending patronage to young writers, shelter to revolutionaries and help to the needy students and political sufferers. His associates affectionately addressed him as Dada.

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## Chaturvedi, Parashuram (1879 – 1978)

**Parashuram Chaturvedi, born in Allahabad in 1879, was a leading scholar of Hindi Saint-Poetry. He has successfully tried to transcend sectarian outlook in the essence of the mystic experience.**

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Parashuram Chaturvedi was a scholar and an authority on Hindi Saint Poetry. He did his B.A. and L.L.B. from Allahabad Universityand M.A. (Philosophy) from the Benaras Hindu University. He was lawyer by profession, but was more devoted to scholarly pursuits and research. He was a permanent member of the Nagari Pracharini Sabha, Varanasi and Bharatiya Hindi Parishad, Allahabad and presided over the Raigarh Session of the Parishad in 1956.

He got recognition as a scholar after his first publication, viz. *Uttari Bharat ki Sant Parampara* (1951), a reference book on the medieval saints of various sects. His *Sufi Kavya Sangrah* was also published in 1951. *Madhyakalin Prem Sadhana* (Devotional love in medieval times) and *Santakavya* were published in 1952. *Vaishnav Dharma and Manas ki Ramkatha* (1953), *Kabir Sahitya ki Parakh* (1954), *Bharatiya Sahitya ki Sanskritik Rekhayen* (1955), *Madhyakalin Sringarik Pravrittiyan Tatha Nav Nibandha* (1955), *Bharatiya Premakhyan ki Parampara* (1956) *Bauddha Sahitya ki Sanskritik Jhalak* (1958), *Sant Sahitya ki Bhumika* (1960), *Bhakti Sahitya Mein Madhuropasana* (1961) and *Rahasyavada* (1963) are some of his most well known books on Saint Literature on which he was an authority. His last great contribution was *Bhakti Margi Bhuddha Dharma* (Devotional current in Buddhism).

His exposition of the medieval mystic poetry is lucid and profound. He projects a total view of Bhakti movement and this is his unique achievement. He has successfully tried to transcend sectarian outlook and to go into the essence of the mystic experience of the Saint poets with great profundity. Parashuram Chaturvedi's contribution to the profound and proper understanding of an important current of medieval Hindi poetry, viz, Saint poetry, is unique in its own way. He passed away on January 3, 1979.

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## Chaturvedi, Ram Swarup (1931 -- )

**Ram Swarup Chaturvedi, born at Kanpur in 1931, is essentially a critic interested in theoretical as well as practical criticism.**

Ram Swarup Chaturvedi was born at Kanpur. He had his education at Kanpur and Allahabad (M.A. D.Phil.) and has been associated with the Hindi Department of the University of Allahabad in various capacities where he is a Professor in that Department at present. He was also associated with the *Parimal* and worked as Co-editor in the *Naye Patte, Alochana* and the celebrated *Hindi Sahitya Kosh.*

Chaturvedi is essentially a critic interested in theoretical as well as practical criticism. His special study revolves round reflective literature and poetic language. His work *Hindi Nav--lekhan* is a note worthy achievement in the field of criticism wherein he has adopted a comprehensive approach for the overall assessment of modern literature.

In his *Agyeya aur Adhunik Rachana ki Samasya,* the articles entitled Agyeya: *Gair Romantic Kavita ki Sambhavana and Agyeya ki Kavya*. Bhasha reflect the profoundness of his analytical study. According to him Agyeya has given his best when he was free from romance

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and impulsiveness. In his *Gadya ki Satta*, he views Hindi prose in a linguistic perspective.

His main contentions are as follows: In the absence of a vital force the prose becomes too matter of fact and acquires a cumbersomeness due to its aridity and artificial gracefulness. The main reasons for weaknesses of the prose according to his analysis are: the isolation of standard Hindi from the various dialects and from colloquial usages and influences, the lack of variety in syntax, neglect of grammatical rules and structural style and the influence of English in word formation as well as sentence construction.

Apart from fulfilling the basic conditions of research in his theses. Chaturvedi lays foremost emphasis on issues that would attact the attention of any contemporary poet. According to him, poetic language represents the only one and the most important basis which could help us to understand the inherent organisation of poetry. His own language represents the idiom of contemporary criticism.

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## Chaturvedi, Srinarayan (1895 – ?)

**Srinarayan Chaturvedi, born at Etawah in 1895, has made significant contributions to the enrichment of the Hindi language and its literature. He is called the Grandfather of Hindi literature.**

Srinarayan Chaturvedi is affectionately called the *Bhishma Pitamah* of Hindi literature by many people, Srinarayan Chaturvedi is a many splendoured personality, bubbling with wit and humour and vibrant youthfulness, ever-ready for repartees and telling retorts for those who would like to incite him through any inadvertent or deliberate hasty remark. At ninety, he is very much at the crease, active and productively engaged in his multifarious activities ranging from writing to organizing the Hindi Sahitya Sammelan which he has so fondly nurtured for so many years.

Srinarayan Chaturvedi was born in a Chaturvedi family of Etawah. His father, Chaturvedi Dwarkaprasad Sharma was a profound Sanskrit scholar and has numerour works to his credit. Srinarayan thus was brought up in a scholarly and traditional environment and his formal studies culminated in an M.A. degree in History from Allahabad and in Educational Techniques from the University of London. He represented India on the Educational Committee of the League of Nations at Geneva from 1926 to 1930. He presided over the Department of Education in U.P. for many years and his contribution to the propagation of Education in U.P. has been immense. After Independence, he was charged with the important assignment of setting the tone of linguistic changes and worked in All India Radio as its Deputy Director-General (Languages) from which post he retired in the early fifties.

Srinarayan Chaturvedi has been a poet, a journalist and a lexicographer and has made significant contributions to the enrichment of the Hindi language and its literature. He adopted the pen name of 'Srivar' in his poetic compositions and published two collections of poems titles *Ratandip* and *Jivan Kan*. His translations from English titled *Vishwa ka Itihas* and *Shasak* are notewrothy. He sprang into prominence as the editor of *Vishwabharati*, the first ever encyclopaedia of significant dimensions published in Hindi.

His contribution to the enrichment of journalism came as the editor of the celebrated Hindi monthly *Saraswati* for a period of over twenty years after his retirement form government service. His editorial comments during this long period on a variety of topics ranging form personalities to national and international events represent the anaylytical acumen and deep understanding of an alert mind ready to react and educate his reader. They have grace,

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poise and an objective approach to the goings-on in the world which could very well be an object lesson to the Hindi Press steeped in partisan politics today. His *Pavan Smaran* (1976) is a collection of editorial notes he wrote bywayof tributes to Indian and foreign scholars, creative writers and outstanding personalities who passed away during his tenure as editor of the *Saraswati.*

His *Vinod Sharma Abhinandan Granth* (Vinod Sharma is his Pseudonym) is a pungent satire on the parochiality of Hindi litterateurs who organise, and directly or indirectly edit their own commemoration volumes. His *Adhunik Hindi Ka Adikal* (1857-1908) is a series of lectures which presents his assessment of the linguistic and literary trends of the age and a deep analysis of the literary activities during the period. These lectures are evidence of his original thinking on various literary issues and his capability to analyse them rationally and disassionately. His *Sahityik Chutkule* is a class by itself presenting a collection of anecdotes, witty remarks, references, etc., of eminent litterateurs, which help in the understanding of their mental make up and disposition.

This Youthful Old Man as he likes to describe himself was honoured with Padma Bhushan in 1982 by the Government of India.

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## Chatuvithalanatha (16th Century)

**Chatuvithalanatha was an eminent Kannada poet of the early 16th century. He has been credited with the authorship of the *Kannada Bhagavata.***

Chatuvithalanatha, the Kannada poet of the early 16th century, has been credited with the authorship of the *Kannada Bhagavata*. The question whether he composed the entire work or only a part of it has remained in doubt. This is because his name appears at the end only of the eleventh and the twefth skandhas. At the close of the first ten appears the name of Sadanandayogi. The name Nityatma also figures in the earlier sections. This raises questions about the identity of the author.

Whether Sadanandayogi and Chatuvithalanatha were one and the same person (and who also used the name Nityatma) or whether the first ten cantos were written by Sadanandayogi and the last two by Chatuvithala, is a question which still remains unsettled. The work and the author, whoever he was, have not been mentioned by any other poet and there is no internal evidence to decide the question. Popularly, however, the *Kannada Bhagavata* has been associated with Chatuvithalanatha.

The work is extensive and runs into more than twelve thousand smooth moving shatpadis. It closely follows the Sanskrit original in the scheme of construction of the sequence of the stories. Though it follows the original closely, it is not a verse to verse translation. It however retells the Bhagavata story in Kannada as extensively as the original and, therefore, in that sense has to be regarded as a valuable work. The object is devotional; to sing the glory of Hari in the form of Sri Krisha. It claims the pride of place as the first and only *Kannada Bhagavata* in verse.

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## Chaudhurani, Indira Devi (1873 – 1960)

**Indira Devi, born at Kalatgi in the Bijapur District in December 1873, was the highly accomplished lady of the Tagore family. Essays on music and translations were her main literary contributions.**

Indira Devi Chaudhurani, the highly accomplished lady of the Tagore family, was born on 29th

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December, 1873 at Kalatgi, in the Bijapur District, Maharashtra, where her father Satyendranath Tagore was then posted as a magistrate. Satyendranath, the first Indian who could join the Indian Civil Service, was the second son of Maharshi Devendranath and the elder brother of Rabindranath Tagore.

Fairly affluent, the Tagores of Jorasanko, whose contribution to the 19th century Bengali Renaissance is probably the highest, were great advocates of a synthesis of the cultures of the East an the West, which they regarded as indispensable for the advancement of the country. Satyendranath, with that family heritage, devoted himself to social reforms and in particular, to the emancipation of the Indian women from domestic seclusion. His considerable in this matter was due to the advice and help of his wife Jnanandanandini Devi. Indira Devi was shaped according to the desire of her parents. Their only son Surendranath, the pioneer in Banking, Co-operative and Insurance ventures in India, was one year senior to Indira Devi.

At the age of five, Indira Devi went to England with her mother and brother and spent two-and-a-half years there, most of the days with the fruitful company of Rabindranath. Since then she became very clear to him and the affectio of the uncle for the niece turned gradually to a sort of inspiration to her creative urge.

Rabindranath dedicated to her, his first important collection of poems, *Prabhat Sangeet*, and wrote as many as seven poems addressed to her and also a good number of letters (collected in the *Chinnapatravali* and *Chithipatra* Volume V) in an exquisite, emotive language in which Rabindranath, the man and the poet, is revealed unerringly.

On her return to India from England in 1880, Indira Devi was sent to the Aukland School at Simla and in the following year, was admitted to the Loretto House Convent, Calcutta from where she passed the Entrance Examination in the First Division in 1888. As a private student, she passed the F.A. in 1890 and the B.A. Examination with honours in English in 1892. In the B.A. Examination, she secured the highest marks in English among the lady candidates, for which she was awarded the Padmavati Medal from the Calcutta University. French was her second language at that Examination.

A great lover of music Indira Devi took her lesson in piano and sitar at home from reputed teachers and passed with distinction the Intermediate Examination of the Trinity College in Musical Theory in teens and in 1920 at the age of forty-seven, she engaged herself in acquiring skill in Indian classical vocal music. Her authority on Rabindranath Sangit is universally acknowledged.

Some of the early songs of Rabindranath composed in Bombay Presidency, where Satyendranath spent most of his service life, were on the tunes of local music. Indira Devi could trace the source and she pointed them out in her book *Rabindra Sangiter Tribenisangam* (1361 B.S.) A great authority in music and in Rabindra Sangit, she helped immensely in the preservation of the songs of Rabindranath by pointing out the notations. Without her help, the tunes of many of the songs would have been lost. She rendered much help to the Svarlipi Committee (Nations Committee) of the Visva-Bharati in its compilation of the songs of Rabindranath. She helped Prativa Devi actively in the smooth running of the school of music, 'Sangit Sangha' and was the joint editor of the journal *Ananda Sangit Patrika*. She herself composed a few songs.

In 1899, Indira Devi was married to Pramathanath Chaudhari, better known as Pramatha Chaudhari or Birbal. Rabindranath valued his literary critism more than those of most of the critics of that time. As an essayist and a poet, he ranks very high in Bengali literature and was the editor of *Sabuj Patra*, a very renowned Journal to which Indira Devi was a regular contributor. The other to which the contributed are *Balak, Sadhana, Parichaya Bamabodhini and Bangalaxmi*.

Essays on music and translations were her main literary contributions. Her first venture was probably a translation from Ruskin in 1929 B.S. She translated into Bengali, short-stories and travel experiences of Pferre Loti, Preface of the French version of the *Gitanjali* by Andre Gide and L'Inde by Rene Grusse and into English, poems, essays, short-sto-

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ries and travel stories by Rabindranath and the '*Char Eari Katha* (Tales of four Friends') by Pramatha Chaudhari. She did Hindi Sangit (1352 B.S.) with Pramatha Chaudhari and Gitapanchasati (1960). Her reminiscences in Rabindrasmriti (1367 B.S.) help us know much of Rabindranath.

Like her parents, she also was synpathetic to movements for the cause of women in India and was imtimately connected with a number of progressive women's organisations, such as Bengal Women's Education League, All India Women's Conference, Sangit Sammilani, etc. of which at different times, she was the President. The tradition of the Tagore family and of Bengal as a whole was revealed in books edited by her *Puratuni* 1957 and *Banglar Siri Achar* (1363 B.S.) Narir Ukti 1920, a collection of essays written by her, marks her liberal outlook and sophistication of mind. For her literary contributions, she was awarded Bhubanmohini Medal, by the Calcutta University in 1944.

In 1941, she and her husband came to Shanti Niketan to reside there permanently. Here, she revived the women's club, Alapani Mahila Samiti and arranged the publication of its journal *Gharoa*. She also helped in the work of the '*Sangeet Bhaban*'. In 1956, for a time, she was appointed the Vice-Chancellor of the Visva-Bharati University. The University conferred on her the degree of Deshikottama (D.Litt) in 1957. She died in Santiniketan following heart-attack on 12th August, 1960.

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## Chaudhurani, Saraladevi (1872 -- 1954)

**Saraladevi Chaudhurani, born in Calcutta in 1872, was an eminent freedom fighter, feminist writer and social reformer.**

Sarla Devi was a niece of the great poet Rabindranath Tagore, and daughter of Swarn Kumari, elder sister of Tagore, who was an ardent worker for the Swadeshi cause. She was born in the old Tagore house at Jorasanko on 9th September 1872 and spent there, some of the most impressionable years of her childhood, when her father was in England.

Her natural telents for music, literature and arts, as well as her passionate patriotism were nurtured by her Tagore relatives. Her mother was the well-known writer and editor Swarnakumari Devi, daughter of Maharshi Debendranath Tagore and grand-daughter of the famous Prince Dwarkanath Tagore. Her father was Janakinath Ghosal, said to be one of the founders of the Indian National Congress. Rabindranath was her mother's younger brother.

All the great names of the day converged in Jorasanko. The great writer Bankimchandra Chatterjee and the immortal educationist, Pandit Iswarchandra Vidyasagar were callers at her father's house. The Tagores were patrons of music and drama and had their own private theatre. They also encouraged national industry and participated in the Swadeshi Movement. Saraladevi Chaudhurani was nurtured on these ideas. At school she met the poetess Kamini Ray (Sen) and the social-worker Lady Abala Bose, both unmarried at the time, and senior to her.

Like all Tagore-children, Saraladevi was first taught by a private tutor at home. Later, she was admitted into the Bethune School, and after passing her Entrance examination, continued her studies in the Bethune College. She took her B.A. degree with Honours in English in 1890. She later studied French and Persian and prepared herself for the M.A. examination in Sanskrit, although she did not sit for it.

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Unlike other girls of the day, she was not married off to a suitable bridegroom until much later. She continued her musical training with zeal and soon became well-known as a fine and original singer. She sang Bankimchandra's song, Bandemataram, from the platform of the Indian National Congress. She once changed Sapta-Koti to Tringsa Koti to give the song an all-India basis.

She composed many patriotic songs, later included in her book '*Satagan*', literally a hundred songs'. Among these songs 'Hindusthan' and 'Namo Bharata Janani' are unique in their beauty and passion.

Saraladevi was a born teacher and even at this early stage taught music to many young girls. She shortly took the bold step of going to Mysore as a teacher in the Maharani School. She also acted as the Maharani's secretary for a short time.

She married Rambhaj Datta Chaudhuri, a Panjabi Brahmin, living at Lahore. This was probably in 1905. Rambhaj was interested in the Arya Samaj movement and was a lawyer by profession. He was an ardent patriot and editor of an Urdu paper called *Hindusthan*. This drew down the displeasure of the British Government and Rambhaj had to suffer harassment and was later arrested. Sarladevi then took-over the editorship and even published English versions of the paper. Her excellent management drew the praise of an Englishman like Ramsay Macdonald.

Saraladevi had only one son, Dipak Rambhaj, died in 1923, but she continued her work as a patriot and an educationist. She worked for women's education in the village around Lahore and had larger plans for the education of purdah women, which she revealed during the Congress session at Allahabad in 1910. This led to the foundation of the Bharat-Stri Mahamandal, with branches in many Indian cities and villages. in 1930, she opened the Bharat-Stri-Shiksha Sadan, a school for girls, in Calcutta.

Saraladevi retired from educational work in 1935 and took up spiritualism. In her early days, she had been much influenced by the Theosophical society, probably encouraged by her mother, Swarnakumari. Later, she had been attracted by the great Ramakrishna Paramahansa and Swami Vivekananda's teachings. In the end, she accepted as her Guru, Bijoy Krishna Dev Sharma.

She opened 'Lakshmi Bhandar' for popularising Swadeshi goods. In 1904 she won the gold medal for exhibiting improved kinds of textures. She gave a new life to the Suhrid Samiti in 1905,where members were well trained by religious ceremonies, inflamatory speeches, songs and literature and by participation in political meetings and demonstrations. They were themselves subjected to physical training, designed both to develop their muscles and arouse their martial spirit. Boxing wrestling, drill, lathi, sword and dagger exercises were normally taught, among a host of other skills as well. These members of the Samiti liked upon Sarla Devi as their leader. She presided on the New Year's Day, 1909, and on the Pratapaditya Anniversary. In this meeting, an attempt was made for the first time to use the word 'VandeMatram' as a national slogan.

She opened the Arya Samaj Branch for women. Supervised the work of the Hindustan Press. She organised the women's movement. In 1919 she came under the influence of Gandhiji and was one of the few women in Punjab who raised their voice against the tyranny of 'General Dyer'. She also took part in the franchise movement set in motion by Mrs. Cousins. She remained an ardent Congress worker till her death in 1945.

She was the link between Punjab and Bengal revolutionaries. From the year 1897, when she took over the editorship, of 'Bharti' her work, from the year 1897 upto 1899, is of great significance. Through 'Bharti' she advocated the Hindu Muslim Unity. She composed a song for the seventeenth session of the National Congress, invoking the people of different provinces of the country to join hands in the national struggle, which was sung in chorus.

A confidential report by C.J. Stevenson Moore, Inspector General of Police, Lower Provinces on the history of the agitation against the partition of Bengal mentions the activities of 'Sarla Devi Ghoshal, a B.A. of the Calcutta University. In 1903, she started the

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'Lakshmi Bhandar', a shop for Swadeshi goods in Cronwallis Street, Caucutta.

Another report by the same official describes her activities in Punjab. It says, 'Miss Sarla Devi Ghoshal of Culcutta has also no doubt been working hard for the cause of the Swadeshi Movement.

Sarla Devi was married to Ram Bhuj Dutt Chaudhuri a well known Arya Samajist Nationalist leader, and a pleader of Lahore in 1905, and the daughter of J. Ghoshal, Secretary of the National Congress. In 1904, she opened an academy at Ballygung for the instruction of Bengali boys in fencing and Jin Jitsu, employing as a fencing master, an adventurer who called himself Prof. Murtaza. Even after her marriage she kept herself busy spreading the Swadeshi Movement in Punjab.

A letter from Sarla Devi to G.K. Gokhale, dated 31st March, 1902 says that the ''moral strength'' which can enable a band of men to give the best years of their lives... to sacrifice themselves.. can make them follow steadily any other plan of action in afte--life too''.

Saraladevi's whole life was one of hard work, often on pioneering lines. His ardent patriotism was somewhat militant in her youthful days. She had a constructive mind and yearned to inspire courage in her young country-men. She believed in the influence of ceremonial demonstrations. The Tagores of Jorasanko had always been liberal in social and religious matters. Saraladevi imbibed this spirit from them. The ceremonies she instituted were more patriotic than orthodox.

She believed in physical, culturel and instituted the 'Virashtami Utsava' with exhibition of physical feats. During the 1903 Congress, she proposed a display of Indian games. She tried to popularise 'Udayaditya Utsava' accompanied by physical feats.

In 1904, she opened a Swadeshi shop called Lakshmir Bhandar. She collected and sent Swadeshi goods to the Bombay Congress and was awarded a gold medal for her endeavours.

She had been born in the lap of luxury and had every opportunity to imbibe national and Western culture. She was never in favour of Western education and was easily converted to Gandhiji's ideals. In her mature years, she gave up her militant patriotism and turned to non-violence, non-cooperation and Khadi movement. She came into close contact with the great personalitites of the social and political world of the day, Lala Lajpat Rai, Tilak, Gokhale and Mahatma Gandhi. She also had the good fortune to have an active and intellectual mother, from whome she received practical instruction in literary works, and even edited the journal called *Bharati* with the help of her elder sister, Hiranmoyee Devi, for a short while. These inherited qualities, alongwith her own native sound common sense, helped her to carve out a career for herself.

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## Chaudhury, Ahindra (1896 – 1974)

**Ahindra Chaudhury, born in 1896, was a legendary figure of the world of the Bengal drama and screen, who shed his unique lustre on the cultural pattern of Bengali life. He contributed to**

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**the shaping and consolidation of the new trends of Bengali Drama.**

Born on 4th August, 1896 to Chandra Bhushan Chaudhury of Bhowanipur, Ahindra Chaudhury had a brief educational career at the London Missionary Society School. At the age of sixteen, he first appeared on stage as Samarendranath in 'Rizia'. He married Shrimat Sudhira Devi in 1920 and in the same year, after having set-up the film production unit of Photoplay syndicate jointly with friends like N.C.Laharry and Mukherjee, produced '*Soul of a Salve*'. In this pioneerig film of Bengali in the silent era, he earned great fame in his leading role which heralded his birth as a screen-actor.

Later, he made his mark as a film Director in Aurora film's juvenile film 'Hatey Khari'. On the Rathjatra day in 1923 (15 Ashar), Shri Choudhury made his fairest and significant appearance of Calcutta's public stage in the role of ''Arjuna'' in the famous play of Aparesh Chandra. Karnarjuna produced by Art Theatre on the Star Theatre board, was at once treated with popular acclaim. He went from success to success and shaped as an actor great individuality in long series of plays. These included roles like *Dara Zobani in Iraner Rani*, *Shahjahan in 'Shahjahan'*, *Chandra babu in Tagore's 'Chirakumar Sabha'*, *Jatin in Tagore's Grihaprabesha, Michael in 'Michael'*, *'Kedar Ray'*, *Aurangzeb in 'Golconda'*, *Dr.Bhose in 'Tatinir Bichar'*. Sabyasachin in 'Pather Dabi', Ramesh in 'Prafulla' and Ramesh in 'Palli Samaj, Monraja in the Allegorical Play Atmapurush, Mr.Sen in P.W.D.Bholamaster in 'Bholamaster', Mriganka in 'Mantrashakti', Kalketu in Phullara. Altogether, he appeared in important roles in more than one hundred and fifty stage-plays. Each of which was stamped with his remarkable power of characterization and established him as the wizard of make-up in Bengali stage.

He appeared in more than one hundred Bengali films too and enriched them in either lead or prominent roles. Among his many film successes may be listed 'Rishir Prem', 'Chand Saudagar' Abhinoy, Abinoy nay', 'Sonar Sansar' 'Daktar' 'Sesh Uttar', Dakshajagna', 'Ruplekha Talkie of Talkies', 'Drishnakanter Will' and Madhu Bose's 'Rajnartaki' (English Version, Court Dancer). His last film-appearance was in 'Nilachalley Mahaprabhu'. He also appeared in a large number of plays broadcast on the A.I.R.

All the height of his career he retired from acting after his final stage appearence in 'Shahjahan' Minerva Theatre in the pesence of Dr.B.C.Roy, the then Chief Minister.

Among the academic distinctions were the chair in the Department of Drama at Rabindra Bharti University he held in the 'Sangeet Natak Academy' Award and Padmashree received by him in 1958 and 1963. He got a D.Litt. from Rabindra Bharti University in 1969.

His magnum-opus '*Bangla Natyabibardhane Girishchandra*' was published in 1959 and his exceilent treatise on Dramaturgy was compiled after he had become the Head of Drama Department at Rabindra Bharati University. He also serialised his valuable autobiography '*Nijere Haraye Knunji in Amrita* weekly.

In 1970, he made a gift of his unique liberty to the public and put in under Ahindra Chaudhary trust. An anthology entitled 'Ahindra Chaudhary's Shahjahan O Abinoy Shiksha' was published by Sunil Datta and Dipti Kumar Sil and was published in Baisakh. (1382 B.S.) Sarajubala Devi, Santosh Sinha. Debnarayan Gupta. Dr. Ajit Kumar Ghosh discussed from different angles Ahindra Chaudhary's talent staged in his last acting Shahjahan.

Chaudhary's distinguished career was brought to an end by his death in 1974 at the age if seventy-eight. He left behind nonagenarian mother, son Preetin, an M.Sc. of Calcutta University, now serving as a Professor in an American University and daughter Meera. His life predeceased him in the late sixties.

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## Chaudhuri, Akshaychandra (1850 -- 1898)

**Akshaychandra Chaudhuri, born in 1850, was an attorney at law by profession. He was a brilliant actor, a composer of songs and a poet of no mean merit.**

Akshaychandra Chaudhuri was an attorney -at-law by profession. He had developed a close friendship with his class mate Jyotirindranath Tagore and gradually became a close friend of the Tagore family. He was a brilliant actor, a composer of songs and a poet of no mean merit. His deep interest in English literature influenced Rabindranath also, who learnt about Moore's Irish melodies for the first time from Akshaychandra.

Jyotirindranath composed tunes to which words were set by Rabindranath and Akshaychandra. Rabindranath has referred to him in his *Reminiscences* as his initiator in literary activities in early years. He was the first narrative verse writer in modern Bengali poetry. His first book of poems *Udasini* (1874) bore no name of its author. The poem was written under the influence of Parnel's *Harmit* and Rabindranath took even some lines from this poem in his early work *Banaphool*. With the history of India as its theme Akshaychandra wrote another book of poems *Bharat Gatha* which had its second edition in 1900.

He was a regular contributor to the famous literary journal of the day *Bharati* and translated many English poems that did not carry his name. He never attached much importance to his own writings and allowed many of his scribblings to be lost. It has been mentioned by Rabindranath himself that some of the songs of his *Valmiki Pratibha* were composed by Akshaychandra. His wife Saratkumari Chaudhurani was also a writer of considerable merit.

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## Chaudhuri, Sir Asutosh (1860 -- 1924)

**Asutosh Chaudhuri, born at Haripur in the district of Pabna in 1860, was a Judge in the Calcutta High Court. He was more an educational nationalist than a political one.**

Born at Haripur in the district of Pabna (at that time in the district of Rajashahi in north Bengal), Asutosh Chaudhuri was the eldest son of Durgadas of Dewan Ramdev Chaudhuri of Natore (Rajashahi District) was the zamindar of Haripur and was one of the earliest members of the Sub-ordinate Executive Service in Bengal. A man of progressive outlook, Durgadas had an abiding love for literature as well and his residence was frequented by distinguished literary personalities of the day, such as Iswarchandra Vidyasagar, Dinabandhu Mitra, Nabinchandra Sen and Manmohan Ghosh. Brought up in affluence and in a literary environment, Asutosh carved out a succesful career with a fine literary taste.

Asutosh received his early education at Krish-nagar Collegiate School and after passing the Entrance examination, took admission in the Presidency College, Calcutta. He was one of the last students to take the B.A. and M.A. degree simultaneously in 1881. In the same year, he went to England, obtaining B.A. in 1884 and LL.B. in 1885 from St.John's College, Cambridge. He was called to the Bar from the Middle Temple in 1886 *Pratibha* (1865-1922), the eldest daughter of Hemendranath Tagore (the third son of Debendranath and an elder brother of Rabindranath), and accomplished lady with musical talents. One of his younger brothers, Pramathanath, an eminent litterateur, married Indira, a daughter of Satyendranath Tagore, an elder brother of both Hemendranath and Rabindranath.

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Son of an affluent father, Asutosh himself earned a lot from his successful practice at the Bar. His fame as a legal practitioner eventually helped him to get the appointment of a Judge in the Calcutta High Court; he sat on the bench from February 1912 to June 1920.

A son-in-law of the Tagore family, Asutosh had a genuine love for literature. Apart from his mastery of his mother -tongue and English, he was a keen student of French literature. He was a close friend of Rabindranath and helped the poet in the publication of his *'Kadi O Kamal'* (1886). He was also a friend of Dwijendralal Ray, an eminent poet and dramatist, whom he discouraged to write poems in English. Asutosh himself was a writer of no mean merit, his fine sense of appreciation of literature in general, and English poetry in particular, being manifest in his essays on Keast, Poe, Burns and others in the now-defunct periodical *Bharati*.

While he advocated the use of the colloquial language in creative writing, his illustrious younger brother Pramathanath made a very able and succesful use of the same in Bengali literature. Asutosh was connected with the Bangiya Sahitya Parishad and the Indian Society of Oriental Art and was a patron of the Sangit Sangha found by his wife.

Asutosh imbibed the best of English education and denounced the irrational imitation of everything English. A synthesis of the best in Western and Indian cultures was his aim and ideal. In respect of nationalism, Ashutosh stood apart from many of his contemporaries; instead of making political agitations of begning concessions from the alien rules, he exhorted countrymen to build themselves up by utilizing resources lying their own hands. He asked them to direct their energy from 'Parochial or provincial politics' and to employ it in the industrial development of the country. As he plainly said: ''Our salvation lies in the industrial development of the country. And hence, he was an active supporter of the Association for the Advancement of Scientific and Industrial Education, the objective of which was identical, with that of Ashutosh. For achieving the said objective Ashutosh proposed to set up associations in every district, one of whose duties would be to send students to Western countries for training in science and technology. Students so trained, he said, would help the growth of industry with Indian capital, the basic need of the nation. Far-sighted as he was, he diagnosed the fundamental weakness of our education system and remarked that it would ''leave India fatally behind in the rapid progress of humanity''. He emphasized the need of a largely technology oriented education system for a country which was making ''a rapid transition from the middle-class to a modern democratic and commercial era.''

The National Council of Education is the best embodiments of this educational views and policies. Set up in 1905 for the students declining to study in Government Institutions and Universities, Ashutosh was the guiding spirit of the Council from its inception till his death. He rendered financial assistance to it for its general sustenence as well as for the foundation of a library of scientific and technical books for the Jadavpur College of Engineering and Technology. The establishment of the Bengal Technical Institute under the auspices of the Council in 1906 marked a major step towards the realisation of his idea of the development of the spirit of self-reliance among his countrymen. National Council of Education stood for, aimed at combining literary with scientific training and producing ''from its schools, men and citizens wellfitted to earn their bread and serve their country; from its colleges scientists, scholars captains of commerce and industry.''

Ashutosh Chaudhari was thus more an educational nationalist than a political one. Indeed, he seldom believed in the efficacy of political agitation and his remark 'a subject race has no politics' created a stir amog the nationalists of the day. He was opposed to extremism in politics and stood for the protection of the Permanent Settlement. Yet, he did not confine himself to the cloister and on many an occasion joined hands with the active political workers. He participated in the *Rakhibandhan* ceremony at the Federation Hall on October 16, 1905, where he read out the English rendering of the stirring speech of Anandamohan Basu.

A prominent member of the Indian National Congress, Asutosh was the founder-secretary of the

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Bengal Landholder's Association. The resolution adopted by the latter body, opposing the Partition of Bengal, was drafted by Asutosh and it was reportedly considered to be 'the ablest and strongest' af all representations by no less a person than Lord Curzon, the engineer of the Partition. In 1909, he condemned the extraordinary power of the Goverment regarding deportation. His patriotism was also articulate in his typically Bengali sartorial style, not to speak of his deep love for his mother tongue.

Asutosh was ostentatious in his way of living. Critical about social evils like casteism and untouchability, he was a Brahmo by religious persuasion and for some time was the President of the Adi Brahmo Samaj. While at Cambridge he founded the 'Indian Majlis', the oldest society of Indian students in England. He was connected with many institutions and organisations such as the University of Calcutta, Vidyasagar and Ripon Colleges, District Charitable Society, Hindustan Co-operative Inurance Company and Hinduastan Co-operative Bank. He was a member of the Bengal Legislative Council in 1921. The Govenment conferred on him the Knighthood in 1917. Asutosh presided over the Bengal Provincial Conference at Burdwan in 1904 and over the Pabna District Conference in 1907. He was also the Chairman of the Reception Committee of the Bengal Provincial Conference held at Pabna in 1908.

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## Chaudhuri, Bahinabai (1879 – 1951)

**Bahinabai Chaudhuri, born in 1879, was a famous Marathi poetess. She presents clear and powerful philosophy of life.**

Bahinabai Chaudhuri was the mother of Sopandev Chaudhuri, a famous Marathi poetess. She never went to school nor could she read or write. She composed poems while attending to daily house hold and farming duties. Her poems were published in 1952 with a highly appreciative introduction by P.K. Atre. The poems are composed in Khandeshi-Varhadi dialect.

She presents a clear and powerful philosophy of life. She has the wisdom of a learned philosopher and imagination of an epic poet. She expressed eteral truths of life. Her view-point is that the mystery of life lies in pure love. She bitterly criticises man's selfish behaviour. She described touching legends. Her poems are coloured by strong emotions, high imagination, and moderate diction. They are marked by beautiful picturisation of nature and appealing expression of pathos. They are rich in images from common experiences of a farming woman. Her poems are also coloured by wit and satire expressed with ease. The satire is sympathetic . Great thoughts are expressed in perfect aesthetic, effective precision and powerful language. She represents originality and uncultivated freshness of poetic talent.

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## Chaudhury, Brojendra Narayan (1880 – ?)

**Brojendra Narayan Chaudhury, born at Pailgaon in the district of Sylhet in 1880, was a main architect of the national movement in Sylhet.**

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Highly individualistic, emotional and some what uncompromising, Brojendra Narayan Chaudhury, the architect of the national movement is Sylhet, was born in 1880 in the big zamindar family of Pailgaon in the district of Sylhet, then in Assam. His father Rasamoy Chaudhury was a zamindar of the traditional type. His mother's name was Satyabhama Chaudhury. His uncle, Sukhamoy Chaudhury, an honorary magistrate at Sylhet, was a renowned man.

On completion of his school education at Sylhet, Brojendra Narayan went to Calcutta and had his higher education in the Presidency College. He passed the M.A. in 1905, and next year he took his law degree. The academic performance of Brojendra Narayan was uniformly brilliant. When he was in Calcutta the Swadeshi Movement was in full swing. What he heard and saw had a lasting effect on his mind. Since his student days he has been a voracious reader. He read with equal interest the literature of the East and the West. If he read Herbert Spencer, Darwin, Mendel and Tolstoy, he read with the same interest the Upanishads, the Mahabharata and the Manu Samhita. He once made a Bengali rendering of the Manu Samhita but it was not published.

Brojendra Narayan married twice. His first wife, Ramala Chaudhury, died soon after marriage. His second wife, Alaka Chaudhury, hailed from a West Bengal family.

As the son of a big zamindar, Brojendra Narayan took a pretty long time before he could overcome his mental conflict and plunge into active politics. He did not take any part in the Non-Cooperation Movement. In 1920, he alongwith his friends Rai Bahadur Girish Chandra Nag and Rai Bahadur Ramani Mohan Das, formed the Sylhet-Bengal Reunion League with the object of undoing the great wrong done to Sylhet by separating it from Bengal in 1874.

In 1923, he was returned uncontested as an independent candidate to the Assam Council. Immediately after the death of C.R. Das he joined the Swarajya Party and acted as the Deputy Leader of this party in the Council till 1930. He was the guiding spirit of the 6th Surma Valley Political Conference held at Sunamganj in 1924 under the presidentship of Sarojini Naidu.

Once he plunged into active politics, he did it with his heart and soul. In the Council, he made a scathing criticism of the Dyarchy. His speeches were always factual and logical. He also constantly fought for the reunion of Sylhet with Bengal. On his initiative a resolution for th reunion was twice passed in the Council. Outside the cuncil he devoted all his energy and resources to the building up of the Congress on a firm footing. It would not be wrong to say that he was the real architect of the Congress in Sylhet. His weekly organ, the Jana Sakti, was utilized in moulding the public opinion for the national cause.

In 1930, he was elected President of the Sylhet District Congress Committee, and in that capacity he led the Civil Disobedience Movement in the district, for which he had to court imprisonment twice. The manner in which he conducted the movement in 1932 made him almost a legendary figure.

As an advocate of aggressive politics Brojendra Narayan was a great admirer of Subhas Chandra Bose. In 1931, when Bose toured West Bengal, Brojendra Narayan toured North and East Bengal to gather People's reaction to the Hijli incident and the Chittagong Armoury Raid. He took a very active part in the Bengal Provincial Conference held at Berhampore in 1931 where the two aforesaid issues were highly debated. He presided over the public meeting held under the auspices of the B.P.C.C. to give a reception to Rajendra Prasad, Aney and Narriman who had come to attend the Berhampore conference as a observer of the High Command. It was a unique honour to a district leader.

In 1935, Brojendra Narayan, being disappointed by the tame Congress policy, decided to retire from active politics. He, however, was persuaded by Dr. Bidhan Chandra Roy, Sarat Chandra Bose and Bhulabhai Desai to fill up the seat in the Central Legislature made vacant by the return of Basanta Kumar Das to Assam politics. In the election, he was returned uncontested. He remained a member of the Central legislature from 1936 to 1940 and then resigned as he found it difficult to adjust himself with

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the Congress leadership. Since then he had remained aloof from active politics. But even after retirement. he was the guiding spirit in the Sylhet Congress till the partition of India.

As a social worker and as an educationaist Brojendra Narayan has rendered commendable services. When in 1929, Sylhet and Cachar were struck by a devastating flood, he as the Secretary of the Sylhat-Cachar Flood Relief Committee organised relief work. He found a high School in his village, and after retirement from active politics he, in collaboration with other educationists, established a women's College is Sylhet town. For about two years he worked as the honorary Principal of this College.

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## Chaudhari, Charan Singh --

**(See under Singh, Charan)**

## Chaudhuri, Durga Prasad (1914 -- ?)

**Durga Prasad, born at Neem Ka Thana in 1914, was a staunch nationalist fearless journalist and social reformer.**

Kaptan Durga Prasad Chaudhuri was born at Neem Ka Thana on Posh SukhI 2; Samavt 1836. His father was the Vakil of Sikar Thikana. He was educated at Jaipur, Sambhar and Kanpur. At Kanpur, he was initiated in nationalism, patiotrism and social service during his school career as the school was associated with Mrs.Annie Besant. He had four brothers. His elder brother Shri Ramnarayan Chaudhuri, has been in active politics till today. One brother was in Government Service at Sambhar and two other brothers were engaged in business in Madhya Pradesh.

In the beginning he worked as a broker. Subseuently he took to the profession of a lawyer along with his father. He joined Sewa Sangh with his elder brother and worked at Bejolian (Bhilwara Distt.) From 1930, he dedicated his whole time to the freedom struggle and remained very active upto 1947.

He spent his time at Hatundy (Ajmer) in Gandhi Ashram, Banasthali and Tetapalli (Hyderabad). He went to Wardha for khadi training. He spent many months in the company of Gandhiji as Sabarmati and Sevagram. He also worked for years in the upliftment of the tribal people in Dungarpur State. He served as Secretary, Ajmer city Congress Committee for a number of years.

During the freedom struggle he was imprisoned many times, so much so that when in 1945, national leaders were being released, the British Government could not offered to release him as the Government considered him and brother Shri Ram Natayan Choudhuri and Shri Kumarananda of Beawar, the most dangerous persons in Ajmer-Merwara. His wife Mrs. Vimala Devi was also imprisoned for three months for her activities in connection with the liberaton struggle.

He is known as *kaptan* because in 1930 he became Kaptan of the Congress Seva Dal. His contribution to Indian Journalism cannot be over-rated. He has been the editor, Nayajoyoti (Hindi) daily, published from Ajmer and Jaipur and English edition entitled as *Navajyoti Herald.* He has his own presses fitted with Rotary machines at Ajmer and Jaipur. He had to face innumerable difficulties in continuing these dailies. It is to his credit that with meagre means at his disposal, he was able to grapple with them.

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After independence, Kaptan Durga Prasad left active politics and devoted himself to journalism and his daily is still the foremost daily of Rajasthan. Besides, being a staunch nationalist he is respected as a fearless journalist. Recently, he has been included in the Goodwill Delegation to be sent to China.

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## Chaudhary, Gopabandhu (1895 – 1958)

**Gopabandhu Chaudhari, born in Cuttack in May 1895, gave a strong leadership to Orissa during the Salt Satyagraha Movement of 1930.**

Gopabandhu Chaudhari was born in the town of Cuttack (Orissa) on the full moon day of Baisakh (the Buddha Purnima day), 8th May, 1995. His father Gokulnanda Chaudhari was for some time working as a Junior Lawyer under Madhusudan Das. Gokulnanda Chaudhari hailed from the Zamindar family of Kheras in Cuttack district. His ancestors came from the village Tentulipara in Cuttack district, near the famous seat of Sarala Chandi. Sarala das, the celebrated Oriya poet of the 15th century, is said to have belonged to this family.

Probably in the 17th century a member of the family shifted to the village Kheras where he became the Zamindar and assumed the title of Mangaraj. Brajsubdar Mangaraj, the grandfather o Gopabandhu Chaudhari, was a man of considerable power and status. His third son Gokulnanda Chaudhari was the father of Gopabandhu. Gokulnanda Chaudhari passed the B.A. and B.L. examination from the Calcutta University and joined the bar at Cuttack. He was a successful lawyer and worked with Madhusudan Das for the amalgamation of the Oriya-speaking tracts. The mother of Sadananda Mohanty of Bentakar village in Cuttack district.

Gopabandhu was Karana by caste and Hindu by religion. In 1914, at the age of the twenty he marrid Rama Devi, the daughter of Gopala Ballabha Das, Deputy Collector and brother of Madhusudan Das.

Gopabandhu began his education at the early age of four in a Pathsala. He later joined the Cuttack Collegiate School. In 1908, at the age of fourteen, he passed the Entrance Examination of the Calcutta University, obtaining a merit scholarship. He joined the F.A. Class in the Revanshaw College, Cuttack. After passing the F.A. examination he joined the Presidency College, Calcutta, from where he graduated with Honours in Mathematics in 1914. After that he wanted to have higher education in England, but it did not materialise on account of the outbreak of World War I. The death of his father in February 1915 also discouraged him from going abroad. He passed the Preliminary Law examination of the Calcutta University in 1917 with a First Class.

The first year, he entered government service as a deputy Magistrate. In 1919, when he was the second officer of Jaipur sub-division, there was a heavy flood followed by a famine and he had to work as the Relief Officer of the Government. To serve the distressed people he went from village to village and even to the most inaccessible areas with groups of volunteers and distributed doles, sometimes from his own pocket. He openly criticised the callousness of the Government towards the famine-stricken people and incurred the displeasure of the higher authorities. In 1921, he was transferred to Bargarh in Sambalpur district.

Soon after, he resigned from the Government service and took an active part in the Non-Cooperation Movement launched by Mahatma Gandhi. He organised the Alaka Ashram near Jagatsinghpur in Cuttack district for imparting training to the Satyagrahis. His himself resided in the Ashram for long six years and it developed into an important seat of activities of the Reconstruction Programme of Mahatma Gandhi.

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Gopabandhu worked as the President of the Reception Committee of the Provincial Congress during its Cuttack session in 1924. That year he became the Chairman of the Cuttack District Board and worked in that capacity till 1927. In 1928, he served the flood-afftected area as a member of the Visveswaraiya Flood Committee.

During the Salt Satyagraha Movement of 1930 Gopabandhu gave a strong leadership to Orissa. He led a large number of Satyagrahis to the Inchudi salt field in Balasore district, but was arrested by the police at Chandol in Cuttack district on 8th April, 1930. He was released after two weeks, but was again arrested alongwith Hare Krishna Mahtab and others on 24th June, 1930 at the Permit Satyagrahi Camp. This time he was confined in the Hazaribagh jail for ten months and was released in 1931 after the Gandhi-Irwin Pact.

In course of this movement Gopabandhu had to undergo imprisonment on two more occasions. From 19th January to 24th August, 1932, he was kept in the Hazaribagh Jail and from 24th March to 28th April, 1933 he was in the Cuttack jail. It may be noted that all the family members of Gopabandhu Chaudhari, excepting his old mother Padmavati Devi, courted arrest defying the British Government during the Salt Satyagraha Movement. In 1932, Gopabandhu was enrolled as a member of the Gandhi Seva Sangha and that year he attended a meeting of the Working Committee of the Indian National Congress held at Bombay.

In 1934, he did relief work in the earthquake-affected areas of Bihar. When Mahatma Gandhi decided to have Padajatra in Orissa, Gopabadhu organised the programme of the Mahatma and accompained him, in course of the Padajatra from 9th May to 8th June 1934. In August 1934, Gopabandhu shifted from Cuttack to Bari to undertake village reconstruction work, and he worked in that typically poor and flood-affected area with his wife Rama Devi ,his young son Manmohan and daughter Annapurna, as well as a band of dedicated workers.

In 1938, Gopabandhu organised the Fourth Annual Session of the Gandhi Seva Sangha which was held from 25th to 31st March at Delang in Puri district. The same year he was made the President of the Utkal Provincial Congress Committe to avoid a rift in the Provincial Congress. In 1940, he became the President of the Nava Jeeban Mandal.

During the Quit India Movement of August 1942 the British Government took resort to stern measures to suppress the rising people of Bari. The Ashram established by Gopabandhu was destroyed and many workers, including the family members of Gopabandhu, were arrested. On 9th August 1942, Gopabandhu was put under arrest and was kept in jail for three and a half years. By the time of his release the Congress High Command had decided to form the government both at the Centre and in the Provinces, but Gopabadhu kept himself completely away from power politics. He preferred to continue the constructive programme of Mahatma Gandhi.

The assassination of Mahatma Gandhi soon after independence came as a great shock to Gopabandhu. He decided to work for the spread to Sarvodaya ideology and organisation of the brotherhood of Gandhian workers. With that end in view he organised the Second Sarvodaya Conference at Angul in 1950. He undertook an extensive Padajatra in Orissa for five months from 6th January 1952, accompained by his devoted wife Rama Devi. His mission was to intensify the Bhudan-Gramdan Movement of Vinoba Bhave in Orissa.

This movement assumed great force with the first Padajatra of Vinoba in Orissa in 1955, and on that occasion was held the All India Sarvodaya Conference at Puri which gave a fresh impetus to the work of "*Gramdan*" and "*Navanirman*". The '*Bhudan Yajna*' movement continued on the basis of '*Tanatamukti*' and '*Nidhi-Mukti*' under the direction of Vinoba Bhave. Ram Devi worked very hard with Gopabandhu and was attacked with typhoid fever in April 1958. Gopabandhu could spare hardly five days for looking after her. His sustained labour began to tell upon his health. In the night of 29th April, 1958 Gopabandhu had a sudden attack of coronary thrombosis and breathed his last.

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## Chaudhary, Jaglal (1895 – 1961)

**Jaglal Chaudhury, born at Garkha in the district of Saran in March 1895, was a dedicated freedom-fighter and minister of Bihar.**

Jaglal Chaudhary was born on 1st March, 1895, in the Pashi community, at village Garkha in the district of Saran (Bihar). His father's name was Mushan Chaudhury who was illiterate and a toddyseller. Jaglal was married at the age of fifteen. His wife Jageshwari Devi came of a poor and illiterate family.

Although himself an illiterate, Jaglal's father was very much anxious for his son's education and got him admitted into the village primary school. After passing the lower primary examination in 1903, he was admitted to the Chapra zilla School and passed the matriculation examination at the age of seventeen in the first division.

In 1914, he passed the I.Sc. examination from the Patna College and joined the Calcutta Medical College. When he was in the final year of the M.B. course, he gave up his studies at the call of Mahatma Gandhi and joined the non-cooperation movement in 1921.

During the early period of his life he was very much influenced by the Ramayana, which created in his mind a love for Indian culture and devotion to God. Later on he read the Gita, which stamped a deep impress on his mind. He was also greatly influenced by the writings of Mahatma Gandhi. The personality, character and, above all, patriotism of Rajendra Prasad had always been a great source of inspiration to him.

Since 1921, Jagial has been occupying a prominent place in the public life of Bihar. He was a member of the Saran District Congress committee and also of the Bihar provincial Congress Committee during 1921-22. For some time he lived at the Tilakpati Gandhi Ashram in the district of Purnea and organised the work of the Congress in that area.

During the Salt Satyagraha he courted imprisonment. On coming out of jail, he was engaged in carrying out the constructive proggramme of the Congress. When the first Congress Ministry was formed in Bihar in 1937, he became the Minister for Public Health and Excise. As soon as, he assumed office he undertook the experiment of introducing prohibition in some districts of the Province. Armed with the blessings of Mahatma Gandhi and Sardar Patel he inaugarated the prohibition campaign on 6th April, 1938, in the district of Saran. Subsequently, prohibition was introduced in the district of Muzaffarnagar, Hazaribagh, Dhanbad and Ranchi.

In November 1941, he was arrested and sentenced to imprisonment for offering individual Satyagraha. On the launching of the 'Quit India' movement in August 1942, he emerged as a valiant and fearless fighter. He called upon the people of Saran to oppose the British troops and to carry on the movement even in the face of bullets and bayonets. Under his leadership a mob attacked and captured the post office and police station of Garkha. But soon on 23rd August, 1942, he was arrested and sentenced to five years' imprisonment. During this movement one of his sons was shot dead by the British force.

On 30th March, 1946, he was released from prison and became Minister for Public Health and

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Harijan Welfare in the second Congress Ministry formed in the Province in 1946. As he is an idealist and has no lust for power and office, he could not remain in office for long. In 1953, he wrote a book entitled *'A Plan to Reconstruct Bharat'*.

His ideas on social problems are quiet modern. He stands for equal rights and opportunities for men and women of all classes. He believes in the essentials of Hindu religion and particularly emphasises its spirit of tolerance. But he regards the caste system as the greatest curse of he Hindu society. As an advocate of Hindu-Muslim unity, he believes in the essential unity of all religions. He believes in freedom for faith for individuals. To him the English education is a mixed blessing. It brought the country closer to the great minds of the West, no doubt; but in the long run it had a demoralizing effect on the minds, of the people and produced a slavish mentality.

He is a great advocate of the national system of education. His nationalism knows no religion barriers. He regards religionism as a great monster like casteism, which should be crushed with an iron hand. According to him, the British pledge of a good government was never fulfilled and the British officials never governed India for the benefit of its people. Hence, he stood for the complete severance of India's connection with the Birth Empire. He attributes the gradual improvisation of the country to the long British rule.

His views on land reforms are quiet revolutionary. He thinks that each family of five or six members should have only three acres of land, with no right to sell it. To him the revival of indigenous industries is essential for improving the rural economy. He lives an unostentatious life. In his dress and diet, he is very simple.

During his long political career, he had been closely associated with Rajendra Prasad. Being an eminent nationalist he has a high place among the freedom-fighters of Bihar. He is known to be a man of unimpeachable integrity and still holds fast to his Gandhian ideals. He consistently kept himself aloof from power-politics in the State.

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## Chaudhari, General J. N. (1908 – 1983)

**Jayanto Nath Chaudhari, born in Calcutta in June 1908, was a chief in Indian Army. He worked as visiting professor in several foreign institutes.**

General Jayanto Nath Chaudhari was born on 10th June, 1908, in Calcutta. His father's family came from Pabna district, now in Bangladesh. In about 1870 his grandfather, Durgadas Chaudhari, took service under the Government and was posted as a magistrate to Krishnagar, a small Bengal district town. Ten years later, he moved to Calcutta. He raised a family of seven sons and two daughters of whom J.N.Chaudhari's father Amiya was the youngest. His mother's family was from West Bengal, his maternal grandfather being Woomesh Chandra Banerjee.

He had his education at Bishop's College and then studied at St. Xavier's School in Calcutta. On 18th March, 1923 at the age of fifteen, he left India for further schooling in England. For three years he was at Highgate School. Then he joined the Officer's Training Corps quite early and managed to finish up as quarter Master Sergeant.

In 1926, he applied for a King's India Cadetship to the Royal Military College at Sandhurst and got selected. His tenure in the Royal Military College was for about eighteen months. During mid-December 1927, his Commission as a Second Lieutenent into the Unattached list of the Indian Army was gazetted. At the same time, orders arrived directing him to report to the Embarkation Commandent at Tilibuty in mid-February.

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Just before leaving Sandhurst, when he was asked for his choice of Britain Battalion, he opted for the 1st Battalion, the North Staffordshire Regiment. The main reason was its location at Fort William in Calcutta. But by the time he reached Bombay, the venue was changed and it was stationed in the Contonment of Nasirabad, deep in the heart of Rajputana. There he settled down and started learning his job. On 16th March, 1929 his one year's attachment was over and he was posted to the 7th Light Cavalry. He left Nasirabad for Jullunder in the Punjab, where his regiment was stationed. In June 1930, he was sent off to the Mahim Gun School at Ahmednagar for a ten-week course.

In 1931, after three years of service, he returned to Calcutta on a long leave. During this time he sailed for Rangoon and further east. In September 1933, he was in the Equastrian School at Saugar in Central India. There he learnt the finer points of riding and training horses, played a good deal of polo and also picked up rudiments of veterinary skill. While he was at Saugar, the regiment had moved to the little cantonment of Loralai in Baluchistan. He went to Loralai, but did not stay very long there, for in 1935 another long there, for in 1935 another long eight months leave became due. He got back to Calcutta in March, but soon had to accompany his mother and sister on trip to Europe. This trip gave him an opportunity to see a good deal of Europe, France, Spain, Italy, Switzerland, Germany and Austria. When he rejoined the regiment in autumn 1935, it had moved from Loralai to Secunderabad. This posting to Secunderabad was a crucial point in Chaudhuri's military career.

In 1938, during joint-manoeuvres between he Hyderabad Cavalry Bridge and its Indian Army counterpart, as a candidate for the Staff College on an exchange basis, he was detained to act as Brigade Major to Brigadier Edroos. Shortly after his return from regimental duty as staff captain, he had to accept the job of ADC to Major General L.R.Heath who was then posted as GOC, Deccan District on request.

J.N.Chaudhuri got married in April 1938. During 1940, he was posted as a GSO 3 (Opearations) to HQ 5th Indian Division in Secunderabad. However, when he reported to Division Headquarters, Colonel Messervy, the GSOI asked him to join his staff immediately on promotion as Brigadier, Administration and J.N.Chaudhuri joined it. The Division sailed for Sudan and their task was defined as firstly defending Sudan against an Italian attack and then going on the offensive as soon as possible. The Division's first attack on the Italians was set for 6 November, 1940. Next, he was appointed as AAQMG of 5 Infantry Division. This Division received orders to move to Cyprus where he was entrusted with the task of relieving 2 British Infantry Division, and troops, transport and the guns. After a while, the same Division was ordered to be ready to move to the Libyan Desert to take part in operation and later it received orders to move to Iraq.

In 1943, he was posted as an instructor at the Staff College, Quetta. Next, he was posted 16th Light Cavalry and he had to move to Burma. While in Burma, he was asked to take up the charge of Brigadier-in-charge of Administration in the Malaya Command. He was then the Third Indian Brigadier in the Indian army. While he was serving in the Far East, he took full charge of Pandit Nehru's visit to Singapore and Malayaat Lord Mountbatten's request. During his tenure in Malaya commnad, he was also selected to lead the victory contingent in London to be held in March 1946.

The contingent was an interservice one. A Nepali contingent was also placed under him. When he came back to Kuala Lumpur as Brigadier-in-charge, Administration, there he received the new that he had been selected to attend the Imperial Defence College at London. After the end of the course, he was summoned back to Delhi and was told that his job was that of brigadier, Plans; soon after he was made the Director of military operation. promoted to the rank of Major General in February 1948, he became Officiating Chief of the General Staff.

In September 1948, Chaudhuri was placed in charge of the operation against Hyderabad. In his book operation Polo he has covered the police campaign against Hyderabad. In this, he was selected to command the 1st Armoured Division. He did his job

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remarkably well and accepted the surrender of the Hyderabad forces (18 September, 1948). Within seven days of his entering Hyderabad, he was appointed the Military governor of Hyderabad. As Military Governor, the first reform he introduced in Hyderabad was the abolition of zamindari or feudal landlordism. He also took steps so that the Hyderabad archaelogical department could receive substantial grant for its proper maintenance. He also set up a women's college there.

After the Hyderabad episode was over, J.N.Chaudhuri was in command of Armoured Division again. Shortly after wards, a posting order came from Delhi to relieve Major General Hiralal Atal and take over as Adjutant General. It was between 1952-1953. After General Rajindrasinhji became Chief of the Army Staff relieving General Carriappa, he appointed Chaudhuri the Chief of the General staff in 1955-56, which meant his functioning as his Principal Staff Officer. When Chaudhuri became Army Chief himself, he abolished that appointment and renamed it as the Deputy Chief of Army Staff (DCOS). General Srinagesh, who replaced General Rajindrasinhji posted Chaudhuri as Corps Commander to Kashmir. It, however, meant an upgrading in rank to Lieutenant General.

In August 1957, he was selected as the leader of the delegation for a visit to China. He met three eminent Chinese leaders Chairman Mao Tse Tung, Premier Chou En Lai and General Chu Teh. After that, he had to tackle the problem of Goa, being placed in charge of the overall Goa Liberation Campaign. His tactics, during the campaign, it has been said "became small military classics because of the efficiency and swiftness with which they were conducted" Hardly had the question of Goa been settled, the Indo-Chinese border clash of 1962 broke out.

The Prime Minister personally called him in and was thinking of appointing him as Chief of Army Staff. J.N.Chaudhuri asked for three pre-conditions first being that he must be promoted to rank of a full General instead of having to pass an interim period with the rank of Lieutenant General, the second condition was that General B.M.Kaul should retire and the third was the granting of necessary permission to use the air force.

Some time in July 1963, Chaudhuri accompanied General Srinagesh to U.S.A. alongwith Major General S.D.Varma. He also had an opportunity to visit Soviet Union alongwith the Defence Minister Shri Y.B.Chavan. In 1964, he also visited Egypt. His last great achievement in military career was his skilful handling of the Indo-Pak War of 1965 as Commander-in-Chief of the Indian Army. Under his leadership, Indian troops crossed into Pakistan on 24th August, 1965. To capture Lahore only was not the aim of 1965 operations. General Chaudhuri's aim was to destroy the Pakistani fighting potential, to intrude into Pakistani territory as much as necessary to make it impracticable for them to make any incursions into Indian territory.

After his return to Delhi, the Ministry of External Affairs suggested him to accept the offer the post of High Commissioner either in Canada or in Cairo. General Chaudhuri chose the former (1966). During his stay in Canada Commissioner came to an end. Just before he finished as High Commission in June 1969, he got an invitation from McGill University to join them as a visiting Professor in Political Science Department, to write papers on the relationship between the armed forces and politicians, in the developing courtries. He decided to start with Africa and visited Ghana, Nigeria, Cango, Uganda, Kenya and Tanzania and met their senior soldiers and politicians.

On his way, home to India the International Institute for Strategy Studies in London asked him to join them for a year and be a general adviser on matters of military and political importance in South Asia. Accordingly, he joined I.I.S.S. After finishing with the I.I.S.S., he joined Andrew Yule and Co. as the Chairman and Managing Director (1973) for ten years as the Statesman's Military correspondent, he wrote a number of articles forty-five of which were printed as a book with the title 'Arms Aims and Aspects'. He was also the co-founder of the Delhi Symphony Society.

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In August 1977, he narrated his memoires and reminiscences in detail which took the shape of the autobiography as narrated to B.K.Nalayan. General Chaudhuri died on 6th April, 1983 following a cardiac arrest.

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## Chaudhuri Khaliquzzaman –

**(See under Khaliquzzaman Chaudhuri)**

## Chaudhuri, Kheiruddin (1939 – )

**Kheiruddin Chaudhuri, born in a Manipuri Muslim family in 1939, is a leading young poet in Manipuri literature. His poetry is marked by intense feeling of love of his culture and mother-tongue.**

Kheiruddin Chaudhuri is a leading young poet in Manipuri. Born in a Manipuri Muslim family, he, after getting the M.A. degree in Political Science of Gauhati University in 1965, joined the Singerband High School and then Town High School as an assistant teacher. At present working as an S.I.of Schools of the Government of Assam, he is actively busy with education.

In 1974 his first book of poems, *Minok Pirangi Mitkup Anidang* (Two Moments of Tearful Smile) was published, which was followed by *Barak Torbangi Ishei* (Song of the Barak), *Manipuri Mohammedans in English and Adhunik Manipuri Kavitar Anubad Guchcha* (Translations of Modern Manipuri Poetry) in Bengali. Well versed in English, Bengali, and Manipuri, he writes in English and Bengali, besides writing in his mother tongue Manipuri.

Many of his poems have been occasionally published in *Nangpok Meira* (Light of the East), *Numitlei* (Sunflower) and many other periodicals in Manipuri. His poetry is marked by intense feeling of love of his culture and mother -tongue and a felicity of expression which is endowed with poetic meating and vision.

Kheiruddin received the Kamini Kumar Award in 1976 for his book of poems, *Minok Pirangi Mitkup Anidang*, being the first recipient of this award by any Manipuri writer from outside Manipuri.

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## Chaudhuri, Lakshyadhar (1915 – )

**Lakshyadhar Chaudhuri, born in 1915, is an Assamese actor and play-wright. He creates humour and is at his best in the performance of comic roles.**

Lakshyadhar Chaudhuri is an Assamese actor and playwright who has maintained his contact with Assamese drama and theatre since his early days, even in the midst of his long political career. He has written a number of plays of which mention may be made of *Rakshkumar* (1952) *Nimila Anka* (1965) and *Yavanikar Are Are*.

The first is a mythological play based on an episode of the *Ramayana*. The play is lively from the point of view of characterisation although technically it is not well-designed. The character of Ravana in the play has been drawn with depth and insight.

*Nimila Anka* is an appraisal of the economic condition of the lower middle class. Lakshyadhar Chaudhuri is at his best in creating humour and in the performance of comic roles. The seriousness of his plays is sometimes at clash with the light scences introduced her and

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there. These light scences, however, are there in a number of short plays written for the Radio and the stage.

His *Yavanikar Are Are* is a light comedy that shows some influence of Pirandello's *Six Characters in Search of An Author*. The resemblance however is only superficial.

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## Chaudhary, Mahendra Mohan (1908 – 1982)

**Mahendra Mohan Chaudhary, born at Nagaon in April 1908, was freedom-fighter and social reformer of Assam. He had an enviable record of service in different capacities, both in the Government and the Congress.**

Mahendra Mohan Chaudhary, born on 12th April, 1908 in village Nagaon situated at a distance of 9 Km. south of Barpeta town, well-known as a centre of the Vaisnava cult, belonges to an Assamese middle class family. His father Dandiram Talukar (The surname was later changed to Chaudhary by the sons) was a Mauzadar, functionary under the Ryotowary land system of Assam, to collect revenues for the Governemnt as its agent. His mother, Bhagirathi, had no schooling, but was a born weaver like any of the Assamese women folk of her time.

On completion of his elementary education in his native village pathsala. Mahendra joined the Barpeta Governemnt High School from which he matriculated in First Division. He took his B.A. Degree from Cotton College, Gauhati in 1931 and, three years later, passed the L.L.B. Examination from Gauhati Earle Law College, then affiliated to Calcutta University. Though he joined the local Bar at Barpeta his legal practice was transient because of his pre-occupation with politics since 1930, when he first participated in the freedom Movement as a student.

Chaudhary was an activist of the Assam Student Conference, of which he became the General Secretary in 1934. The Conference was the training ground for many patriotic students for taking up politics. Though his father wished that Mahendra should go for a Government job, the latter refused to seek any job, being already drawn to the call of Mahatma Gandhi.

Chaudhary's active public life was forty-six years of which seventeenth years were spent in the freedom struggle imprisonment on four occassions, for twenty-six months four months in 1932, nine months in 1941, eight months in 1942 and one months in 1944. In post-Independence year, he served in various elective positions of the Congress Committee (1954-1956), General Secretary of the All India Congress Committee for the second time (1957-58), Chairman of the Reception Committee of the Gauhati Session of the Congress (1958) besides being functionaries at the dustrict level. He was also a member of the AICC over twelve years at a stretch.

The parliamentary career of Mahendra Mohan Chaudhary had been a colourfull one covering about thirty years, beginning with his uncontested election to the Assam Assembly in 1946 from Barpeta North constituency as Congress candidate. In the following year, he was appointed Parliamentary Secretary to the then Premier, Lokapriya Gopinath Bordoloi, who was his mentor in politics. Bardoloi entrusted to Chaudhry, a number of responsible works about the Congress party affairs and asked the latter to act as his courier of very important communications to Gandhiji and other Central Leaders. Mention may be made of the historic letter which Gopinath Bordoloi addressed to Mahatma Gandhi seeking the latter's blessing to fight the British Cabinet Mission's Grouping Plan.

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When Gandhiji was touring in East Bengal, Chaudhary was made also a full-fledged Minister by Bisnuram Medhi who became Chief Minister in August 1950 on the sudden death of Bordoloi. In the 1952 General Election to the Assam Assembly, Chaudhary was re-elected from his home constituency and appointed a Minister in Medhi Cabinet. However, he had to leave the Ministerial post to become President of the APCC in 1954 to strengthen the Congress organisation in Assam, but soon after, he had to leave state politics on a call from the then Congress President, U.N. Dhebar, who appointed Chaudhary as one of the three General Secretaries of the AICC.

This naturally provided Chaudhary with an opportunity to come in contact with the all-India Congress leaders and a wider field in politics. After two years' stay, at 7 Jantar Mantar Road, New Delhi, he was called upon to shoulder the responsibility as President of the APCC for the second time towards the end of 1957. In that capacity he was the Chairman of the Reception Committee of the Congress session held at Gauhati early in 1958. That year, he was elected to the Assam Assembly in the by-election from the Hajo constituency, rendered vacant by the resignation of Bishnuram Medhi on his elevation to the Governership of Madras, now TamilNadu.

From 1958 to 1972, Mahendra Mohan Chaudhury had an un-interrupted membership of the Assam Assembly. During the fifteen year period, besides his earlier stint (1946-1954), Chaudhury occupied responsible positions of Speaker of the State Assembly (1959-67) and of Cabinet Minister (1967-70) and following B.P. Chaliha's resignation of Chief Ministership, due to illness, Chaudhury was unanimously elected leader of the Assam Congress Legislature Party to succeed Chaliha as Chief Minister in November 1970, (Chaudhury was already Deputy Leader of the ACLP).

By the end of January 1972, he resigned from the office of Chief Minister as the Congress High Command wanted a change in the Congress leadership of the party. However, Chaudhury did not seek election of the Assembly in the 1972 poll, but was elected to the Rajya Sabha. Earlier in 1956, he was also a member of the Rajya Sabha during his tenure as General Secretary of the AICC.

In May, 1973, an offer came to him from the Central Government for appointment as Governor of Punjab. The offer was quite unexpected for him and he was not mentally prepared to accept such a sincere job after having been in the thick and thin of public life. But he had no option and, notwithsanding his initial reluctance, he accepted the Governorship. And in Punjab, he endeared himself to the people by his unassuming disposition and constructive outlook.

However, he could not complete the five-year term in the gubernatorial post and, in September 1977, he relinquished it, following a set back to his health due to a heart-stroke early that year. The Guru Nanak Dev University, Amritsar, conferred on Chaudhury, Honorary Doctorate to Philosophy in 1978 in appreciation of his services to the cause of education in Punjab. In the General Election to the Assam Assembly held in March, 1978, he unsuccessfully contested on Congress ticket the Gauhati East seat. Since, then, he had kept aloof from active politics.

By any token, Mahendra Mohan Chaudhury has had a long innings in public life, but his deep interest in social and cultural activities has not deserted him at any time. This is amply borne out by his close association with many state-level institutions such as the establishing of the Gopinath Bordoloi T.B.Hospital at Gauhati, the Dr.B.Borooah Cancer, Hospital and Institute. These two institutions have since been provincialised the Seva Mandir, the Gandhi Marg, etc. The Gita Mandir established in the city of Gauhati in 1981 is the result of his strenuous efforts and is now a centre for promotion fo socio-spiritual activities among all sections of the people and is a tourist attraction in Assam.

Even outside Assam, Chaudhury renovated the Madhupur Satra in Cooch Behar, associated with Sri Sanker Dev, the Vaishnava reformer of the fifteen century. Sri Sankar Dev breathed his last at Madhupur and is a holy place for the followers of this Guru. Chaudhury founded and edited an English weekly, *Eastern Sentinel* and also founded an Assamese

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monthly *Nava Diganta*. He made two trips abroad, his first was in 1954 Japan and China, as Minister, to study the problems of cottage industries and later as a delegate to the International Conference of Self Governing Institutions held in West Germany.

In his long public life, Chaudhury had an enviable record of service in different capacities, both in the Government and the Congress, besides social and educational fields. But he had been always opposed to aggressive politics. This led some of the friends and admirers to level a charge against him as an escapist.

However, as a strict believer in Gandhian way of life he has seldom shirked any responsibility that came in his way normally. And this trait of his charcter has enabled him to earn love and respect of the common people in Assam.

He married Sukhalata, the eldest daughter of a well-known freedom-fighter, Biswanath Das, of Barpeta town. Sukhalata died of a heart-attack at Gauhati in 1977. They had two sons and four daughters. Chaudhury permanently settled at Rihabari, Gauhati. He died in 1982.

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## Chaudhuri, Manindranath Rajkamal (1929 – 1967)

**Manindranath Rajkamal Chaudhuri, born in a Maithili Brahmana family in 1929, was a novelist, short story writer and poet. He shows himself as an independent thinker who is constantly asking himself questions and answering them in his short stories.**

Manindranath Rajkamal Chaudhuri was a novelist, short-story writer and poet. The full name of Manindranath Chaudhuri, Rajkamal is not familiar in literature. He is often refered to simply as Rajkamal or Rajkamal Chaudhuri. He was born in a Maithili Brahmana family and graduated in commerce from the University of Patna and joined the state secretariate as an assistant, but creative urge did not allow him to work long under the monotony of office red tapism. He left the job, and went about working, idling and wandering from place to place throughout the country. Eventually in Calcutta, he found himself in an atmosphere of modern conditions of creative life. But this kind of nomadic life ruined his health and he died in the hospital at Patna at the young age of 38 without realizing his full potentials.

Rajkamal first came to limelight as a writer in Hindi. But his inerest in mother tongue Maithili soon developed under the inspiration of Lalit, the brilliant young fiction writer of Darbhanga. Soon, he rose into eminence as a modernist Maithili writer of great promise and was found in the fifties himself drawing more and more young men to writing in Maithili.

Rajkamal Chaudhuri's first great contribution was a collection of poems called *Surargandha* (1957). Its preface contained his celebrated declaration that poetry is beyond metre, rhythm, melody, structure and pauses and the central interest is primarily in the words written with vision and under an inspiration. He further explained the new poet as deeply conscious of the changes that were taking place in modern life but he is not bound by any-ism or set doctrine (though it is easy to see that Rajkamal Chaudhuri is echoing here the modern cult of existentialism). Thus, he aims at using a technique that is capable of truly representing human experience in all its shades and nuances.

Above all, he asserts that he "new" poet is neither actuated by a desire to rebel for the sake of rebelling or for imitating the themes and techniques of the poets of the West: he merely seeks to express actually and accurately the present day life and give an aesthetic and emotional release to modern man's inner-most personality in his actual environment. In

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this way, he hopes to bring about a better world and a better literature.

But Rajkamal took longer strides in the field of fiction. His first novel *Andolana*, an immature story of Maithili agitation, was published posthumously in 1968, but the second *Adikatha* (1958) was better and more bold. It has a frankly incestuous and voluptuous character as heroine but there is hardly any attainment of greatness in her portrayal. The third novel *Pathar Phool* (1967) also did not create as great moments of living as was expected. *Eka Anar Eka Rogaha* (1970) and *Nirmohi Balama Hamara* (1970) were translations of his own Hindi works.

It was as a short story writer that Rajkamal's power came into its own. Ramanatha Jha for the first time edited his stories in 1968 as *Lalka Pag*. One is at once struck by his acute observation and unique power of grasping the ''storyness'' of a situation in this work.

Moreover, he has an outspoken contempt for those who believed in conventional morality and taboos in the face of realities of life. Rajkamal shows himself as an independent thinker who is constantly asking himself questions and answering them in his short stories. Thus the greatness of Rajkamal lies in directly reacting to the life around him all the time.

*Akhara* a literary journal published from Calcutta has issued special numbers which made public several of Rajkamal's letters and essays hitherto unpublished. Recently, 'however', his complete works have been properly edited by Mohan Bhardwaj and Ananda Mishra from Maithili Akademi, Patna.

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## Chaudhary, Manmohan (1915 – )

**Manmohan Chaudhary, born at Cuttack in 1915, was active in the freedom-struggle and held various posts in the Cuttack district.**

Manmohan Chaudhary was born on 11th October, 1915 at Cuttack. His father, the late Gopabandhu Chaudhary, belonged to a family of middling Zamindars. The late Gokulananda Chaudhary, his grandfather, was a flourishing lowyer at Cuttack and was prominent in the public life of those days. Gopabandhu Chaudhary had done B.A. at the Culcutta University and entered Government service as a Deputy Magistrate in the Province of Bihar and Orissa. Later, he resigned from Government service in 1922 to join the Non-Cooperation Movement.

His mother Mrs. Rama Devi (still living) also belonged to a prosperous zamindar family. Her father was in Government service as a Deputy Magistrate. Her maternal uncle, elder brother of her mother, was the late Madhusudan Das, the renowned leader of renascent Orissa.

His uncle, ShriNabakrushna Chaudhary had also left College in 1921 to join the Non-Co-operation Movement. He served as the Chief Minister of Orissa during, the fiftees. Mrs. Malati Chaudhary, his aunt, was educated at Shantiniketan and was in the forefront of the freedom-struggle from 1930 onwards.

Manmohan Chaudhary was married to Mrs. Sumitra Banerjee of West Bengal in February 1946.They have two children, a son and a daughter born as twins. Shri Chaudhari had an unconventional childhood, because his family was at the centre of the nationalist movement in Orissa. He was not sent to school because of non-co-operation with the school system. He came into contact with Dinabandhu C.F. Andrews, K.G. Mushruwala, Kaka Kalelkar, E.W. Aryanayakam, Ashadevi Aryanakam and others who had influenced his life profoundly. He had a number of private tutors who were activists in the freedom movement. He sat for, and passed the Matriculation Examinnation as a private student in 1929 because of the pressure of his family's friends and in-laws. He

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was active as a volunteer during the Salt Satyagrraha in 1930-31 and had his first taste of jail life in 1932.

He continued to be active in the freedom-struggle and held various posts in the Cuttack District Congress Committee of those days. In 1933, he became a Socialist and was one of the founding members of the Congress Socialist Party in Orissa.

However, he was interested in the Gandhian constructive work and was trained as a tanning expert at the Cottage Tanning Institute started by the late Satish Chandra Dasgupta in Calcutta. Here, he had to put eight to nine hours of hard physical labour that gave him a new confidence and enhanced his identification with the toiling masses.

Thereafter, he started a small tannery at Barian area, his father and mother had taken up as their field of constructive activity. He also became an adept in bee-keeping, spinning and weaving. He joined individual Satyagraha against the war in 1940, was active in the Quit India Movement and was in jail for about four years between 1940 and 1945. He made use of his jail years for upgrading his education.

In 1941, he had resigned from the Congress Socialist Party as he had come to acquire a deep faith in the Gandhian way and particularly in the efficacy of non-violence.

After release from jail, he went to his work in the villages. In 1948, he left the Congress as he felt that it was not going the way Gandhiji wanted it to follow. He joined the Bhoodan and Gramdan movement in 1952. He was elected President of the Sarva Seva Sangha in 1962 and held the post till 1968. The Sangha is the cadre organisation of the Sarvodaya movement. He was a member of the Khadi and Village Industries Commission from 1969 to 1971. He was also editor of the Oriya Weekly, organ of the Sarvodaya Movement for several years between 1946 and 1962.

He was among those who felt that Jay Prakash Narayan was right in starting his struggle against corruption, high prices etc. and joined the movement and was detainned for nineteen months during the Emergency. In 1971, he campaigned against Congress(I) and since then, been active in the Sarvodaya Movement. In 1982, he was elected Chairman of the National People's Committee, which was founded by Jay Prakash Narayan. His interest in the social-sciences had led to his association with the Gandhian Institute of Studies, Varanasi, of which he is a member of the Board of Management.

He is associated with a number of institutions engaged in rural reconstruction work and Gandhian constructive activities like the Gandhi Smarak Nidhi, the Gandhi Peace Foundation, the Utkal Navjeevan Mandal, the Consortium of Voluntary Agencies, Orissa, and the Sarvodaya Relief Committee.

He had been active along with Nabkurshna Chaudhary and Malati Devi in restoring normalcy in Rourkela after the communal disturbances in 1961. He had been active in relief and rehabilitation work after the cyclones of Orissa in 1967 and 1971 and during the cyclone and flood of 1982.

He has been one of the groups that moulded the political philosophy and programme of the Sarvodaya movement after the departure of Jay Prakash Narayan. He is the editor-in-chief of *Vigil*, weekly organ of the Sarva Seva Sangha.

He has written a number of books of Oriya, Hindi and English on topics related to the Sarvodaya movement, as also such far-out subjects as social psychology and nuclear physics.

His Oriya works include; *Krantiyatra*. The story of Vinobaji's tour in Orissa in 1955, *Satyagraha*. A treatise on its science and technique; *Hatabazarar Brahmagnyan* (A guide to a Philosophy of life for every man); *Parashamanir Sandnaney* (An introuction to atomic and nuclear physics).

His Hindi works include: *Bhumikranti Ki Mahanadi, Janata Ka Raj and Manojegat Ki Sair* (A Journey into the Realm of the Mind) Among his English woks, mention may be made of Freedom for the masses. He has contributed to a German work, when Wir Weiterleben Wollen (If we want to Servive) Kosel Verlag, Munchen, which grew out of a televi-

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sion programme in west Berlin in which Manmohan Chaudhary participated. He draws and paints as a pastime and had held a one-man show in 1978 and has exhibited in Exhibition organised by Orissa Lalit Kala Academy.

Manmohan Chaudhury has been deeply influenced by Gandhiji's life and thoughts and subscribes to his ideas about an egalitarian social order in which, the political and economic system are largely decentralised. He believes in the power of non-violence, to bring about radical social change. He is however, also indebted to Marx, Freud, Rabindranath Tagore, Bertrand Ruessel, George Bernard Shaw, Aldous Huxley, Abert Camus, Erich Fromm and others, whose thoughts have helped him shape his world's view. Hence, he does not consider Gandhiji as his exclusive and only mentor.

He believes in world peace and disarmament and is against the acquisition of nuclear weapons by India. He believes in the feasibility of non-violent resistance to foreigh aggression. His commitment to freedom of the individual is total. This had lled to his involvement in the J.P.Movement and his associations with Amnesty International and Civil Rights Movement.

According to him, impact of modern science on human society extends beyond its technological applications. It has been interacting with philosophy, giving rise to new and more valid world views and this interaction will continue.

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*Bhumikranti Ki Mahanadi.*

*Janata Ka Raj and Manojegat Ki Sair* (A Journey into the Realm of the Mind).

## Chaudhuri, Medini (1929 – )

**Medini Chaudhuri, born in 1929, was novelist and short story writer in Assamese literature. He shows a consciousness of the socio-economic forces of history that affect society.**

Medini Chaudhuri born in 1929, passed his. B.A. from Cotton College, Gauhati. A government servant by profession. Chaudhuri started his literary career as a short story writer but came over later to to novel. His novels are *Ananya prantar* (Unique Field, 1972), *Banduka Behar* (Two place names, 1976), *Aranya Adim* (The Forest Promitive, 1977), *Tat Nadi Nachil* (No River There, 1977) and *Ferengadao* (Name of a bird, 1982). He has also to his credit a prose work on the social milieu of Assam, *Luit, Barak aru Islam.* (The Brahmaputra, the Barak and Islam, 1982).

As a novelist and short story writer, Chaudhuri shows a consciousness of the socio-economic foces of history that affect society. His novel Tat Nadi Nachil which won the Publication Board Award of 1979 is a good example of this.

His first novel Ananya Prantar reflects the glorious past of Assam through the myths and legends and historical episodes connected with various places of the state. These are knit togehter in this uncommon work of fiction in ans inaginary travel story of an Assamese youth in the company os a Khasi maiden. The second novel, *Banduka Behar* is a biographical novel based on the life of the medieval vaishnavite writer and preacher, Madhavadeva, ferengadao is another biographical novel based on the life of Bishnu Rabha the aritist and political revolutionary. Each novel by Chaudhuri shows an experiment in form.

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## Chaudhury, Moinul Haque (1923 -- 1976)

**Moinul Haque Chaudhury, born at Sonabarighat in 1923, was a parliamentarian and minister of both the State and the Union Governments. He was a dominant figure in the public life of Assam by the middle of the twentieth century.**

Son of Alhaj Muntazir Ali Chaudhury by his wife, Begum Safarunnessa, Moinul Haque Chaudhury was born on 13th May, 1923, at Sonabarighat in the district of Cachar (anglicised spelling for Kachar, the actual name), Assam. The Haque Choudhuries of Kachar were reputed for generations past, as men of considerable administrative talents and political consequentality. One of their forbears, Dulu Mian Chaudhury, a jagiradar under Raja Govinda Chandra (1931-32), King of Kachar, proclaimed his independence and assumed the title 'Nawab'.

His independence was, of course, short-lived, for soon afterwards the East India Company took-over the dominion of the Kachar King, with all its appearance (1832). Two sons of Nawab Dula, Ashu and Saldar, did yeoman's service to the British expeditionary force into the Lushai Hills (now Mizoram) in 1869 and 1872 and won laurels from the then Viceroy of India.

Moinul Haque Chaudhury passed the Matriculation Examination in 1940 from the Silchar Government High School in the First Division with letters in four subjects and star in the aggregate, bagging a competitive merit scholarship. He lived up to his reputation while doing Intermediate in Arts in Cotton College, Gauhati, passing the final examination in 1942 in the First Division, retaining his merit Scholarship.

In 1944, he graduated with Honours in History from the Presidency College, Calcutta and then joined the Aligarh Muslim Universtiy for the Bachelor's degree in Law and post-graduate studies in History. In 1946, he took his M.A. degree in History standing first in Class and, a year later, qualified for the LL.B degree.

In 1948, Haque Chaudhury joined the bar at Silchar and soon enrolled himself as an advocate of the Assam High Court. A fluent speaker and accomplished debator that he was, he had little difficulty in seeting up a lucrative practice; but he found the legal profession too restricted an outlet for his latent energy. He had a flair for public weal. Even while doing M.A. and Law at Aligarh, he had been elected General Secretary of the All Indian Moslem Students Federation. While not slackening his practice at the bar, he plunged into public activities and was elected member of the Silchar Local Board (1950).

In 1952, he was elected to the Legislative Assembly of Assam on Congres ticket by perhaps, the most staggering margin of votes so far known in his home district. He made his mark at once in the Assembly as one of its most vocal members.

In 1957, Moinul Haque Chaudhury won his election to the Assembly for the second term and had a berth in the Council of Ministers, then headed by Bishnuram Medhi. Soon afterwards, Medhi had to give way to Himalaprasad Chaliha, who even then, was not an MLA. In 1958, Chaliha stood for election to the Assembly from Badarpur in the district of Cachhar and it was largely with Haque Chaudhury's support that he had a smooth-sail. When Chaliha formed his government, Moinul, retained his position in the Council of Ministers as Minister for Food and Agriculture, Supply, Co-operative Veterinary and Animal Husbandry, P.W.D (Irrigation and Parliamentary Affairs. The multiplicity of his assignments showed how great a confidant he was of the Chief Minister. The *entente* cordiale between the two lasted for about ten years, until it was snapped by the contretemps of the latter's drive for deportation of Pakistani infiltrators.

In 1962, Haque Chaudhury was elected to the Assembly for the third term and continued to enjoy his spell of power as Minister holding

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almost the same portfolios as under Chaliha's first administration, Nevertheless, since 1964, the happy relationship between the Chief Minister and Haque Chaudhury was put to severe strain. As days passed by, the two fell out to a point of no return. So, when Haque Chaudhury was elected to the Assembly for the fourth term in 1967, he lined up in opposition to Chaliha's election as Leader of the Party. To his dismay, however, it was Chaliha who won the contest. When he formed the government for the third term in 1967, he excluded Haque Chaudhury from the Cabinet.

On 6th November, 1970, Chaliha retired as Chief Minister and Shri Mahendra Mohan Chaudhury, Deputy Leader of the Congress Assembly Party, stepped into his shoes. Like Chaliha, Shri Chaudhury too maintained a posture of concealed antagonism against Haque, Choudhury. The outlook for Haque Choudhury, seemed dismal and dreary, but mean-while in 1971, the general election to the Lok Sabha came to him as a god-send. He stood for election from the Dhubri constuency and was returned by an impressive margin of votes.

No sooner had Moinul been elected member of Parliament, than the he was appointed Minister of Industrial Development in the Union Cabinet by Mrs. Gandhi.

In 1971, Haque Choudhury committed perhaps the greatest folly in his life. In a redoubt well within Assam's teritory, he received in audience Maulana Abdul Hamid Khan, commonly known as Bhasanir Maulana, and exchanged views about the Bangladesh War of Liberation then going on. The Mulana was the *bete noire* of the Assam public for his action between 1937 and 1946.

When he was heading a pro-Chinese faction of the Awami League on East Bengal and the Chinese were irrevocably committed to Pakistan vis-a-vis the Bangladesh War. The Maulana's response to the War of Liberation had always been lukewarm and it was only after Tajuddin Ahmed and his associates had won hold of the battle, that the Maulana cast in his lot with the patriotic section of the people, and that too, in a willy-nilly way. The news of the interview was flashed across the newspapers in Assam and Calcutta. There was a howl of protest and rage, everyone demanding to know what led the Industrial Development Minister to enter into a dialogue with a person whose attitude to the War of Liberation had all-along been cold and indifferent.

In the very same year, Haque Choudhury was embroiled on the floor of Parliament in an unseemly controversy over election funds. He could some how wriggle out of an awkward position, but with little credit. In 1972, the worst befell him. The Prime Minister sacked him from the cabinet in a manner which did not redound to his prestige. Later he was offered the post of Ambassador to Iran, which he declined. Instead, he had him enrolled as an Advocate in the Supreme Court.

Since 1972, Haque Choudhury had to contend with a failing health. Worries and anxieties coupled with ailments to bile-secretion caused by sluggish liver made a deep dent upto his vitals and on 13th February, 1976, he breathed his last in the All India Institute of Medical Sciences, New Delhi. He was barely fifty-four years of age at the time of his death.

Moinul Haque Choudhry was regarded in political circles as a stormy petrel, hitting and lashing everything before him like a furious gale, but in the process, he was himself tempest-tossed and driven devious by the backlash of the howling winds he had sown B.P.Chaliha and M.M.Choudhury, the two men who did most to trust him from Assam politics considered him an opponent, not so great, but still get half, while he was very willing to cross swords with them ineptly, whether, foul or fair.

The truth is that his very asset, was his greatest liability, his biggest virtue was the cause of his undoing. Possessing, as he did the gift of the gab in a surpassing measure and deploying his argumentative skill in a Romanesque style, he loved to ride on the strength of his own oratory and rather than carrying into the desired end. He allowed himself to be carried by it to an abused length. While pretending to his the mark,

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he short much beyond it, overshooting and out-reaching the target. Voluble and restive, he wore his heart on his sleeve for daws to peck at.

In the row over the ceaseless controversies raked up by Haque Choudhury, observers, of the political scene have become prone to under-rating a brighter side of his character. Under his stweardship, a Middle English, and later a High School, were established at Sonabarighat, his native village. The High School is now named, and fittingly enough, the Moinul Haque Choudhury High School. He held public offices in plethoric plenty, doubtless a measure of the love and affection showered on him by the people. A member of the Silchar Local Board, he was also a Commissioner of the Silchar Municipal Board (1957-60). A member of the Assam Pradesh Congress Committee (1962-74), he was also a member of the Executive Committee of its parliamentary wing and served as its chief-whip for five years (1957-62). Since 1867, he had retained his membership of the All India Congress Committee.

A member of the Central Haj Committee appointed by the Government of India, Haque Choudhury was also its Chairman for a brief period (1969-70). In 1968, he did pilgrimage to Mecca and became a Haji, while leading at the same time, an Indian Goodwill Mission on Saudi Arabia. In 1969, he had the honour of representing India in the World Islamic Conference at Kuala Lumpur.

In 1961 Haque Choudhury was appointed member of the Indian delegation to the sixteenth session of the General Assembly of the United Nations at Lake Success. His speeches there on the apartheid in South Africa and the Problem of Palestine were very well received by the Afro-Asain delegates. While yet a minister of the Assam Government of India, one for administrative reforms in Community Development, Panchyat, and the other for formulating remedial measures to contain floods. All these were feathers in his cap and they all came to adorn him before he was fifty.

He was also a widely travelled man and his errands took him to countries nearer home and as far off like Malaysia, Singopore, Thailand, Sri Lanka, Afganistan. Iran, Kuwait, Saudi Arabia, Iraq, Syria, Lebanon, Egypt, Greece, Italy, Switzerland, Austria, Hungary, Czechosolovakia, German Federal Republic, German Democratic Republic, the Netherlands, Sweden U.S.S.R. France, Spain, U.K. U.S.A. and Canada.

In 1948, Haque Choudhury was united by marriage with Mrs. Rashida Haque Choudhury formerly Rashida Khatun Mazumdar, who, after her husband's death, was elected to the Lok Sabha from Cachar (1977) and served as Deputy Minister in the short-lived Union Council of Ministers, then headed by Chaudhuri Charan singh. The Haque Choudhuri's have three daughters and one son.

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## Chaudhuri, Nagendranarayan (1881 – 1947)

**Nagendranarayan Chaudhuri, born at Mechpara in the district of Goalpara in 1881, was a well known short story writer of Assam in the early part of this century.**

Nagendranarayan Chaudhuri, a well known short story writer of Assam in the early part of the century, was born in a Zamindar family of Mechpara in the district of Goalpara. It was more convenient to learn Bengali than Assamese in Goalpara district of those days. For promoting the cause of Assamese

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literature and languages Chaudhuri himself contributed stories to the magazine. Awahan started by him and edited by Dinanath Sarma; it created an era in Assamese literature by its distinguished style and contents.

While engaging itself in all-round development of Assamese literature, the periodical patronised both the old and the new writers. Assamese short story got a new impetus from the journal. Chaudhuri himself contributed stories to the magazine regularly. Out of a total of thirty one stories composed by him, twenty nine were printed in the pages of *Awahon* and the rest in *Bardaichila*, another celebrated journal of the time. All the short stories of Nagendranarayan have been published in a book from posthumously. These are *Nagendranarayan Choudhurir Galpa* (The stories of Nagendranarayan Choudhury, (1963), a collection of ten stories and Binar Jhankar ( The Vibration of the Lyre, 1964) consisting of fifteen stories. Subsequently, all his stories were published under the title of *Nagendranarayan Choudhurir Galpa* ( The stories of Nagendra Narayan Choudhury, 1978).

The characteristic feature of his writings is the depiction of Asamese village life in its simple form. Apart from them, he composed poems, dramas, travel accounts and essays on various subjects, besieds his autobiography. As ill luck would have it, these compositions have not seen the light of the day up till now. Because of his contribution of high order and considerable significance he was given the honour to preside over the Thirteenth Annual Conference of Assam Sahitya Sabha held at Sibsagar in 1931.

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## Chaudhury, Nabakrushna (1901 – 1984)

**Nabakrushna Chaudhury, born at Cuttack in November 1901, was a reputed politician of Orissa. He was remembered as the founder of the Congress Socialist Party and Chief Minister of Orissa.**

Nabakrushna Chaudhury, a reputed political leader of Orissa was born on 29th November, 1901 near Swaraj Ashram at Cuttak, Orissa. His father was Gokulananda Chaudhury and his mother's name was Padmabai Devi. Late Gopabandhu Chaudhury a great freedom fighter was his elder brother. Rana Devi, Sarvodaya leader was his own sister-in-law Manmohan Chaudhury, a Gandhian leader, was his newphew.

Nabakrushna's father was a lawyer. He came of a middle-class Hindu Karan family. His economic condition was not so good. He married Mrs. Malati Chaudhury in 1927. He has two daughters.

He joined the national movement at the call of Mahatma Gandhi in 1921, leaving the Revenshaw College, of which he was then a student. He went to the Sabarmati Ashram to be trained properly to carry the Gandhian Non-Co-operation Movement in 1923. He was later educated at Shantiniketan.

His father was liberal at heart. As a true son of a true father, he inherited the same quality from his father. He is a Gandhian out and out. He followed the principles of Mahatma Gandhi the whole of his life. He devoted himself completely to put the Gandhian concepts into practice.

In his student career, he formed 'Bharati Mandir', an intellectual study centre with the help of a group of students. Among them, men-

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tion may be made of the names of Nikunja Kishore Das and Nityananda Kanungo. He joined in the countrywide non-cooperation movement in 1921 called by Mahatma Gandhi. He established 'Alakashram', a national institution, where service of the villages and spinning were taught. He established an agricultural farm at Tarikunda village and formed many village organizations. He asked people to root out the evil of untouchability. He taught the cowherd boys in the adult education centre, formed in Tarikunda Agricultural Farm. He was a member of Cuttack District Board. He started the abolition of land revenue in thirteen villages of Balasore and was arrested. He tried to educate the prisoners in jail, forming an organisation known as Banarsena. In 1931, he served as a teacher in a voluntary organisation organised by the Hindustan Sevadal. In 1932, he was again imprisonment by the British Government.

Nabakrushan is remembered as the founder of the Congress Socialist Party. In 1937, he was elected as an M.L.A. from Erasama constituency. Again, he was sent to jail for joining the Satyagraha movement. On the evil of the revolution of 9th August, 1942, he was arrested. In 1943, a cyclone had destroyed the Puri jail walls, but he was convicted for it and was treated as a third-class prisoner. He was the Congress Minister of Revenue, Supply and Transport Department in 1946. After his only son's premature death, he resigned from his post and engaged himself for spreading elementary education.

The Zamindary right in Orissa was abolished by the Committee under the Chairmanship of Sri Chaudhary. He tried to introduce Oriya typewriter and Oriya as official language in his administration. He became the Chief Minister of Orissa in 1950. Hirakund Dam Project and Rourkela Steel Plant were established during his administration. He resigned from his post in 1956 and joined in Sarvodaya movement. He walked on foot with Vinoba Bhave in Kashmir valley. He worked to steaming Bhoodan movement.

He was the Chairman of Akhila Bharat Sarva Seva Sangha. He formed the research centre named Jayaprakashji Gandhi Vidya Samsthan and became its Chairman. He tried to root out corruption in Congress party in Orissa. He was succeesful in his campaign in such move. Like Tolstoy, Shri Chaudhary donated all his landed property for the landless poor in Champatimunda. He engaged himself in teaching the poor and the cultivators. He joined in the total revolution launched by Jay Prakash Narayan. Hence he was imprisoned by the Central Government during the emergency in 1975.

While in jail, he was attacked by paralysis. He, however, recovered from the disease. Since, his release, he engaged himself in constructiv work, with his headquarters at Angul. He guided the younger mass to follow socialism and socialistic pattern of thinking. His published book are *Jay Jagat* and *Baijnanka Samyabad.*

Nabakrushan believed in high thinking and plain living. He was a bare-bodied, bespectacled and bearded old man. He used Khadi Punjabi, and was a Gandhian to the core. Nabakrushan's which had left deep impression on the life of the people in various fields, political, social and cultural, was brought to a close by his death on 24th June, 1984.

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## Chaudhary, Nirad C. (1897 – )

**Nirad C. Chaudhary, born at Kishorganj in 1897, is a professional Indian writer of great accomplishment who as a scholar with bold and idiocyncratic theories has stimulated much controversy.**

Nirad has born on 23rd November, 1897 at Kishorganj, now in Bangladesh. He is the eldest son of the late Shri Upendra Narayan Chaudhari. His ancestral village is Banagram and his mother's village, Kalikutchha (both in Bangladesh). Chaudhari has imbided humanistic ideas of his age from his

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father, whose liberal ideas on education and teaching of English, mainly influenced the formative period of his life. In 1910, the Chaudharis shifted from Kishorganj to Calcutta. Nirad had a scholastic trend of mind and passed the B.A. Examination from the Scottish Church College, Calcutta University in History with honours, standing first in order of merit in the First Class. But his scholastic adventure during the post-graduate period and neglect of the curriculam resulted to complete the M.A. Examination.

Although, Chaudhari noted the trend of national politics with vigilance and had been considerably influenced by the nationalistic movement, particularly after the emergence of Gandhi, he emerged to organise his intellectual and moral life along independent lines Chaudhari himself wrote: "I thought I was born to be misunderstood and rebellious".

Nirad C. Chaudhari had been writing Bengali for many years, long before he published his Autobiography of an Unknown Indian, in 1951, which brought him enormous fame as an Indian writer in English. It is a beautiful picture of Eastern Bengal (now Bangladesh) and an immensely erudite analysis of his own against the background of the Hindu ethos. But the deduction of his work "To the British Empire" aroused serious controversy and criticism by a section of Indian elite.

Nirad Chaudhari's next famous book, A *Passage to England* was published in 1959 and received the most evocative review in the Eglish press and it had the distinction of becoming the first book by an Indian author to have become a best-seller in England. His next book, *The Continent of Circe*, published in 1965 earned him the Duff Cooper Memorial Prize in 1967. Nirad's *Women in Bengal Life* (in Bengali) came in 1968. His other well-known books are *The Intellectual in India, To Live or Not to Live, Clive in India and Hinduism* and the *Scholar Extraordinary* which won him Sahitya Academy award in 1975.

Apart from these publications, Nirad C. Chaudhari has contributed his writings to *The Times Encounter, New English Review, The Atlantic Monthly, Pacific Affairs* and numerous other foreign magazines and also to the Indian papers like *The Statesman, The Illustrated Weelky, The Hindustan Standard, The Times of India* and others. Chaudhari is former Assistant Editor of the *Prabasi, The modern Review* (Calcutta), former secretary to Sarat Bose (leader of the Congress Party and former commentator of the All India Radio.

Chaudhari's reputation as a writer and thinker made him well known in the English-speaking world. He was invited to serve as a Professor of the Texas University (1972). He delivered annual Quadrangle Lecture at Chicago University in 1975. The British Broadcasting Corporation made a T.V. feature film on him. Nirad C. Chaudhari possess an encyclopaedia range of knowledge which has given birth to a lot of anecdotes. About him Khushwant Singh, an eminent Indian Journalist, writes "There is little doubt that Nirad can talk on any subject under the Sun." Thus, he had acquire over years of study, aided by "a phenomenal memory". His small flat in one of the old bazars of Delhi was crammed with books on all subjects in many languages.

Nirad C. Chaudhary is a small frail-man a little over five feet tall. He is a devoted husband and a fond father who has taught all his three sons himself. Outside the house he always dressed like an Englishman wearing a suit with a tie and carrying a big cap on his head, which won for him the epithet 'Kala Sahib'. But, Sri Chaudhari is as Bengali as his Indians of his class, because he knows more about his country, its history, literature, flora and fauna than almost anyone of his compatriots.

As an author and journalist, Nirad C. Chaudhari has achieved remarkable success, although, he has often been victim of hostile criticism due to many of the misunderstandings created by him. No Indian living or dead, has written the English language as well as Nirad C. Chaudahri. As a matter of fact, there are few English writers who have the same mastery over the mother-tongue as shown by Chaudhari in his books.

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## Chaudhuri, Narayan (1912 -- 1991)

**Narayan Chaudhuri, born in Calcutta in 1912, was a renowned literary critic, essayist and a musicologist.**

Narayan Chaudhuri was a renowned literary critic, essayist and a musicologist. He had schooling and musicial training at Comilla and Calcutta. He did various jobs for a living viz., a music teacher, school teacher, radio artist, cinema journalist (1942-45), an assistant editor of the *Bengali Daily Swaraj* (1946-49), columnist of *Ananda Bazar Patrika, Desh, Jugantar, Satyayug, Dainik Basumati*, etc. editor in the publication department of Vishwa-Bharati (1950-52), associate editor of the onetime leading literary monthly Shanibarer Chithi (1954-60), and Chief-editor of Gandhi Smarak Nidhi Publication, West Bengal (1960-70)

He was known as a fearless critic in the tradition of Mohitlal Majumdar and Sajanikanta Das. Author of thirty books on such varied subjects as literary criticism, musical survey, sociological study, biography, belles-letters, etc., his principal publications are: *Sangit Parikrama* (Survey of Music, 1955), *Sahitya* (Literature of Bengal, 1956), *Banglar Samskriti* (Culture of Bengal, 1956), *Samakaleen Sahitya* (Contemporary literature, 1958), *Sahitya O Samaj Manas* (Literary and Social Ethos, 1962), *Katha Sahitya* (Fictional Literature 1964), *Gandhiji* (1969), *Amla-Madhur* (Sour and Sweet, 1957), *Atmadarshan* (Seeting Oneself, 1958), *Laghupaksha* (The Lightwinged, 1959), *Kathashilpi Saratchandra* (Fictional Artist Saratchandra 1976), *Kazi Nazruler Gan* (Songs of Kazi Nazrul, 1977), *Sahitya Bhavana* (Literary Thoughts, 1978), *Leo Tolstoy: Jivan O Sahitya* (Leo Tolstoy: Life and Literature, 1980), *Uttar-Sarat Bangla Upanyas* (Post Saratchandra Bengali Novels, 1980), Sarat Memorial Lectures, Calcutta University, *Ragsangit O Loksangit* (Classical and fok Music, 1982), Baraniya *Lekhak Smaraniya Srishti* (venerable Writers and their memorable writings, 1982).

In the field of compilation he has given us books as under: *Sandhyamoni* (a selection from the poems of Kalidas Roy, 1959), *Ajay Geeti Samgraha* ( a collection from the songs of Ajay Bhattacharya, 1975), *Sanskriti O Apa- Samskriti* (Culture and anti-culture, 1977), *Manik Sahitya Samiksha* (Survey of the Literature of Manik Bandyopadhyay, 1981).

Narayan Choudhuri was awarded 'Shisirkumar Prize' of *Amrit Bazar* Group of papers in 1977 as the best essayist of the year and Nazrul Prize of Nazrul Academy for his book on Nazrul's songs in 1981. He was appointed a senior fellow of the Department of Culture , Government of India for 1982-84; President Democratic Writers Artists Association; and President, India--China Friendship Association, West Bengal.

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## Chaudhuri, Pramatha (1868 – 1948)

**Pramatha Chaudhuri, born in Pabna disrict in 1868, was an illuminating personality in modern Bengali literature. His mind was thoroughly rational and his expression was straight and direct.**

Pramathanath Chaudhari was a uniquely illuminating personality in modern Bengali literature. It is amazing, how he retained his originally in the all enveloping era of Rabindranath Tagore. As the editor of "*Sabuj Patra*" (Green Leaf, 1914) and the mentor of the group that gathered this journal, Pramatha Chaudhari left a lasting legacy to Bengali literature. He was the son of Durgadas Choudhury of Pabna district. He took his first class honours degree in philosophy in 1889 and first class M.A.in English in 1890 from the Calcutta University.

In 1839, he went to England to study law and joined the Calcutta bar after his return but he was not serious enough to make a mark in that profession. For sometime he had been a teacher in the Law College, Calcutta. In 1899, he married Indira Devi, daughter of Satyendranath Tagore. Pramatha Chaudhuri's greatest contribution to Bengali literature was his pioneering efforts to introduce colloquial language in literary Bengali prose. He had to face a storm of opposition in his attempt, but convinced of the fact that only colloquial Bengali could open new horizons in the field of Bengali prose, he firmly stuck to his faith and in 1913 published a new journal, *Subujpatra* in the pages of which he carried on the battle, which was finally won with Rabindranath Tagore joining hands with him. He was the editor and a group of powerful writers lent him all the support. In no time *Subujpatra* became the journal for new thought and new mode of literary appreciation. He took the pen name of Birbal and wrote many highly satiric pieces under that name.

He was a Staunch nationalist and his biting comments on orthodox,dogmatic ideas rarely missed their mark. But he wrote under his own name also. It has been asserted by critics that it was his deep acquaintance with the French language that has made his Bengali prose so sharp and hard hitting. As a Supreme craftman of new Bengali literary prose his association with and debt to French literature can be overestimated.

Two conspicuous characteristics of the Chaudhari family set their impress on the child Pramatha: their zest and sense of humour and an uninhibited Philosophy of life. Game-hunters and musicians co-exhisted in his family. Pramatha grew up in a paradise of paradoxical forces the rural and urban, hunting and music, feudalism and free thought. Thus, in his stories, as we wonder at the tyrant landlord, Sitikantha Sinha Thakur, a great lover of wild life and a greater devotee of music, we enjoy at the same time the love-lorn *Tales of Four Friends* (Char Yari Katha).

Pramatha Chaudhuri is synonymous with the *Sabujpatra,* as Bankimchandra is with the *Bangadarshan* and Rabindranath with the *Sadhana.* Rabindranath also contributed to *Sabujpatra.* The love of life as it is, the summary rejection of stagnant prejudices, brushing aside the verbose and the sentimental were the traits of *Sabujpatra* of which Rabindranath was the friend and philosopher and pramatha Chaudhuri the planning engineer. He cared little for journalistic rules and on one occasion published a number with only Rabindranath's *Falguni.* He had no intention to organise. He did not care very much for the sale of the paper and after a few years of publications, *Sabujpatra* was discontinued. But it had already served its historical purpose of putting the *chalit* (popular) Bengali prose in vogue where verb conjugations are used as they are actually spoken in the urban areas of Calcutta.

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In Sadhu (learned) Bengali prose, the very conjugation was taken from medieval Bengali. But gradually not only verb conjugation but use of words, idioms, changed and both Pramatha Chaudhuri and Rabindranath had to find a new rhythm in Bengali *chalit* (popular) prose while doing away with the music that naturally accompanied any compositions full of tatsama and tadbhava words. His Sonnet--Panchashat came out in 1913. His sonnets differ from other sonnets in Bengali because they follow the French model and not, as is usually done, the Italian model. He had himself written that the French sonnets were easier and he had acceted that from. His second book of poems *Pada Charan* (1919) also includes many sonnets.

His short stories were chiefly published in the *Sabujpatra*, though we know he had been writing since long before its publication. They are very much different from what generally passes as short story. They are full of his piercing comments and sparkling wit and humour. He has a peculiar way of looking at life-not with deep passion but with sober understanding of the reality. It has been said that in short stories also he had been influenced by the French short story writers. His short stories were not popular literature and though *Char Yari Katha* was published in 1916 one had to wait till 1941 for a collection of his short stories. But it was in his essays that he reigned supreme.

He had multi-dimensional mind reflected itself in varieties of colours in his essays. He wrote on literature, music, socio-political problems and on anything which his analytical brain could reflect upon. His mind was thoroughly rational and his expresssion was straight and direct. While searching for truth he never became emotional. He was so original in his thought and expression that a critic had rightly remarked, " He alone, of Rabindranath's juniors, influenced the poet without being influenced by him". After Rabindranath's death, he stayed for sometime in Shantiniketan and edited *The Vishva Bharati Patrika.*

Pramatha's education at Krishnagar took place through the study of life and not so much through the medium of books. "Whatever I learnt," he says, "was mostly acquired unconsciusly." Krishanagar, in his boyhood days, was a peculiar mixture of urban and rural atmosphere. "I cannot gauge to what extent precisely the town and the village had their respective impact, but I know for certain that they are both in me". Krishnagar happened to be the seat of the the last independent zamindar of Bengal, Krishna Chandra Ray, whose court-poet, Chandra Ray was also the last bard of the 'Mangal Kavya' age. The cultivated speech, which was Krishnagar's own, and the wit and craftsmanship of Bharat Chandra, made a significent contribution to the development of the writer in Pramatha Chaudhuri, In his Atma Katha, one notices two revealing remarks: 1. "Since my very boyhood, I have been a lover of beauty"; 2. "I started singing when I was very young. With my naturally sonorous voice I could correctly reproduce the tunes that fell upon my ears."

Pramatha inhaled his aesthetical awareness and love of music from the climate of Krishnagar. There was in fact a further development of sensitivity e derived from his mother. "I inherited," he acknowledged, "my attachment for music from my mother." Life in Krishnagar for him was fascinating. Whatever he felt and saw through his sense organs became at once a part of him. He had the rare opportunity of mixing with men of diverse mood and mind. Kite-flying was his great hobby; so was rowing and collecting tunes of various kinds.

Men of myriad occupations comprised his circle of acquaintances-dope-addicts, drunkards, ironmongers, clay-modelers, carpenters, goldsmiths, oil-pressers and fishermen. They set him free of all religious dogmas. Recalling his krishnagar days he wrote further: Communal consideration never touched us and we thus enjoyed the free air of life."

Between his fifth and thirteenth years he read in as many as six schools, ranging from the village primary Pathsala, through a Christian missionary institution, to the local Collegiate school. In 1881, when Pramatha was in the Entrance class, malaria broke out in an epidemic form at Krishnagar. He fell a victim and remained unconscious for eight days. He was removed, by boat and rail, to his father's semi-urban official station in Bihar. Three months, outing

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in Arrah brought him back to normal life and he returned-not to Krishnagar-but to Calcutta. This was in 1882, when he was a lad of thirteen. At Arrah he put aside his school books and read the novels of Bulwer Lytton and George Eliot and Palgrave's *Golden Treasury of Songs and Lyrics*.

Pramatha passed the Entrance Examination from Hare School, Calcutta, in 1882 with first division marks. He joined the Presidency College for the First Arts course. Scared of a widespread epidemic of dengue fever in Calcutta, he shifted to Krishnagar (October 1884) where he joined the Second year Arts class in Krishnagar College. Unfortunately, he had to suspend his studies. Persistent fever necessitated a move to his father in Dinajpur. Back in Krishnagar in 1886, he found his elder brother Asutuosh, just returned from England.

The year 1886 was a milestone in Pramatha Chaudhuris life. His first meeting with Rabindranath who was visiting the Chaudhuri's as a friend of Asutuosh took place at Krishnagar. It was Asutuosh who inspired young Pramatha to learn French. He became an ardent student of French literature and also acquired an observing interest in Pre-Rephaelite poets, Rossett, Swinburne and others. He became enamoured of Pre-Raphaelite art as well. Returning to Calcutta in 1887, he passed the Arts examination from St.Xavier's College with second division proficiency.

Rabindranath was a frequent visitor in the Chaudhuri house in Mott Lane, Calcutta. With Asutosh Chaudhuri's collaboration, Rabindranath made a selection of his own poems for *Kadi O Komal* Around this time Asutosh married Pratibha Devi, a niece of Rabindranath. Thus began Pramatha's relation with the Tagore family. Later, he himself married Indira, the daughter of Rabindranath's elder brother Satyendranath. The aesthetic envionment of the Tagore's house Pramatha acknowledged, whetted, ''my appetite for music to cap it all, there was Rabindranath's personal affection for us.''

The Mott Lane House frequently saw Rabindranath and Asutuosh reading poems and holding serious discussions. To Pramatha, a curious listener, the attraction was irresistible. Poetry, his Atma Katha, tells us, ''became meaningful to me. Our pursuit of it was promoted by Rabindranath's presence in person. That created an amazing atmosphere in our family''.

Pramatha moved from St.Xavier's College back to Presidency College in 1888 and in the following year took the Bachelor's degree with first class honours in Philosophy. He got his M.A. in English from Presidency College, standing first in the first class. Qualifying for Law thereafter, he joined the firm of the Solicitor, Asutuosh Dhar as an articled clerk. Earlier, after his B.A. examination, he travelled widely, visiting many places, including Asansol and Darjeeling in Bengal, Sitarampur in Bihar and Raipur in Madhya Pradesh. During this period, he took to Sanskrit and Italian. While Rajshahi at Lokendranath Palit's home, Pramatha spent hours with Rabindranath and Lokendranath, engrossed in discourses on literature. It is interesting to recall that Rabindranath later chronicled these discussions in his *Panchabhut*.

Pramatha Chaudhuri sailed for England in 1893. He returned three years later as a Barrister-at-Law, having been called to the Bar from the Inner Temple. Meanwhile, between 1890 and 1893, four of his writings were published two original essays and two stories, Phuldani and Torquato Tasso. He wrote Ek Tukro Smritikatha in 1908. The first piece to appear under the pen name Birbal, Kheyal Katha, (a scrapbook) appeared in Bharati Magazine in 1902.

*Sabuj Patra* and its editor Pramatha Chaudhuri made their debut in 1914 Around the journal developed a group of writers, a fraternity that frequently gathered in Pramatha Chaudhuri's Bright Street residence. A colloquial style in Bengali prose and the dominating element of reason and rationality were the outstanding features of *Sabuj Patra* a contribution never disputed. The hero of the group was, of course, Birbal alias Pramatha Chaudhuri. It was a kind of *salon* presided over by his wife Indra Devi, herself a scholar in French and a fine musician.

Birbal held a high place in the literary field for thirty years. The number of his contributions prose and poetry on that count was not many. His writings

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comprised two books of poems, a few collection of short stories and several books of essays. Nevertheless, they made a far-reaching impact on Bengali literature. As a Barrister-at-Law, he practised in the Calcutta High Court, but did not take his profession seriously. His habitat was the High Court but his favourite haunt was the book shops. A failure by any conventional yardstick, he dedicated his entire life to reading and writing, and listening to music. The closing years of his life were spent in Shantiniketan. He passed away in Calcutta on September 2, 1946.

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## Chaudhury, Raghunath (1880 – 1967)

**Raghunath Chaudhuri, born in Kamrup district in 1880, was a poet, a freedom-fighter, a great exponent of the World Peace Council, and above all, a philosopher and guide to the younger generations in the crucial moments of Assam during the last fifty years.**

He was born in 1880 in a lower middle-class family in Laopara, a village on the Kamrupa district. He lost his mother, elder sister and elder brother while he was only four years old and these bereavements, combined with some other domestic difficulties, drove his father Bholanath Chaudhury to the verge of insanity. Raghunath was, therefore, given shelter for some time in a neighbour's house. When Bholanath recovered his mental balance, he took back his son and admitted him to the local primary school. But very soon, one of his relatives of the village, Gargaram Choudhury who stayed at Gauhati took him to the town for further study.

Here, under the paternal care of Gargaram, the future poet read upto the third Class VIII) of the collegiate school but unfortunately left the school untimely due to rude behaviour of a teacher. He studied Sanskrit classic under the guidance of the great Pandit Mahamahopadhyay Dhireswar Bhattacharya and Balamukunda Jha which left permanent influence on his imaginative mind. The formal education of Raghunath ended here.

Bidding good-bye to formal education. Raghunath worked for three to four years in the girls school in front of his residence at Gauhati as an assistant teacher and for a few years in the Roman Catholic Missionary Girls Primary School towards the beginning of the Second decade of the current country. With the commencement of the First World War, the school was abolished and his service career also ended.

Raghunath then turned an agriculturist and started an agricultural farm in the midst of the natural surroundings of Bonda, a village situated at a distance of seven miles from Gauhati. Here, the bewitching beauty of nature and sweet mysterious songs of wild exotic colour of wild flowers and above all, the calm and peaceful atmosphere of the spot, away from the din and bustle of the human habitation, fired his imagination and roused his dormant poetic genius.

It may be mentioned that Raghunath first came to be recognised as a poet while serving as the assistant editor of the monthly literary magazine *Janaki*, which appeared for the second time in 1901 after an eclipse of five years. His first series of poems including some of his precious productions were published in Janaki between 1901 and 1903. Poems of his early career are mostly incoporated in the first poetical collection Sadari (1910). The bliss of solitude and enchanting power of nature with her variegated beauty, while he was in Bonda and Birkuchi not only fired his imagination, but also produced a deeper feeling of communion.

As a result of these two great poetical works dealing mostly with his relation with nature were produced. The first is Keteki (1918) (Bengali *Bow Kahta Kow*) a wild bird of sweet voice which was to

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the poet not a mere bird but 'a voice, a mystery'. It is the harbinger of love, a messenger of heavenly bless. The long poem comprised of the five sections each dealing with different aspects of the reactions produced by the enchanting voice of the mysterious bird on the animate and inanimate world, reveals the poetic sensibility of a nature-sensitive poet. Choudhury's third poetic collection *Dahikatara* (1931) consists of a long bird poem entitled '*Dahikatara*' followed by a few more lyrics some of which like '*Girimallika*' are not only rich in poetic insight and imagination, but equally rich in respect of using imageries, metaphors and word pictures.

Chaudhury also composed a longer narrative Kavya on the tragedy enacted in the desert *Karbala* (1924) without deviation from the Islamic version, although his natural right to poetic embellishment has not been sacrificed. Towards the later part of the life he published *Navamallika* (1958). A collection of allegorical stories and narratives written in the form of prose-poems. It is an admirable combination of poetic fancy, worldly wisdom and his love for nature. His posthumous publications are *Manai Baragi* (a long poem) *Pacatiya* (collection of stories) and miscellaneous poems and writings.

Chaudhury presided over the sixteenth session of the Assam Literary Conference held at Tezpur in 1936. He was also the President of the Assam branch of the World Peace Council and actively associated himself with all the movements that took place of the betterment of Assam since 1920. He was imprisoned for one year for taking part in the national movement of 1920-21. He was one of the leading persons who spearheaded the movement for declaring Assamese as the state language of Assam in 1960. He was also associated with the movement for installing the refinery at Gauhati. He was the guiding spirit of several cultural organisations of Gauhati.

There was nothing aristocratic or impressive Socialist Republican Army etc. Although, Tridib Kumar's father was a police official, the literary pursuits encouraged by him in the family and the nationalist and patriotic cultural milieu that pervaded the educated middle-class in those days, had to some extent, prepared Tridib Kumar's mind in the nationalist mould and he was soon drawn into the vortex of national revolutionary movement even before he completed his collegiated education.

By 1930, Tridib Kumar was inducted in the nationalist agitation as an active worker of local Congress organization and what is more important. He was recruited even as a high school students as an active cadre of the underground Anushilan Samiti a revolutionary organisation believing in violent armed struggle for the overthrow of the imperialist rule in India. It was at this time that he came in personal contact with veteran revolutionary leaders like Pratul Ganguli, Trailokya Chakrabarty, Rabindra Mohan Sen and others, and also came close to Netaji Subhas Chandra Bose.

Already between 1928 and 1930 Tridib Kumar was actively involved in the local unit of the revolutionary movement in Berhampore as one of its youthful organizers. He went underground soon after the Armoury Raid in Chittagong in April 1930, but was arrested and kept in detention upto 1937. He passed B.A.Examination in Economics in 1936 from detention.

The years of detention in the late 30's were a period of re-education and ideological transformation for the revolutionaries. Most of them including Tridib Kumar, came back after years of study and prolonged political discussion as convinced socialists and Marxist-Leninists believing in class struggle and mass action.

On release from detention in 1937, Tridib Kumar worked for about two years at the Secretary in the office of Bengal Congress Parliamentary Party, But his main political activity at this time was concerned with the transformation of Anushilan Samiti into a mass and class-action-oriented Marxist Party.

After their ideological acceptance of Marxism and socialist programme, the leaders of the Anushilan decided af first to join the newly-formed Congress Socilist Party (CSP) leadership over the attitude to be taken towards the programme of lauching immediate struggle against British imperialism advocated by Subhas Chandra Bose, in the background of the impending Second World War and the attitude to-

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wards unity with Congress leadership.Then Anushilan Marxists enthusiastically supported Subhas Chandra's line of umcompromising struggle and immediate action as against the official CSP line.

The Second World War had, in the meantime broken out in 1939 and political differences between CSP and Anushilan Marxists sharpened markedly. Eventually, in March 1940, the latter withdrew from CSP and formed the Revolutionary Socialist Party (RSP) as an independent, non-conformist Marxist-Lennist political party, separate both from the CPI and the CSP. Tridib Kumar played a prominent part in the organisation of the RSP. Very soon after this in May, 1940 Tridib Kumar, alongwith other leaders of the newly-formed RSP and other nationalist militants, were arrested and kept in detention from 1940 to 1946.

After independence, Tridib Kumar played his part in building up the Revolutionary Socialist Party, anew as an independent non-conformist Marxist-Leninist Party in India having no extra-territorial, ideological or political affiliations. He contested the first election to the Parliament of India from the Berhampore (West Bengal) Constituency in 1952 as a candidate of RSP. He has been representing the Berhampore Constituency for Lok Sabha from West Bengal in all the six terms of the Indian Parliament since then.

During his first term in Parliament, Tridib Kumar participated in the Satyagraha Movement for the liberation of Goa. He entered Goa in July 1955 with a batch of volunteers and was arrested and sentenced by the Portugueses authorities to an imprisonment for twelve years. He was, however, released just on the eve of the second election to the Indian Parliament in 1957.

In 1974, during his fifth term tenure in Parliament, he was unitedly put up as a candidate for contesting the Presidentship of the Indian Republic against the Congress candidate by a majority of the Opposition parties. He lost the contest because the Congress Party had a heavily decisive majority in the electoral college.

Dignified, soft-spoken and extremely courteous in his dealings with friends and opponents alike, Tridib Kumar is held in high respect in all political circles. He was opposed to the internal Emergency imposed in 1975 and acted as the principal spokesman of parties opposed to Emergency in Lok Sabha from 1975 to 1977.

Tridib Kumar is unmarried. In his dress and living habits, he is nothing but a typical Bengali, generally moving about in simple dhoti and kurta. His general outlook of life and socio-religious affairs is scientific and secular, common to all Marxists. He advocates the Marxist-Leninist conception of Socialist working rule in politics, but strongly upholds democratic and humanistic values. He is actively connected with middle class employees' associations and Labour Unions and is a Vice-President, United Trades Union Congress. He is the General Secretary of the Revlutionary Socialist Party, leader of the RSP Group in Parliament and the editor of the Party's theoretical organ *The Call*.

He is author of several political and polemical tracts expounding the RSP's point of view like '*Right:Left-right*, the *Communist Dilemma*. A *Critical Analysis of the Draft Political Thesis of the Communist Party of India* (1948). "*The Swing Back : Right:Left:Right A Critical Survey of the Devious zig-zags of C.P.I. Political Line* (1947-50), '*About RSP*' (an elaborate tract on Revolutionary Socialism in Bengali, 1965), '*Indicate Vs. Syndicate*' (analysis of th Congress Split of 1969). His memories on Goa Satyagraha in Bengali *Nineteen Months in Salazar*'s Prison evoked good deal of popular interest in 1957-1958 when it was first published. He was the Joint-Editor of the seveal years alongwith Dr. Niharranjan Ray of the well-known Bengali literary-cultural monthly Kranti.

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## Chaudhury, Ram Narian (1896 – ?)

**Ram Narian Chaudhury, born at Neem Ka thana Cantonment in Jaipur in 1896, was a revolutionary leader. Later he followed Gandhi's ideology, began to believe in the efficacy of non-violence.**

Ram Narain Chaudhury was born in 1896 at Neem Ka Thana Cantonment in former Jaipur State. His father was Murli Dhar Chaudhury and mother Chhoti Bai. He belongs to Agarwal Vaishya Caste. Murlidhar was a petty trader coming of an average middle class family. He sent his son to a Moulvi and a Pandit for learning Urdu, Hindi and a little bit of Persian in accordance with the practice at the time. Ram Narian Chaudhury was married to Anjana Devi in 1911. She belonged to a family of equal status, and her father too was a trader.

Ram Narian Chaudhury was greatly influenced by Arjun Lal Sekthi whom he met in 1913, Thakur Kesri Singh, a revolutionary, Vijaya Singh Pathik, the well-known peasant leader, Kunwar Pratab Singh, who was sentenced to death in the Hardinge Bomb Case, and lastly Mahatma Gandhi. He took to Khadi, non-violence and peaceful methods under Gandhi's inspiration and went to live at Wardha in 1921. He studied the works of Swami Ram Tirtha, Swami Vivekananda and Swami Dayanand Saraswati.

He was also greatly impressed by Veer Savarkar's '*War of Independence*', Ganesh Deoskar's '*Desh ki Baat*', Bankimchandra's '*Ananda Math*' and works of Lala Hari Dayal and R.C.Dutt. The Gita and Gandhiji's autobiography made an everlasting impression on him. He was also interested in the Theosophical Society in 1915-17 and in its paper, the *New India*. Among the nationalist papers, he was fond Ganesh Shanker Vidyarthi's Pratap K.K. Malaviya's Abhyudaya, Maulana Azad's *Alhilal* Maulana Mohammad Ali's *Hamdard* and Aurobindo's *Yugantar* and *Bandematraram*. his favourite foreign books were '*Uncle Tom's Cabin*', Mazzini's memoris and Morgan Schuster's *'Strangling of Persia.'*

He gave up his studies in 1915 to contribute his mite to the revolutionary activities while a student of Intermediate Science at the Maharaja's College in Jaipur. He even declined a scholarship for technical education in Japan.

From 1914 to 1948, Ram Narian had been most active in the political field in Rajputana. He started his political career in 1913 under the guidance of Arjun Lal Sethi when the latter was chalking out his revolutionary plans. Ram Narian was asked t stick posters on the street walls of Jaipur. From 1914 to 1917, he worked as a messenger for the terrorists who were involved in the Hardinge Bomb Case and the Banaras Conspiravy Case.

After the Hardinge Bomb Case in 1916, Ram Narian Choudhury had to go to Sind to fetch the revolutionary leader Pratap Singh. He made proper arrangements for his safe arrival in Bikaner where was kept in hiding. After the failure of the Banaras Conspiracy, there was a period of recession, from 1917 to 1920, in the political field. It was a period of despondency and disillusionment.

Chaudhury came to be attracted to Marxist ideas for a time after the Russian Revolution. His political views underwent another change when he came in contact with Gandhi and began to believe in the efficacy of non-violence. He lived at Wardha in 1921 to obtain practical training in Gandhian ideology.

He later plunged into journalism which was to serve as a lever to awaken the dumb masses of the Princely States. *The Tarun Rajasthan*, a Hindi nationalist weekly, appeared on 9th November, 1924 from Ajmer under his able guidance and editorship. In his very first editorial Chaudhury exhorted the masses to shake off their lethargy and to take a pledge not to tolerate injustice. He warned the Princes against their misrule and implored them to behave as the servants of the people and thus earn their sincere gratitude.

In his leading article entitled '*Rajyon Ki Bhitri Kamzorian*' he commented that the native rulers were kept aloof from their subjects by their flatterers and self-seeking sycophants. He criticised the working of

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the Chamber of Princes in his article, *'Aek Shahi Tamasha'*. He vehemently opposed the *Begar* or forced labour in a forceful article under the heading *'Viceroy ki Begar'*. He wrote that the expenses incurred on the illumination of the Pichhola Lake during the last visit of the Viceroy were made good by forcible levy or *begar* from the people of the State. In another article, he criticised the British Government for keeping Ajmer-Merwara as Non-Regulation province without any representative institutions. In his article entitled '*Grameen Mewar Ke Dukh*' he wrote that in the absence of clear and well-defined rules and regulations of Dewani Courts in the native states the leniency of the sympathetic judges proved of no help to the poor debtors. In his article '*Sikar ki Sab Baten*', he deplored the hardships of the people consequent on the increase of the land revenue to 50 percent.

Ram Narian Chaudhury was the assistant editor of the *Rajasthan Kesari* in the early twenties. Afterwards, he took over the *Tarun Rajasthan*. When the Government banned the aper, he started the *Navin Rajasthan* in 1927. He started an English weekly from Beawar called the *Young Rajasthan* which existed only for one year. Afterwards, he became the Rajasthan Correspondent for *The Hindustan Times* (New Delhi), the *Bombay Chronicle* (Bombay) and the *Amrita Bazar Patrika* (Calcutta).

In 1936, he started a Hindi weekly the Nav Jyoti. He became the editor of the *Akhand Bharat*, Bombay, in 1937. From 1939 to 1942, he assisted Gandhiji in editing the Harijan Sewak in Hindi. He started the Naya Rajasthan in 1946 from Ajmer. He joined the Bharat Sewak Samaj in 1955 and became the editor of the Bharat Sewak published in Hindi and English. From 1960 to 1963, he edited the *Gaon Sahyogi* from Faridabad in Hindi and English.

Among his publications may be mentioned: *'Bapu as I saw him'; 'Nab Jyoti Ajmer Zilla ke Swatantra Sangram'; 'Vartman Rajasthan'; 'Sarvajanik Jeewan Ke Sansmaran'; 'Reflections of a Social Worker'*; and *'Adhunik Rajasthan ke Utthan'*

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## Chaudhari, Ravi Shankar –

**(See under Ravishankar)**

## Chaudhary (Ghose), Suniti (1917 – )

**Suniti Chaudhary, born at Ibrahimpur village of Tripura district in May 1917, destined to play an extraordinary role in the freedom-struggle.**

Suniti Chaudhary, destined to play an extraordinary role in the freedom-struggle, was born on 22nd May, 1917, in Ibrahimpur village of Tripura district, in East Bengal, in an ordinary Hindu middle-class family. Her father Umacharan Chaudhary was in Government service. Her mother was Surasundari Chaudhary, a quiet, pious lady who left a deep sustaining influence of the stormy career of Suniti. When she was a tiny girl in school, her two elder brothers in the college were already in the vortex of the revolutionary movement.

Suniti, a rather precocious child, was silently imbuded with the political atmosphere at home and in the district. The stories of the exploits of Ullaskar Dutta, a veteran revolutionary then living in Comilla, impressed her young mind considerably. She was recruited to the Jugantar Party by one of her classmates, Prafullanalini Brahma. A students' conference held at that time in Comilla gave a fillip to the activities of his young batch of girls. Suniti was the captain of a Volunteer Corps of girl students. Her majestic bearing and the way of giving commands easily drew attention of many, specially of the revolutionary leaders of her district.

Suniti was picked up for training in the play of dagger and sick and also in rifle-shooting in secret in the hills nearby. Soon after she alongwith Santi

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Ghose, her classmate, was for a direct action. So long women revolutionaries worked in the background. Now it was decided that they should also come to the fore. One day (on 14th December 1931) the two girls approached the District Magistratr of Comilla, Mr. Stevens, in his bungalow with a petition for permission for a swimming club. When face to face with him, they fired at the Magistrate.

The first bullet from Suniti's revolver shot him dead. In the midst of panic and confusion that followed, the two girls were apprehended and mercilessly beaten. Their unusual claim, serenity and cheerfulness seen all through their undertrial days in the prison and in the court, struck one and all with wonder. All the time, they sang and laughed. They expected to die a martyr's death. But in view of their tender age (only 14), they were given the sentence of life-imprisonment. Though a bit disappointed, they took the judgement cheerfully and bravely and entered the portals of the prison house, singing aloud Poet Nazrul's famous song-''Oh break down those iron bars! Burn away all these prison houses!''

Suniti's prison-life was one long saga of sufferings. The vindictive Government tried to make it as cruel and intolerable as possible. She was made a Division III convict and kept segregated from all other political prisoners. Her old father's pension was stopped. Her two elder brothers were detained without trial. The family was for years, on the brink of strvation. And, as if to crown it all, her younger brother died of consumption caused by long years of malnutrition. These sufferings only tempered the steel of her personality. After seven years, she got an early release with many other political prisoners. With undaunted spirit. she again faced life full of struggle awaiting her in the outside world. She resumed her studies and took the medical degree of M.B.B.S. She is now carrying on, an extensive private practice.

In 1997, she married Praydyot Kumar Ghose, a well-known trade-unionist. With an only daughter, her home is now a heaven of peace. But her heart still bleeds at the sufferings of millions of her dear countrymen, and she is always ill-at-ease for not being able to do all that she wants to do for them.

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## Chaudhuri, Tridib Kumar (1911 – )

**Tridib Kumar Chaudhuri, born in Dacca in December 1911, took active part in the anti-imperialist, nationalist mass movement, Non-Co-operation and Civil Disobedience Movements led by the Indian Nation Congress.**

Tridib Kumar Chaudhuri was born in Dacca on 12th December, 1911. His father, late Ganesh Govinda Chaudhuri was a Sub-Inspector of Police who had just entered the police service at that time. Ganesh G Govenda belonged to the noted Chaudhuri family of Haripur in the district of Pabna in North Bengal. The Chaudhuri of Haripur were a middle-class Hindu Brahmin family of landlords and lawyers. Ganesh Govinda was finally posted in the district of Murshidabad in 1912. From that time onwards he settled down in Murshidabad and eventually made Berhampore his home.

Tridib Kumar studied in various high school of the Murshidabad district. But he was relatively longer in the Krishinath Collegiate School of Berhampore. He passed his matriculation Examination of the University of Calcutta in 1926 in the First Division from this school. He then entered the Krishnanath College, and passed Intermediate Examination in Arts also in the First Division. The adolescent years and early youth of Tridib Kumar coincided with the outburst of

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the anti-imperialist, nationalist mass movement in India of the 20's and 30's in the shape of the Non-Co-operation and Civil Disobedience Movements led by the Indian national Congress and Mahatma Gandhi. There was also a considerable resurgence of underground national revolutionary movement led by the Anushilan Samiti Jugantar Party.

He was a man of small built with a tuft of white moustache. His usual dress consisted of a coarse dhoti, a Kurta or a half-shirt over which a light chaddar or wrapper adorned. He appeared at the first glance to be an ordinary villager without any ostentation of dress, pedantry and vanity, but on a closer contact his poetic nature and learning became apparent.

He will always be remembered by the posterity for his solid contribution to the realm of poetry which was elevated to rare height by his imaginative insight, lyrical sweetness and Indian Idealism. He died in Novermber 1967.

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## Chavan, Yeshwantrao Balwantrao (1914 – 1984)

**Yeshwantrao, bron at Devrashta in Satara district in March 1914, was the architect of the new Maharashtra State. He was a parliamentarian and minister of both the State and the Union Governments.**

Yeshwantrao was born on 12th March, 1914 in Devrashta, a small village in Satara district of Maharashtra, in peasant's family. He lost his father when he was hardly four years old. His mother devoted all her energy and resources in educating her four children.

Yeshwantrao had his primary and secondary education at Karad, at the Tilak High School respectively. In 1930 at the age of sixteen, he surprised the elite of Pune by winning an elocution competition. This was no mean achievement for a village farmer boy. During this year, he was jailed for taking art in an agitation in school. At the age of eighteen, he was again aggested for his participation in the Civil Disobedience Movement in 1932, he joined the Rajaram College, Kolhapur. He passed his B.A. in 1938 and joined the Law College of Pune. After passing his L.L.B., he started practice as a criminal lawyer at Karad.

Yeshwantrao was a Royalist first, but he disassociated from that movement in 1939 on the issue of the Second World War. He then joined the Indian National Congress Committee. He was elected President of the Satara District Congress Committee. He was also a member of the Maharashtra Provincial Congress. During the Quit India Movement, he successfully directed the under ground movement in the Satara district, so much so that the British Government offered a Prize of Rs.1000 for his capture, dead or alive. In May 1943, he was arrested, convicted and sent to prison.

On his release, he contested the election to the Bombay Legislative Assembly from Karad. In 1946 he was appointed Parliamentary Secretary. When the Congress formed the Ministry in Bombay. Yeshwantrao was appointed Minister of Local Self Governement and later for Civil Supplies (1952-56). This was a period of apprenticeship for him in the art of politica admininstration. He became the Chief Minister of the Bombay State on 1st November, 1956 at the early age of forty-three. After the division of Bombay State into Maharashtra and Gujarat, he

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became the Chief Minister of Maharashtra (1960). This was a period of challenge to him because he had to face the fierce movement for Sanyukta or United Maharashtra. He was the architect of the new Maharashtra State. Under his leadership the State made marked progress.

After the Sino-Indian hostilities, Nehru called him to Delhi in November 1962 to take charge of the Defence portfolio. As India's Defence Minister Yeshwantrao was one of the central figures in the Indo-Pakistan war of 1965 as well as the Tashkent agreement of January 1966.

In November 1966, in an explosive atmosphere, following rioting by militant fanatics in Delhi, he was assigned Home Affairs to stabilise the law and order situation in the country. Similarly, he ws called upon to take up finance in June 1970 when the economic outlook in the country was bleak due to poor harvest, industrial stagnation and high prices.

On 11th October, 1974, Yeshwantrao was entrusted with the conduct of India's foreign policy. The complex nature of issues in the field of International diplomacy ever since independence, can hardly be disputed by a student of world affairs. So formidable were the challenges he faced that only a dauntless could have, without demur, accepted these assignments.

A study of Yeshwantrao's public career, up to the state of emergency, shows him as an idealist, and at the same time , a pragmatist and a man of action, neither dogmatic nor a prey to passing fads and fashions. He was essentially a quiet, unobtrusive, homespun politician, intellectually aware of contemporary political trends, imbuded with wide sympathies and a broad outlook, but wedded to national interests.

Yeshwantrao came in for criticism at the time of the first Congress split in 1969. He had struck to his earlier commitment to vote for Sanjiva Reddy and in doing so, had invited the displeasure of Mrs. Indira Gandhi, but later he shifted his ground and suppoted her. In doing so, he exposed himself to the charge of duplicity and of being a fence-sitter. It might be said in his favour that he had nothing in common with the syndicate but was fully in rapport with Mrs. Gandhi's views, if not her methods, that his prime anxiety was to maintain the unity of the Congress, but that when he found that the split was inevitable, he did not succumb to the blandishments held out before him by some members of the Syndicate.

Following the Congrss debacle in the 1977 elections, Yeshwantrao, embarked on a new role in national life, that of becoming the Leader of the Opposition Party at the Centre for the first time since Independence.

On the fall of the Janata Government, the President on 19th July, 1979, asked Yeshwantrao as the Leader of the Opposition, to form a new Government. Unable to muster enough support to do so, he shocked the Indian world by joining hands with Chaudhari Charan Singh, who had been the main cause of the sad performance of the Janata government and consequently of its fall and this became personal non grata of the Indian public. Obviously, the bait was the offer of the post of the Deputy Prime Minister in the coalition Government.

Since this episode, Yeshwantrao has been sinking lower and lower in public estimate. The last straw came with his antic for 'home-coming'. Some one ironically remarked, A fence-sitter comes home to roost' about his homecoming' into the Congress(I) after the most humiliating six-month wait. It is a great tragedy that this one-time uncrowned king of Maharashtra should be just an ordinary member of Parliament. He died on 25th November, 1984.

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## Chauhan Rani (d. 1858)

**Chauhan Rani revolted against the British imperialism in the revolution of 1857 and set up her own free State of Anoopshahar for fifteen months. She accepted her own defeat in August 1858.**

She was the wife of Raja Pratap Chandra Singh of Anoopshahar. The British had confiscated the State of Anoopshahar, Anupshaha is situated 25 miles away from bulandshahar. which was forced to accept their suzerainty. But during the freedom struggl. Chauhan Rani lifted her head in defiance against the British, and in support of Mughal Emperor of Delhi, set up her own free State of Anoopshahar. She hoisted her own flag in place of that of British. From May 1857, till August 1858, for fifteen months, Anoopshahar ramained a free State. It was only after the defeat of the Mughal Emperor Walidad Khan, that Chauhan Rani accepted her own defeat. Tuesday 7th September, 1858, the news reporter of "The Harkaru'reports that Rani attacked and looted the court and defeated British forces and took possession of her husband Raja Pratap Singh's State during the 1857 Mutiny."

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## Chauhan, Shivdan Singh (1916 – )

**Shivdan Singh Chauhan, born in 1916, ranks as one of the earliest Hindi critics who laid down the foundation of progressive critical thought in Hindi.**

Shivdan Singh Chauhan ranks as one of the earliest Hindi critics who, with a systematic and rational approach, laid down the foundation of progressive critical thought in Hindi. His article titled *Bharat Mein Pragatishil Sahitya ki Avashyakata* published in 1937 in the *Vishal Bharat* led Hindi criticism into a definitely different channel. His theoretical approach was influenced by Caudwell who viewed Marxist theories as a blend of psycho-analysis and the resultant achievements of modern science.

The first collection of his essays is titled *Pragativad* (1946). Viewing literature as entity inseparable from the society, he applied his Maxist concept for assessing and evaluating literary trends and currents. And for this he considered it imperative to probe into the social causes and influences that moved the literary creativity of the age. According to the dialectical materialistic thought, he attributes individual consciousness in its developed form to social growth. Emerging on the individual plane, this consciousness assumes a social texture and helps in the creation of a social ego relating to the entire community. With the development of the society, art also undergoes change and progresses as well as the 'social ego'.

A major conclusion of Shivdan about poetry is that the emotion is not something invariable or constant, it undergoes changes. Regarding the objective of poetry, his contention is that it creates a sort of human attachment towards social life and social reality. The material ingredient for poetic creativity is represented not by isolated individual experience but by the experience of the community. His *Hindi Sahitya ke Assi Varsh* was awarded a prize by the U.P. Government.

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## Chauhan, Subhadra Kumari (1904 – 1948)

**Subhadra Kumari Chauhan, born in Allahabad in 1904, was an immortal poetess of ballads of the Dwivedi period.**

Subhadra Kumari Chauhan was born at Nihalpur village, now a ward of Allahabad Municipal Corporation, in 1904 (on Nagpanchmi day.) Her father Thakur Ram Nath Singh was a strict disciplinarian. She had three sisters and two brothers. The elder brother Thakur Ram Prasad Singh, a Sub-Inspector of Police, resigned his job during the Non-Cooperation Movement. The second brother Thakur Raj Bahadur Singh was a Session Judge in Ajaigarh State and, later, was an advocate at Banda, U.P.

Subhadra Kumari belonged to middle-class Rajput family and was brought up in an orthodox atmosphere where untouchbility was vehemantly practised and purdah was strictly observed. She had her early education in the Crosthwaite Girls' School, Allahabad, mainly due to the efforts of her brother Raj Bahadur Singh, who broke the family traditions and got all his sisters educated.

Subhadra Kumari passed the middle examination in 1919 at the age of 15, securing a scholarship, when she was married to Thakur Lakshman Singh Chauhan of Khandwa. Her husband later settled and practised law at Jabalpur. After her marriage, Subhadra Kumari joined the Theosophical School, Benaras but could not continue her studies for long.

When the Non-Cooperation Movement commenced, she gave up her studies and rushed to Jabalpur to be beside her husband, who was busy organising a big hartal. From then onwards this husband-wife team a freedom-fighters was, in spite of tremendous odds, always in the forefront of freedom struggle. In her early political career, Subhadra Kumari was deeply influenced by Pandit Makhan Lal Chaturvedi, Pandit Sunderlal Tapasvi and Mahatma Bhagwandin.

The first test of her political career came in March 1923 when she was hardly 19. The Congress workers hoisted the tri-colour flag on the Jabalpur Municipality building. Under Government orders not only was the flag pulled down, but the overzealous police trampled upon it. This touched off an indignant agitation, for an insult to the flag was considered an insult to the nation. In defence of Government orders, Subhadra Kumari took out a procession with the flag. Soon it became an all-India struggle. The centre of Satyagraha shifted to Nagpur, where Satyagrahis poured in from all over the country. Subhadra Kumari and her husband Thakur Lakshman Singh led a large batch of Satyagrahis from Jabalpur.

Subhadra Kumari belongs the rare distinction of being the first woman Satyagrahi in the country. Considering the brutal treatment meted out to the Satyagrahis, she was, at first, not allowed to brave the peril. But it was difficult to contain the enthusiasm of this Rajputani (Chhatrani), to whom no sacrifice was too much at the altar of freedom. On her arrest, C. rajagopalachari addressing a huge public meeting at Nagpur, paid glowing tributes to her bravery.

As one of the forefront leaders of the Congress in the Mahakoshal region, Subhadra Kumari threw herself heart and soul into the freedom movement. In the thirties she presided over the Women's Section pf the M.K. Pradesh Congress Committee, although she was not allowed to court arrest along with her husband in the Civil Disobedience Movement because she had small children. But she went to jail in 1940 and again in 1942 with a babe in her arm. While in prison she became critically ill and was released when she was virtually in the jaws of death. Fortunately, she was saved. She was elected to the C.P. and Berar Legislative Assembly in 1936 and again in 1946, The second time unopposed.

Subhadra Kumari was a born poetess, and a short-story writer and above all a social reformer. Her first poem was published in 1913, while she was barely nine, in the *Maryada*. Recognisation of talents came to her early in life

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when she found a place in the '*Kavita Kaumudi*', a collection of eminent poets.

Imbibing the thrill of the epic struggle for freedom, she was inspired to write patriotic poems to arouse the masses and galvanise them into action. She was deeply influenced by the patriotic writings of Makhanlal Chaturvedi, Balkrishna Sharma 'Navin' and Munshi Prem Chand. Her poems are a vivid portrayal of the rising tide of nationalism that swept through the whole sountry. They have a stirring quality and are symbolic of a new national awareness.

Her most famous collection of poems is '*Mukul*' (1930) for which she was a awarded the Seksaria Prize by the All India Hindi Sahitya Sammelan. She was again the recipient of the Seksaria Prize in 1933 for'*Bikhre Moti*' (1932), a collections of short. There were followed by two other collection of short stories, namely, '*Unmadini*' (1934) and '*Seedhe Sade Chitra*' (1946). She had great love and affection for children and poured out her heart in the form of loving and touching lyrics for children in the decade between 1932 and 1942. These lovely sentimental lyrics were later published under the title '*Sabha Ke Khel*'. She also edited two poetic collections, viz, '*Vivechnatmaka Galpa Vihar*' and '*Tridhara*'.

Subhadra Kumari was an immortal poetess of ballads of the Dwidvedi period. It was that soul-stirring ballad '*Jhansi Ki Rani*', the refrain of which was *Khoob lari mardani woh to Jhansi wali Rani thi*, that made her famous throughout the country. Burning patriotism, urge to secure equal rights for women, deep-seated humanism and an intense intolerance of social barriers that enslave both the body and the mind, were the principal driving force for her creative work.

Subhadra Kumari was an extremely simple and unassuming person. Till 1930, she did not wear even chappals, but went about everywhere with bare feet. She was compassionate towards the Harijans and other down-trodden people and many of her poems express her sorrow over their miserable lot. She often used to visit sweepers' colony and once got a sweeper's daughter married, in 1946, after her father had been arrested for political activities. The social reformer in her forbade her from attending a marriage where dowry was being given or taken. Subhadra Kumari was a believer in inter-caste marriages and had her own children married outside her caste.

Faith in the Gandhian non-coopearation and secularism were the main planks of her political ideas. She worked throughout her life for the cause of Hindu-Muslim unity. During the worst phase of communal riots in Jabalpur in 1946-47, she spent a fortnight in a Muslim locality in order to ensure their safety. A brilliant career was, however cut short when Subhadra Kumari died at the age of 44 in a car accident on the Basant Panchami day (15 February, 1948), while on her wasy to Jabalpur from Nagpur.

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## Chavda, Kishansinh Govindasinh (1904 – 1979)

**Kishansinh Govindasinh Chavda, born in 1904, was an essayist and autobiographer. He was creative writer and lent a new accuracy of expression and subtlety to his work.**

K.G. Chavda was an essayist and autobiographer. He had his base at Baroda during his writing carrer, but a tendency to move on was the very

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essence of the creative urge in him. He was educated at Gujarat Vidyapeeth, and Santiniketan. After service in a native state, he went abroad to learn printing technology. It was in 1947, while he was running a printing press in Baroda, that he came into closer contact with Umashankar Joshi. This enabled him to find his direction as a creative writer and lent a new accuracy of expression and subtlety to his work.

For his source, Kishansinh drew on his own personal experience. He was keenly responsive to the life around him as a writer and in his career he moved from journalism to the purely literary forms such as the personal essay and the autobiography, from outward incidents to the inner truth. Among his works are: *Amasana Tara* (Stars of the night of no-moon), a collection of sketches of incidents and characters drawn from personal life, *Himalayani Patra-Yatra,* letters describing the author's stay in the Himalayas; and *Amasathi Punam Bhani* (from the day of no moon to full-moon day), an autobiographical account bringing the author's wide range of experience together and depicting them in a perspective.

In addition to writing numerous short stories and one novel, Kishansinh did considerable work as a translator. He translated the *Jnaneshvari* from Marathi and krishnaprem's. *The Yoga of the Bhagavadgita* from English, into Gujarati. His zest for life and his openness to newer experiences, remained with him even during his later years, when he had taken to the spiritual path.

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## Chavundaraya (901 – 984)

**Chavundaraya, born in 901, was the author of *Trisasti-lakshana-Mahapurana* which is considered the first great Kannada work in prose.**

Chavundaraya the author of *Trisasti-lakshana-Mahapurana* more popularly known as *Chavundaraya -Purana* (978 A.D) has more than one claim to fame. Beside being the author of the above work which until the discovery of Vaddaradhane was considered the first great Kannada work in prose, he immortalised his name by being responsible for the installation of the monolithic statue of Gomateshwara at Shravanabelagola. A valiant warrior, he was the chief of the army first with Narasimha, the Nolamba ruler of Gangavadi and then with Rachamalla IV and finally from 977 to 984 a minister and chief of the army of Rakkasaganga Rachamalla. A warrior though he was, he was a man of deep religious faith and an ardent propagator of Jainism which is borne out by the Mahapurana he wrote as well as the giant statue he got installed.

The *Purana* he wrote is a religious work devoted to elucidating the teachings of Jainism and describing the lives of the Sixty three saints among whom the twenty frou Tirthankaras occupy a prominent place. This is the only Jaina mahapurana in Kannada which includes the lives of all the Tirthankaras. Based on earlier Sanskrit works by Jinasena and Gunabhadra the Work's distinction lies in that it successfully adumbrates extensive material and marshals it in straight forward prose.

A master of concise narration he carefully eschews all conventional descriptions, repetitive details, detailed discussions and all controversies. Conciseness being his cardinal virtue, proceeding straight with his narrative is his primary concern. The stress therefore falls on his style which, never ornate or overweighted with Sanskrit, is well stuied to serve the author's avowed purpose which was to elucidate the religious teachings and describe the lives of the saints for the ordinary reader. The special distinction of the work is that it achieves a balance between narrative and exposition with a marked partiality for the original idiom of the language. In addition to being a writer himself, Chavundaraya was a patron of letters.

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## Chellappa, C.S. (1912 – )

**C.S.Chellappa, born in the town of Batlagundu, Madurai District in 1912, made great contribution in freedom struggle in Tamil Nadu and modern Tamil writing.**

C.S Chellappa, known as 'Si Su' Chellappa was born in the town of Batlagundu, Madurai District in 1912. He left his collegiate studies to take part in the freedom struggle and in the Swadeshi and Non-cooperation movements launched by Mahatma Gandhi and courted arrest and imprisonment. In the first three or four decades of the Century, freedom struggle in Tamilnadu and modern Tamil writing flourished side by side because of the poetic spirit of Subrahmanya Bharati.

Chellappa and his relative B.S. Ramayya (from Batlagundu) were as much drawn towards the freedom struggle as towards writing. Both were flowering into short story writers when the production and release of *Manikkodi* considered the best forum for the short story, were intiated. Both Ramayya and Chellappa worked with dedication for Manikkodi the production and release of each issue of which was a marvel because of the precarious financial resources of the magazine. When *Manikkodi* folded up finally after a couple of deceptive revivals, Chellappa participated in the production of a few other periodical publications.

He launched his own literary monthly review *Ezhuthu* in 1958 and for over ten years, a new generation of poets and prose writers and critics converged on the pages of the review, the most notable of them being S.Vaideeswarn, C.Mani, T.S. Venugopalan, Dharmu Sivaramu, Ezhimudalvan, V. Swaminathan, and others. Another feature of the review was that it established a dialogue between the better class of writers and readers of Tamilnadu and Sri Lanka, In the wake of the enthusiasm generated by the periodical for serious reading, Chellappa also launched on a book publication programme and one of the widely discussed his books are *Pudu Kuralgal* (New Voices), an anthology of poetry by the new poets.

He set a new trend in book production--simple,elegant and meaningful. He also published his studies on the Tamil short story, his own long poem 'Nee Inru Irundal'(If you were alive today the words being addressed to Mahatma Gandhi), and individual collection of poems by several poets. Chellappa's own stories are marked by a superior sense of form and moral value.

His two novels *Vadivasal* and *Jeevanamsam* (the monetary provision made by a man for his divorced wife) are not worthy for their authentic south Indian cultural and domestic flavour and the way he has used new techniques of narration. Chellappa has also rendered into a play his short story *Muraimai Penn* (a girl traditionally betrothed to her uncle or cousin). He was instrumental in fixing a memorial plaque at the house in which the pioneer Tamil novelist B.R.Rajam Aiyer was born.

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Krishna Chaitnya, *A History of Malayam Literature*, Poona, 1967.

## Chellappan Nair, N.P. (1903 – 1972)

**N.P. Chellappan Nair, born in 1903, made great contribution in the fields of drama, short story and humour. He was also a good actor and a radio artist.**

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N.P.Chellappan Nair was popularly known as 'N.P.' He contributed to the fields of drama short story and humour. All his works continue the comic legacy of E.V. Krishna Pillai. His short stories are collected in sixteen books. Out of his forty works, twenty-two are plays. *Atom Bomb, Minnal Pranayam, Pranaya Jambavan, Itiyum Minnalum, Khsirabala Sahacharadi Kasayattil and Ibilisukalute Nattil* are some of his much appreciated plays. Himself being a good actor and a radio artist, he could easily win the admiration of the audience.

In spite of his high offical positions in Government service, he maintained a close relationship with readers through his amusing works. The Kerala Sahitya Akademy awarded him a prize designed for the best playwright. He wrote many articles which are of research value too. The situations described in his popular essays are contemporaneour; his characters are lively and his diction lucid. His writings contain humour in combination with good narrative style.

A clear switch over from situational intrigue and thematic intrigue to character intrigue is visible in plays like the award-winning play *Ibilisukalute Nattil* in which the selfishness of a communist and a congressman is exposed powerfully and sarcastically. He has taken his subject and characters mainly from social life, though history, mythology etc. have also given him ample source for materials.

His writings bear a stamp of his own and he could beautifully picturise the miscellaneous aspects of life, with a fine dramatic sense, a deep moral outlook and a penetrating satirical touch. He was an accredited amateur actor, good speaker and an excellent conversation a list too. He has an important place among the modern prose writers of Malayalam.

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## Chellaram Dada –

**(See under Dada Chellaram Teckchand)**

## Chembaka Raman Pillai –

**(See under Pillai, Chembaka Raman)**

## Chenchayya, Darsi –

**(See under Darsi, Chenchayya)**

## Chenna Reddy, Dr. Marri (1919 – )

**Marri Chenna Reddy, born at Siripuram in Hyderabad in January 1919, was parliamentarian and ministers of both the State and Union Governments.**

Marri Chenna Reddy was born on 13th January1919 at Siripuram, a small village in Vikarabad Taluk, Hyderabad district of Nizam State (Andhra Pradesh). His father Lakshman Reddy and mother Shamkaramma belong to a lower middle class agricultural family. He is the only son of his parents.

Chenna Reddy had his school education while living at the house of K.V.Ranga Reddy, his maternal uncle. As a child of nine years, he had ambition to study for Medicine. In his school days, he used to participate in debates and social service programmes. From his early life onwards he had leadership qualities. He took his M.B.B.S. degree in 1941.

Dr. Reddy was inspired by Jawaharlal Nehru, Sardar Patel, Dr. Rajendra Prasad, K.V.Ranga Reddy and other leaders of Telangana who were fighting against the Nizam's autocracy. His ideas towards spiritualism was inspired by Birudu Venkata Seshaiah.

Dr. Chenna Reddy worked in the Osmania General Hospital for some time. After a year, he resigned and set up private practice. To join the

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national movement he gave up the private practice also. He was one of the founders of the Andhra Yuvajanasamithi. He worked as its Secretary. Treasurer and President at different times. In 1940, he founded "All Hyderabad Students' Congress". He also served as Joint Secretary. Andhra Maharashtra (1945).

He was a memeber of the Joint Coordinating Committee for Andhra, Maharashtra, and Karnataka conferences, member of the Standing Committee for Andhra, Maharashtra, and Karnataka Committee, Hyderabad State Congress and General Secretary to the Hyderabad City Congress Committee, 1946. He was elected General Secretary of Reception Committee of the first session Hyderabad State Congress, held in June 1947.

Dr. Reddy took part in the Indian Union Movement. He was arrested on 5th September, 1947 and detained in the Central Jail, Hederabad. Later, he was released on 30th November, 1947 due to Stand-still Agreement between the Nizam's Government and the Government of India. He started a Telgu weekly Hyderabad in 1948 from Vijaywada.

During 1947-48, he organised refugee committee at various places in Andhra at the time of Razakar atrocities. He was one of the Founders and the General Secretary of Kisan Mazdoor Praja Group within the Congress organisation. In 1949, he was elected as General Secretary of Andhra Provincial Congress Committee. He was the President of Hyderabad State Kissan Congress and member of Provisional Parliament during 1950-52.

Dr. Chenna Reddy was elected as a member of Legislative Assembly, Hyderabad in 1952. He was the Minister for Agriculture, Planning and Rehabilitation in the first popular Government of hyderabad, from 6th March, 1952 to 31st October, 1956. During 1962-67, he worked as Minister for Planning and Panchayat Raj and Minister for Finance and Industries, Government of Andhra Pradesh.

Dr. Reddy was taken as Minister for Steel, Mines and Metals, Government of India from 16th March, 1967. Later, he resigned the Ministership due to the Judgement of the Supreme Court on an election appeal. He acted as President of Telangana Prajasamithi and conducted the agitation for a seprate Telangana State from 1969 to 1971. In Telangana all types of educational institutions schools and colleges were closed for nine months due to the Telangana agitation. All Indian newspapers descibed Dr.Chenna Reddy as "Fire Eater".

In the 1970, Parliament Midterm Election the Telangana Prajasamithi won ten seats out of thirteen in the Telangana region. Later, he merged the Telangana Prajasamithi in the Congres Party. He was appointed as Governor of Uttar Pradesh on 25th October, 1974. Later, he resigned his Governorship with effect from 1st October 1977.

Dr. Reddy was elected as President of Andhra Pradesh Congress(I) Committee on 18th January, 1978. In 1978, Andhra Pradesh Legislative Assembly Elections, he was elected as a member of Legislative Assembly. He became the Chief Minister of Andhra Pradesh on 6th March, 1978. He resigned the Chief Ministership of Andhra Pradesh on 10th October, 1980.

He was appointed as Governor of Punjab on 21st April, 1982. Dr.Reddy resigned the Governorship of Punjab on 4th February, 1983.

Dr. Chenna Reddy has a good physique, wears Khadi Lalsi (shirt) and dhoti. Always he holds a roller like stick in his hands. He has great peseverance towards progress in works. He leads a luxurious life and takes quick and timely decisions. He has strong belief in Babas and Matas. He was awarded a nick name "Chanda Reddy".

Dr. Chenna Reddy during his term as Food and Agriculture Minister of the State led the Indian delegation to the Conference of International Federation of Agricultural Producers in Rome in 1953 Again in 1955, as a Deputy Leader of the Indian Delegation, he led to the F.A.O. Conference held in Rome. He toured European countries, France, West Germany, England, Switzerland, etc. to study the agriculture and industrial economy.

To stop the seperate Telangana agitation the Central Government has framed a six-point formula

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with Dr.Chenna Reddy's co-operation. He fought to safeguard the legitimate interests of the people of Telegana.

Dr. Reddy is a good orator and organiser. After merging of the Telangana Prajasamithi in the Congress (I) party people of Telangana lost confidence in his leadership.

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## Chennammaji (17th Century)

**Chennammaji, a famous princess in the history of Karnataka, was noted for her nobility of character, velour and piety.**

Chennammaji was a famous princess in the history of Karnataka. How can one become a true worshipper of the Phallus, it one is not devoid of desire and anger and only revels in the eightfold worship and sixteen observances to please the diety? " So does this being hanker after land, wealth and women and one's own nearer and dearer ones. As does a sparrow which takes it for granted that it is its own house while it belongs to some-body else."

In addition to the *Vachanas*. Channabasava has contributed several other works bearing the titles *Karanahasige, Misrarpana, Hiriya Mantragopya Padamantra-gopya* and *Sakilada Vachanagalu*. Some of the works like *Rudrabharata, Meghacakra, Bhuchakra, Janapada Sakila, Kalajnana,* etc., are also ascribed to him. But their authorship is open to doubt.

She was noted for her nobility of character, velour and piety. She was wife of Somashekhara Nayaka of Leladi. On her husband's death in 1677, she ruled the territory for 25 years. A courageous woman, she gave shelter to Rajaram, Shivaji's son who was being hotly pursued by Aurangzeb's army.

She routed the Moghul army. Later, she helped Rajaram to escape to Jinji, which saved her state from Moghul occupation. Aurangzeb was so impressed by her that he sent her valuable gifts.

In yet another battle she defeated the Mysore army. In her husband's memory, she founded a town Somashekharapuram on the banks of the Tungabhadra and established permanent charities at Varanasi, Rameshwaram, Tirupati and Srishaila. She built maths for Lingayats and patronised both Dvaita and Advaita sects.

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## Cherabandaraju (1944 – 1982)

**Cherabandaraju, born in Ankusapuram in Nalgonda district in 1944, a revolutionary poet, novelist and play writer.**

Cherabanda Raju is the psenudonym adopted by Baddam Bhaskara Reddy. He lived and died like a revolutionary poet. He published several collections of poems, three novels and two collections of small plays. Cherabandaraju was born in Ankusapuram in Nalgonda district, very near to Hyderabad in Andhra Pradesh. His parents were very poor. They thought that he would earn his livelihood by working in the fields. But he wanted to study in high school and convinced them with great effort.

Cherabandaraju wanted to write poetry when he heard poetry in folk form from a school teacher named Narasimha Reddy. Cherabandaraju wrote his first poem in support of the government. Later, he wrote romantic poetry with the name 'Kaapu Kodalu' (The peasant woman). They were not published anywhere.

Cherabandaraju shifted to Hyderabad in 1962. In those days, the younger generation of poets was inspired by Beatniks and the 'Hungry

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poets' of Bengal. Siz young men wanted to start a new literary movement. Cherabandaraju was one among them. They wanted to shed their caste, creed and religion, so they relinquished their names because the names revealed their caste and religion. They acquired *pseudonyms* like *'Jwalamukhi'* (K. Veeraragh-vachari), *'Nagnamuni'* (M.N. Kesva Rao), *Nikhileshwar'* (K.Yadava Reddy), *'Mahaswapna'* (K.Venkateswara rao) and *'Cherabandaraju'* (B.Bhaskara Reddy), *'Mahaswapna'* suggested the name 'Digambara Kavulu'for their literary movement.

The Andhras were shocked to hear their voices particularly the obscenity in their works. Cherabandaraju's was a powerful voice in the Digambara movement. Cherabandaraju questioned the values of present day society in a poem "Let me get into the dock:

My case cannot be finalised
in a country or a court
by the black gowns and blue bills
let me get into the dock..
you destroy faith in man
and why insist on an oath on god..
hunger, sex, tears and dream
the inner instincts of man
aren's they one
whatever be the country?
Is not the earth same?
Whoever the mother
all breasts taste the same sweet?
Why stare at me Dumb faced
charge me, declare me mad
let me get into the dock"

(Translated by Subrahmanyam, from the collection. We are a Nation of Cowards. Many of the literary critics were also shocked with the views of the Digambara poets and did not recognise them as poets.)

Sri Sri, the epoch--maker and leader of the progressive school readily agreed with Digambara poets and translated some of their poems into English.

After publishing three volumes of poems, the Digambara poets began to disintegrate. Some of them felt that Marxism was the only answer to the evils of this society and believed that an armed struggle was necessary to bring the equality in society. The revolutionary movement had already started in Naxalbari in West Bengal and in Srikakulam in Andhra Pradesh.

The Digambara poets took the initiative to start the Revolutinary Writers Association uner the leadership of the great poet Sri Sri. Cherabandaraju joined the revolutionary movement. It was started in 1970.From then on until his death in 1982, Cherabandaraju stood in the forefront of the movement. He wrote *Diksuchi* (1970), *Muttadi* (Attack, 1972), *Gamyam* (The goal 1973), *Kanthi Yuddham* (The Waragainst Darkness 1973), *Gouramma Kalalu* (Dreams of Gouramma-1975), *Janmahakku* (Birthright 1978), *Pallani* (1980). He published three novels- *Ma Palle* (Our Village ), *Prasthanam* (The Jouney), *Nippurallu* (Stones that make the fire) and two other anthologies of playlets. He was a poet first and foremost. His novels are of secondary importance and his dramas are mediocre.

Cherabandaraju mastered the idiom of folklore and expressed his revolutionary ideas in that genre so that they can be easily understood by the masses. And he became a people's poet soon and people used to flock in thousands wherever he recited his poems and songs.

As a poet Cherabandaraju achieved great heights in poetic technique. He understood the difficulties of the downtrodden. Sri Goddar, Sisagar and others succeeded in his line to the revolutionary path.

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## Cheriyan, O.M. (1874 – 1944)

**O.M. Cheriyan, born in 1874, was a mature scholar among the Christian writers of his time.**

O.M. Cheriyan studied Sanskrit and held various offical positions as teacher, Asstt. Professor of History, school inspector, and the like. He wrote many prose works including a rendering of Gulliver's Travels. *Manasinte Manadandam, Vivartana Siddhanta Sangraham* and *Bhumisastrams* Show the author's scientific approach while *Chraistava Dharma Navaneetam, Atmasamskarnam,* and others show his moral perspective. He was considered an academic and was a mature person among the Christian writers of his time.

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## Cheriyan, Dr. P.V. (1893 – 1969)

**Dr. P.V.Cheriyan, born in July, 1893, was a doctor and former Governor of Maharashtra.**

Dr. Cheriyan was born in the Palathinkal family as the son of late Magistrate Vankey on 9th July, 1893. Having passed the Intermidiate Examination from C.M.S. College, Kottayam, he joined the Madras Medical College and obtained his M.B.B.S. When World War I broke out in 1914; Dr. Cheriyan was awarded a temporary Commission in the Indian Medical Service. During this tenture till 1922, Dr.Cheriyan had served in Iraq and on returning home he was appointed Assistant Professor of Surgery in the Madras Medical College.

In 1925, Dr. Cheriyan had been in Vienna, Glasgow, Edinborough of London undergoing higher studies and acquiring expertise in E.M.F. In 1927, he was appointed Surgeon in the General Hospital, Madras and Professor of Medical College.

From 1945 till 1948, Dr. Cheriyan had been the Principal of the Madras Medical College, serving also in the meantime as the Surgeon general of Madras. He retired in August, 1948, to be elected in 1952, of the Madras Legislative Council and later in 1952 as its Chairman, a position he held for twelve years most splendidly. In the meantime, he had also been the Vice-Chancellor of the Annamalai University twice, in 1955 and 1962.

It was in 1964, Dr. Cheriyan was appointed Governer of Maharashtra. He died in harness of cardiac-failure in the night of 8th November, 1969 at the age of seventy-six as the highest and the most celebrated functionary of the State.

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## Cheriyan Mappila, Kattakkayathil (1859 – 1936)

**K.Cheriyan Mappila, born at Meenachill Taluk in 1859, was a well-known poet of Malayalam literature. His poetic works reflect erudition imagination, worldly experience and the logical knowledge.**

Kattakkayathil Cheriyan Mappila was a well- known poet. He was a member of the illustrious syrian Christian family called Kattakkayam in Meenachill Taluk (Kerala). The Knowledge, he acquired of Sanskrit by learning under a guru just for four years from his 14th year was so improved by his own application that within a few years, it was possible for him to try this hand, with considerable success, at some of the literary genres then in vogue. The two dominant interests all through his life were agriculture and

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literature- the first for a living and the other for the soul.

Cheriyan began writing and publishing poems at the age of twenty-two. His works include *Yudajeeveswari* (1893), *Villal Vettam* (1893), *Sara Vivaaham* (1902), *Kalavati* (unpublished). His colections of poems include *Oliver Vijayam* (Anattakatha 1895), *Marthoma Charitam* (1903), *Vanitamani* and *Teranjedukkappetta Patram*. All these are easily excelled and eclipsed by his *Sree Yesu Vijayam* (1925), a mahakavya or epic in 24 cantos dealing with the stories in the Old and New Testaments in a lucid, sweet style. The work reflets the poet's erudition, imagination, worldy experience and theo logical knowledge. It is an enduring contribution to Malayalam literature.

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## Cherukuvada Venkata Narasimham –

**(See under Venkata Narasimham Cherukuvada)**

## Chettiar, A.K. (1911 – 1983)

**A.K. Chettiar, born in 1911, considered one of the foremost writers of modern travelogues in Tamil literature. His writings have punch and they are full of wit and humour.**

A.K. Chettiar is Considered one of the foremost writers of modern travelogues in Tamil. Even as a student, A.K. Chettiar cultivated a taste for reading, writing and publishing. He helped the first editor publisher of *Ananda Vikatan*, Vikata Kavi Buddalur Vaidhyanatha Iyer in 1930, when he was in his teens. Soon afterwards he brought out on his own *Thanavanikan* a monthly, first from his village and later from Rangoon. His *Kumari malar* was published since 1943. In the late forties, *Kumari Malar* came out with bumper annual numbers noted for their content and high standards of production. On the Penguin new writing pattern it came as a book of the month. A distinctive feature of *Kumari Malar* is that unlike most monthlies, its editor writes only once a year.

A turning point in Chettiar's career was his visit to Japan in 1936. His first travelogue received wide attention.

The next and most important event his career was his decision to produce a documentary film on Mahatma Gandhi, the first of its kind. He went to South Africa and U.K. to collelc material on the spot. Later, he covered U.S. These wide and leisurely travels inspired a series of travel books. One of them was entitled *Ulagam Suttum Tamilan* (1940), *The Globe-trotter Tamilian* which earned immediate and wide popularity among it readers. His other travelogues are *Prayana Ninaivuakal* (1941), *Prayanak Katturaigal* (1942), *Andai Nadugal, Airoppa Vazhiyaka* (1957), *Malaya Mudal Canda Varai* ( 1955), *America Nattil* (1956), *Kudagu* (on Coorg) and *Itta Pani*.

Here is a typical excerpt from his writing: ''Italy has given birth to Marconi and Macaroni. Marconi was a great scientist.Macaroni is the delicious national breakfast of all Italians, the high and the low.'' Chettiar writes a very simple style and he writes with ease. His writings have punch and they are full of wit and humour. He is known for his frank and forthright opinions on men and matters. He has been a stauch nationalist.

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His books have inspired and provided models for many modern writers to write their travelogues. He has encouraged many towrite travel articles, offering space in *Kumari Malar*.

He brought out an anthology of 140 travel articles written in Tamil by culling them from the pages of Swadesamitran and published them as Tamil *Nadu Payanak Katturikal* which includes the original sketches also. These articles were written by persons who happened to travel on business or pilgrimage.

Besides travelogues which are his forte, Chettiar has authored *Thiraiyum Vaazhvum* being his impressions on Hollywood and reactions to the problem he had to face in filming the life ofGandhiji.

He is also a compiler.In his *Punniavaan Gandhi* he has brought under one cover all the articles and editorials on Gandhiji which were published in the 100 years of *Swadesamitran*.

*Panbu* is a collection of anecdotes. *Koitha Malargal* gives in a handy !form, selected quotations which may be useful for reference. *Unavu* is a guide to food habits, daily menu, nutrition and dietetics.

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P. Minakshi Sundaram, *History of Tamil Literature*, Hyderabad, 1965.

## Chettiar, A. M. M. Murugappa (1902 – 1965)

**A.M.M. Mugugappa Chettiar, born in 1902, was the first Indian who was elected President of the Madras Chamber of Commerce.**

It is no small achievement for a person, brought up in the orthodox business traditions, to break away from it and ambark upon diversified modern industrial ventures, weathering the attendant risks and bringing, them to successful fruition.

Shri Murugappa Chettiar, who was born in a village in Ramnad district, Tamil Nadu state, was still in his teens when, after early education, he joined business to assist his father, the late Diwan Bahadur A.M. Murugappa Chettiar, in developing their banking and commercial interests in Burma, Malaya and Ceylon.

With the advent of the second World War, and the national and industrial awakening in India. Shri Murugappa Chettiar, with a flair for keeping himself abreast of times and with a horse about the potentialities of economic development in free India, decided to branch out in diverse industrial ventures. To keep himself personally acquained with up-to-date developments in the fast changing world, Shri Chettiar travelled extensively around the world.

Shri Murugappa Chettiar clearly realised the great advantages accruing industries in collaboration with light engineering industries in collaboration with foreign business interests. This had resulted in the establishment of the well-known business organisation under the name of Tube Investments of India Ltd., in collaboration with the world renowned British Group of Tube Investments Limited, Birmingham. The T.I. of India Group consists of T.I. Cycles of India, Tube Products of India, I.I. Metal Sections Wright Saddles of India. T.I. Diamond Chain Limited and T.I. Miller Limited all situated near Madras.

These industrial units are engaged in the manufacture of the world famous brands of Hercules, Phillips and U.S.C. Cycles, bicycle components, Tru-wel Electric resistance welded tubes, Cold Rolled Strips, bicycle and industrial chains, Synamo lamps, etc. Yet another important industry established by Shri Murugappa Chettiar is the Carborundum Universal Limited at Thiruvottiyur near Madras, in collaboration with the Carborundum Company of U.S.A. and Universal Grinding Wheel Company Limited of U.K., two of the foremost abrasive manufacturing companies of the world. These flourishing

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manufacturing establishments have been fillig a great gap in our industrial map.

In addition, Shri Murugappa Chettiar was associated with numerous concerns; he was the Chairman of Sri Sarvaraya Sugers Ltd., Madras; Mysore Cements Ltd., Bangalore; Madras Industrial Investments Corporation Ltd., Madras; Lakshmi Machine works Ltd. Coimbtore and Mysore Acetate and Chemicals Company Ltd. Bangalore. He was also Director of several reputed concerns including E.I.D. Parry Ltd., and Ashok Leyland Ltd.

His family founded a Charitable Trust named A M M Charities which runs a polytechnic for providing technical education in Avadi near Madras; a high school named after Shri Murugappa's late brother Shri Vellayan Chettiar at Thiruvottiyur; a high school in the name of Sir A. Ramaswamy Mudaliar at Ambattur; and a fully equipped and staffed hospital in his home town, Pallatur. The equipped with latest medical and surgical appliances with liberal provision for sick-beds was started during 1964, and named after Sir Ivan Stedeford, former Chairman of Tube Inverstments Limited. U.K. This hospital was opened in February 1966.

Shri Murugappa Chettiar was President of the Southern India Chamber of Commerce in 1949-50. He was elected President of the Federation of Indian Chambers of Commerce and Industry in 1960-61, an office which he filled with distinction at a time when the Third Five-year Plan was being finalised. His mature experience and councels were brought to bear on the Federation's assessment of the plan with particular reference to the targets set for industry in the private sector. He was also President of the Cycle Manufacturers Association of India in 1957-58.

In 1964, Shri Murugappa Chettiar led a delegation of Indian Industrialists and Traders to East African Countries and did commendable work in exploring possibilities of joint ventures and promoting increased commercial and technical collaboration.

Shri Murugappa Chettiar participated twice, once in 1961 and again in 1965 as a delegate from India in the International Industrial Conference held in San Francisco U.S.A.

Shri Murugappa Chettiar during his life time contributed substancial service in diverse ways to the country's progress. He was member of the Advisory Committee on Capital Issues, Government ofIndia State Industries Development Committee, Government of Madras; Central Excise Reorganisation Committee, Government of India; Central Advisory Council of Industries, Government of India; Central Committee of All India, Council for Technical Education, Government of India. He was also a director in the State Bannk of India from 1955 to 1957.

Shri Chettiar was also connected with several educational, cultural and charitable organisations; As Trustee in Dr. elagappa Chettiar Educational Trust; Committee Mamber, Central Electrochemical Research Institute, Karaikudi; Member; Industries Development Procedures Committee, Government of India; member National Committee of Jawaharlal Nehru Memorial Fund; Member State Advisory Committee for Territorial Army and Lok Sahayak Sena; Member Sheriff's Relief Fund; memberIndian Red Cross Society; Director of All India Hear Foundation; Member of the Governing Body of the Court of Governers of the Administrative Staff College of India; Member, Sri Ahilmdeswari Jambukeshwarar Devasthanam. Thiruppani Committee; Member Air Passengers Association of India; Member, Senate, University of Madras; Member, Board of Post-graduate Engineering Studies and Research, Government of India, etc.

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## Chettiar, Karumuttu Thiagarajan (1893 – 1975)

**Karumuttu Thiagarajan Chettiar, born in August, 1893, was a well-known industrialist, textile magnate and philanthropist.**

Born on 16th August, 1893 the late Shri Karumuttu Thiagarajan Chettiar was a well-known industrialist, textile magnate and philanthropist. He was the youngest son of the father, Muthukaruppan Chettiar who emigrated from Karumulam near Chockaniackanpatti in Ramanathapuram District, Tamil Nadu. His father K.R.M.T.T. Muthukaruppan Chettiar started the K.RM.TT. Firm called Karumuttu Firm in 1866 at Colombo in Ceylon and imported cloth from Manchester and Glasgow. Shri Karumuttu Thiagarajan Chettiar's brother Shri Ramanathan Chettiar who started a branch of this firm in Manchester in 1899, was the first Nattukottai Chettiar to go to a foreign country. Shri Karumuttu Arunachalam Chettiar, the brother of Shri Thiagaraja built the business after his father Muthukaruppan Chettiar and earned huge profits. Shri V.R.M. Valliappa Chettiar who was an M.L.A. was the sister's son of Shri Chettiar.

Shri Chettiar had his high school education at Sethupathi High School, Madurai, and college education in Colombo. He joined the Morning leader and worked there for sometimes as honorary Reporter. He also gave evidence before the Commission appointed by the Ceylon Government to study the labour conditions in plantations in Ceylon, and was largely responsible for improving the conditions of employment of estate labour in that country and earned a good name as a labour leader.

In 1920 there was a strike in Madras Mills led by Dr. P. Varadarajulu Naidu and Shri V.O. Chidambaram Pillai. Fifteen hundred workers were thrown out of employment. Just at that time Shri Karumuttu Thiagarajan Chettiar returned from Ceyclon and took over the management of Sree Meenakshi Mills with barely ten thousand spindles to absorb the thrown out workers. Mahatma Gandhi came down to Madras and was instrumental in starting the Sree Meenakshi Mills. He stayed at Madurai as a guest of Chettiar. The registered office of the Meenakshi Mills was at that time located in Sri Chettiar's residence and Gandhiji wore his first loin cloth at the registered office of the Mills.

Sri Chettiyar created an industrial empire of sixteen mills with 5,00,000 spindles and 2,000 looms, an achievement hardly equalled by any single individual in the history of textiles. He fought relentlessly against the uneconomic policies of the Government and it was because of his bold imaginative lead in 1973 in opposing controls that many mills on the verge of ruin survived the crisis while others made huge profits and turned the corner. He was the Chairman of Tamil Nadu Mill-owners' Association and President of the Nagarathar Sangham, Madurai. In the textile industry his name is legion.

Shri Chettiar joined the Congress in 1914. He became Secretary of the Provincial Congress Committee in 1917. Later, he resigned from the Congress and led the anti-Hindi agitation in Tamil Nadu. In addition to the "Sri Meenakshi group of Mills" his business interests also included sugar mills, ginning factories etc. He was the Chairman of the Bank of Madurai, Chairman of the Madurai Insurance Company and editor of Tamil Nadu, a daily-all of which were founded by him. The various Trust and charities founded by him are maintaining a large number of educational institutions which included Nursety Schools, Elementary Schools, High Schools for boys and girls, polytechnics and institutions of higher learning like Thiagaraja College of Arts, and Engineering, of Commerce and Thiagaraja Institute of Business Managemannt, etc.

The Thiagaraja Trust was founded thirty-two years and within three years a high school, named after the late Srimati Visalakshmi Achi, his devoted wife, was started. Today, the trust has the unique glory of running twenty-five institutions from nursery to post-graduate levels.

Shri Thiagaraja Chettiar was responsible for paving the way for the setting upon of the University at Madurai. He offered to establish a University in

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Madurai himself but it was not considered part of a private sector enterprise and so the university was started by the government in 1966. The many educational institutions started by him and his dynamic personality made a University at Madurai, a reality and it is now one of the most famous universities in India.

Shri Chettiar was not only an ardent lover of Tamil but also loved the English language very much for its brevity and accuracy of expression. He surrounded himself in his spare time with Tamil scholars and English professors.

Shri Chettiar was a very scholar and a pious man. Everyday he used to go to three temples in Madurai from his early days he had been an ardent student of Tamil, devoted to Tiruvachakam and Tirukkural. His support to Tamil literary bodies was not confined to Tamil Nadu; it runs throughput the length and breath of India.

He created the Tiger Falls in Courttallam and build the Bhagavathi temple there. He had a keen eye for architectural beauty and raised beautiful buildings in the mills and educational institutions under his care. He also greatly loved gardening. He was a connoisseur in art and took immense pleasure in collecting art treasures worth several thousands of rupees. The Karumuttu family also renovated Sikkil Koil in Tharijavur District and continues to take interest in that temple to this date.

The eldest son of Shri Thiagaraja Chettiar was Sri T. Sundaram Chettiar, who predeceased him. He was Lion Governer and was connected with many of his father's industrial and philanthropic institutions. The second son Shri. T. Manickavasagam Chettiar is the Chairman of the Loyal Group of Textile Mills and also the Thiagarajar Group of Educational Institutions besides being a Director of Sree Meenakshi Mills. Shri M.S. Chockallingam Chettiar of Sree Rajendra Mills, Salem, Shri L. Narayanan Chettiar of Sree Visalakshmi Chettiar of Rukmini Mills, Silaiman are the sons-in-laws of Shri Chettiar. His third son Shri T. Kannan, is the Joint Managing Director of the Thiagaraja Group of Mills, Kappalur.

Thus, with his rich experience, indomitable courage, noble inspiration and able guidance Shri Chettiar was not only a doyen of the textile industry, but also a founder of Banks, Insurance Companies, and many other concerns, and became a great pioneer in industrial, educational and cultural field. The members of the family, in a rare spirit of dedication, continue to maintain the various institutions founded by him.

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## Chettiar, K.V.R.M. Alagappa (1909 – 1957)

**Alagappa Chettiar, born at Kottaiyur in the Ramanathapuram District in April 1909, was great industrialist, educationist and philanthropist.**

K.V.R.M. Alagappa Chettiar was born on 6th April, 1909 in Kottiyur, near Karaikkudi in the Ramanathapuram District of Tamilnadu. K.V.Al. Ramanathan Chettiar and Umayal Achi were his parents. He belonged to the Nattukottai Nagarathu Vaisyar Community. He had his secondary school education at the S.M.S. Vidyasalai, Karaikkudi; and there he had the benefit of having great educationists like Headmaster N.S. Venkatarama Iyer and Tamil Pandit N. Balarama Iyer as his teachers. He pursued his higher education in the Madras Presidency College, wherefrom he took his honours degree, in English language and literature (1930) and became the first M.A. in his community. He proceeded to England to take the I.C.S. Examination, but on the other hand, became a barrister and was called to the Bar in England

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in 1933. He also became the first Indian trainee in the Chartered Bank, London (1931-33). He also took his pilot certificate in Croydon, London.

Even as a youth, the rare qualities of generosity, humility, intelligent insight and decision-making were evident to him.

His business instincts got the better of other professional interests and he retured to India to become great industrialist. He was an idealist who thought his immense fortune should be put to the best social use, and he could not think of anything better than education and industry as fit objects of his munificence. By industry in education; and followig the footsteps of Raja Sir Annamalai Chettiar of Chettinad, he became another great munificent founder of educational institutions. He gave handsome donations to found nearly twenty educational institutions.

The more important among them are the Algappa Arts College, Karaikkudi, The Engineering College, Karaikkudi, Central Electro-Chemical Research Institute, Karaikkudi, Algappa Chettiar College of Technology, Madras; Ramanujam Institute of Mathematics, Madras; AC, Training College, Karaikkudi, Model High School of the Training College Alagappa Montessori School, Alagappa Elementary School, Karaikkudi; Alagappa Women's College Karaikkudi, Alagappa Polytechnic, Karaikkudi, Alagappa College of Physical Education, Karaikkudi.

It will be seen that Alagappa donated not only to series of educational institutions started by him in Karaikkudi, but also generously gave in institutions which would become part of larger institutions founded by others like the Madras University, the Annamalai University, Travancore University and so on. But this chief educational endowments centred around Alagappanagar in Karaikkudi, where there is a concentration of institutions of higher education and research the A.C. Arts College, Engineering College andthe Electro-Chemical Research Centre, Karaikkudi was described by Sir A.L. Mudaliar, Vice-Chancellor, Madras University as a God-for-saken place.

Though God never forsakes any place, Karaikkudi is singularly benefit for the basic facilities needed for such a concentration of centres of Higher education. But it was Alagappa's indomitable will that transformed the place into quite a suitable venue for accommodating these many educational institutions. The bunch of institutions which were founded by Alagappa in Karaikkudi is well on its way to form the nucleus of a university to be started there.

Among the industrial instituions he founded and funded, the following are the more important Cochin Cannanore (1937). Umayal Weaving Establishment Cannanore (1937); Asoka Textiles, Alwaye (1951) and Spinning Mills at Sennimalai. He owned and operated a private air service called the Jupiter, Airways. His endowments for hostels, hospitals, provision of midday meals for school-going children, cyclone relief, famine relief etc. are too numerous to mention. In fact, he had donated more than eight million rupees in the cause of education, public health, industries, etc. He held many public positions of trust and importance and they were all treated by him as opportunities for public service.

To give the character of public endowment to his private philanthropy, he created the 'Dr.Alagappa Chettiar Educational Trust' in 1947 and most of the educational institutions founded by him are functioning under the auspices of the Trust. Alagappa was a member of the Madras University Syndicate, of the governing body C.S.I.R., of the Regional Statutory Committee for Techinical Education and so on; and the distinguished himself in every assignment he accepted and position he held. The Annamalia and Madras Universities conferred honorary doctorates on him in recognition of his services of the case of education. The British Government of India knighted him in 1946 and the Government of India conferred the Padma Bhushan on him in 1957. The grateful memory of his compatriots and beneficiaries is, however, the ultimate and real token of recognition of this great man's dedicated public service.

In the later of his life, he had to battle constantly against a crippling disease, which however did not break his great spirit. He died on 6th April, 1957 which was also his 49th birthday. He was a forward-looking patriot whose services to his country, particularly in the fields of education and industries, stand unsurpassed.

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## Chettiar, Sethurama –

**(See under Sethurama, Chettiar)**

## Chettiar, M.Ct. M. Chidambaram (1908 – 1951)

**Chidambaram Chettyar, born in Kanadukthan Ramnad district in August 1908, was a modern enlightened industrialist of great ability and a notable son of India.**

Born on 2nd August, 1908, in Kanadukathan Ramnad district, Tamil Nadu, M.Ct. M.Chidambaram Chettyar inherited at the early age of twenty one, only the vast estate of his father, Sir M.Ct. Muthiah Chettyar, but also the sagacity and soundness for which family was known in business enterprise. Chidambaram was named after the temple town of Chidambaram with which the family had close links. The late Chidambaram as he was affectionately known to his friends, began the tenderness of age with encomiums from his friends, and from his teachers. The followed the unfolding of a full and varied life in public activity.

He was, for years a distinguished member of the Upper House of the Indain Parliament, then known as the Council of State. He was an active proponent of chambers of commerce and industry. A sportsman in every sense of the term, he was steward of the Madras Race Club for many years. An unostentatious but generous philanthropist, his name has been associated with numerous educational institutions. Widely travelled and well read, he ws a person of rare personal charm.

His greatest contribution has been in the field of insurance, banking and industry. Inheriting the management of the United India Assurance Company, founded by his distinguished father, he made matchless contribution to the building up of this premier institution not only in India, but in countries abroad, like Burma, Ceylon, Indonesia, Malaya, Philippines and Thailand. The magnificent United India Life building, in Esplanade, which became the rendezvous of very visiting insurance interest to Madras, was entirely his creation.

But even this fell short of his own dynamic approach, and he became the first to conceive the idea of a skyscraper building in the field of insurance in the whole of India, as early as the year 1953. Being the first of its kind, he requistitioned the services of the internationally reputed firm, Messrs Brown & Moulin, to design the building, and until he was wrenched away from our midst on that fateful day on 13th March, 1954, he was the honorary architect to the minutest detail of this imposing landmark in Madras. The building was to involve an investment of almost a crore of rupees now much more at the inflated value of repee and it called for rare fortitude to conceive of a building of this dimension.

By a stroke of the pen, the Life Insurance Corporation of India became the inheritors of the soundness and popularity that the name "United India" carried. So also, the New Guardian of India Life Insurance Company, which the late Chidambaram Chettyar salvaged from the shock that the failure of the Ravancore Naitonal and Quilon Bank imparted to this Company. This Company also grew from strength to strength under his care. Indeed, a large claim of his insurance business, which he forcefully argued in person in the United State of America several years ago, has now been admitted and became a windfall to the LIC. His interest was not only in life insurance he also founded the United India Fire and General Insurance Company in the year 1938, closely following the Indian Overseas Bank, and this Company has been growing from strength to strength.

Equally laudable in his contribution to Indian banking, especially in the twin domains of exchange and overseas banking, which were largely the predominant interest of Exchange Banks in India. Hardly when he was twenty-eight years of age in the year 1936, that late Chidambaram Chettyar had the wisdom

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to found the first Indian bank, with the avowed object of doing primarily overseas and exchange banking.

This was at a time when the largest bank in the country, the then Imperial Bank of India, was statutorily prohibited from undertaking exchange business, as it was considered to be extremely risky for an institution handling vast monies of the Government. That the founding of the Indian Overseas Bank, with its operations in Burma. Ceylon, Hong Kong, Malaya, Singapore and Thailand, paved the way for more Indian banks launching into the field, that the State Bank of India, the successor to the Imperial Bank, has since avidly taken to exchange business, amply vindicated the sagacity of his decision.

Indeed, he presided over the destinies of the Indian Overseas Bank with unique distinction and built it up, brick by brick. Indeed, he lost his life in one of the missions for the Bank, which took him to Indonesia. The Indian Overseas Bank put the name of India in the map of banking in the Far East and lent not only assistance but prestige to hundreds of thousands of Indian abroad.

The same passion found expression in pioneering another industry in India, the manufacture of synthetic fibres. The Travancore Rayons Ltd., conceived by him, was the first major industrial venture in the line, not only in India, but in Far East as well, In his own words, "it had been foremost in his" mind to start and be associated with some industry which would be unique and which would be useful to the country as a national assest." The great stature that the Travancore Rayons has attained is a living monument to the genius of this eminent son fo India. Thus many an undertaking that he founded and fostered in all but too brief and glorious span of his life, have found the means of livelihood for some 10,000 people directly associated with these economic pursuits.

In the field of education, the late Chettyar addressed himself to the development of the Sir M.Ct. M.Muthiah Chettyar High School, started by his father, and gave generously in time and money, to make it a very useful institution in the city of Madras. Later, he started the lady Muthiah Chettyar High School for Girls in memory of his mother. He was a good example of a modern enlightened industrialist of great ability and a notable son of India.

Shri Chidambaram Chettyar had an admirable grasp of broad principles, uncanny memory and passion for details. Often when an istitution under his control had made good profits, his colleagues on the board would press for an increase in the dividend; but he would veto it and prefer to wait till the higher level of profits had stabilized themselves, eventhough as the largest shareholder he had to lose most from such a self denying ordinance. Scholarships are given in his memory for studies in foreign countries to specialise in business administration, banking and insurance.

He died in an air-crash Singapore on the 13th March, 1954. He left trailing clouds of glory in the wake of his name. He was a good example of a modern enlightened industrialist of great ability and notable son of India.

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## Chettiar, T. A. Ramalingam (1881 – 1952)

**Ramalingam Chettiar, born at Tiruppur in Coimbatore district in 1881, was an eminent socio-political reformer of South India. He was also a great protagonist of Tamil culture.**

Ramalingam Chettiar was born on 18th May, 1881 at Tiruppur in coimbatore district, Tamilnadu. His father, Angappa Chettiar, was a leading mer-

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chant and banker of Tiruppur with considerable landed property in Coimbatore. He had founded many charities, established a Secondary School at Tiruppur and set up rest-houses at Palladam, Tiruppur and Avanasi.

Ramalingam Chettiar had his early education in the Coimbatore College High School from where he matriculated in 1897. He later joined the Presidency College, Madras, and graduated in 1901. He took his Law degree from the Madras University in 1904.

He started practising law at Coimbatore and soon achieved success in his profession. He became not only the president of the local Bar Association but also a member of the Madras Bar Council. As a leading lawyer, it was natural for him to enter the field of public service. He became the Vice-President of the Coimbatore District Board in 1913 and its President in 1921. He was elected Vice-Chairman of the Coimbatore Municipal Council in 1916 and in 1919 he became the Chairman. In the field of public service he helped the establishment of several scholars and banks and also a T.B.Sanatorium in Coimbatore. He also gave great encouragement to the development of the textile industry in Coimbatore. He served as the Secretary of the Coimbatore College and President of the Union High School Association, Coimbatore. He was also a member of the Senate of the Madras University and of the Syndicate of the Annamalai University. He was associated with the Sri Venkateswara University since its inception.

He also rendered great services to the Government in trade negotiations with foreign countries likde Japan. His contribution as a member of the joint Select Committee to consider the Debt Relief Bill also showed his sympathy for the poor and the oppressed. But his lasting title to fame rests on the massive service he rendered to the cause of the Cooperative Movement in Madras. He held a unique position in the Co-operative Movement for more than two decades and was mainly responsible of the spread and the successful working of the movement in Madras. He was the President of the Co-operative Central Bank and the Madras Land Mortgage Bank.

Ramalingam Chettiar was also drawn to politics. For some time, he was in the Non-Brahmin Movement but soon changed over to nationalist politics. He joined the Congress; but essentially a moderate, he did not subscribe to any radical movement. He was one of the Provincial Secretaries of the All-India Liberal Federation alongwith Sir A.P.Patro. He was first elected to the Madras Legislative Council in 1921 and continued to be a member till 1939, when he was elected to the Central Legislative Assembly.

In 1946, he became a member of the Constituent Assembly and in 1951 he was elected unopposed to the first Lok Sabha. His record as a member of the Legislature, both provincial and central, was one of constructive and useful service. In the Madras Legislative Council under the Dyarchy, he demanded the reduction of the number of members of the Governor's Executive Council. In the Constituent Assembly, he had opposed the imposition of Hindi as the official language of India.

Ramalingam Chettiar was keenly interested in Tamil literature and was a great protagonist of Tamil culture. He wrote critical reviews of Tamil classics, like the 'Kalittogia', and rendered financial help to scholars like Dr. U.V.Swaminatha Iyer to edit the Tamil classics. He also published a Tamil monthly, the *Koothuravu*.

Ramalingam Chettiar was widely known for his philanthropy and sympathy for the poor and the destitute. He was a staunch opponent of the caste system and prticularly of untouchability. He believed in total prohibition and advocated progressive legislative to remove the social evils.

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## Chettiar, T.S. Avinashilingam (1903 – )

**Avinashilingam Chettiar, born at Tiruppur in Coimbatore district in 1903, is a great freedom-fighter and politician. He takes a keen interest in Tamil language and literature.**

Avinashilingam Chettiar was born on 5th May, 1903 at Tiruppur in Coimbatore district, Tamilnadu, in a wealthy Hindu merchant family. His father was K.Subrahmanya Chettiar, and mother Palaniammal. Avinashilingam is a nephew of T.A. Ramalingam Chettiar, the famous leader of the Co-operative Movement and a brother of T.S.Kandaswami Chettiar. Avinashilingam had his early education at the Tiruppur High School and at the London Mission High School, Coimbatore. Later, he joined the Pachaiyappa's College, Madras from where he graduated in 1923. He studied at the Madras Law College and took his Law degree in 1925. He was enrolled as an advocate in 1926. He has remained unmarried, and under the influence of Sri Ramakrishna and Swami Vivekananda leads a simple, almost ascetic life.

Avinashilingam Chettiar was drawn to politics quite early in life. He joined the Civil Disobedience Movement and toured extensively, addressing numerous political meetings in which he spread the Gandhian message. For some time, he was the President of the Coimbatore Congress Committee. During Gandhi's tour of South India in 1934, he played a large part in conducting the tour and collecting two and a half lakhs of rupees from the Coimbatore district, which he presented to the Congress fund. He joined the individual Satyagraha in 1941 and was imprisoned more than once, being finally released in 1944. He was elected to the Central Legislative Assembly in 1935 and continued as a member till 1945. As a legislator he evinced great interest in fiance and education. Later, he was elected to the Madras Legislative Assembly, and from 1946 to 1949, he served as the Education Minister in the Government of Madras. One of his principal achievements as Education Minister was the indroduction of Tamil as the medium of instruction in the Secondary schools in Madras.

The influence of Swami Sivananda and Brahmananda of the Ramakrishna Mission led him to found the Ramakrishna Mission Vidyalaya in 1930-31 at Perianayakenpalayam in Coimbatore district.

He placed before it the ideas of Sri Ramakrishna and prescribed a life of purity, discipline and service to those associated with it. The Vidyalaya includes a Residental High School, a Teacher's Training College and a Rural welfare Centre. Avinashilingam Chettiar also founded a Home Science College at Coimbatore.

Avinashilingam Chettiar takes a keen interest in Tamil language and literature. He started the Tamil Valarchi Kalagam for the promotion of Tamil literature, the Kalagam has brought out a Tamil Encyclopedia, the first of its kind among Indian Languages, and is now engaged in the preparation of the Children's Encyclopedia. Avinashiligam himself is a sucessful writer in Tamil. He has written an account of his pilgrimage to Tirukkedaram and two treatises on Economics and Education, besides works on the Gandhian Education Experiments and the Wardha Scheme.

Avinashilingam holds typically Gandhian views on economic planning and feels that a sound agricultureal policy alone can lead to successful industrialisation. He is of the view that economic plans based on profit motive and not on a desire to improve the condition of the masses will not really succeed. In his opinion the , implementation of economic plans must be entrusted to people who are in touch with the masses. He is not opposed to modernisaion, but he believes that it should not be divorced from the roots of Indian culture. A deeply religious man, he is all in favour of progressive social-reforms. He doncemns caste system and approves of widow re-marriage. But he holds that reforms must be consistent with Indian culture.

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## Chettur, Govinda Krishna (1990 – 1936)

**Govinda Krishna Chettur, born in Madras in 1900, was English poet and short-story writer.**

Govinda Krishna Chettur, poet and short-story writer in English, was born in a talented Kerala family (his younger brother, S.K. Chettur, was also a novelist and short-story writer in English), and was educated at Madras and Oxford, and was for many years Principal, Government College, Mangalore. His *Last Enchantment* (1933) gives a sensitive account of Chettur's life in Oxford, and of his encounters with celebrities like Yeats, Masefield, Chesterton and Bernard Shaw.

His first volume of verse, *Sounds and Images* (1921) was followed by the far maturer *Gumataraya, The Temple Tank* and *The triumph of Love* which appeared simultaneously in 1932. Chettur is revealed in these volumes as a sound craftsman in verse, particularly with the sonnet form and the piece on Gomateshwar is finely evocative. Much of the appeal of Chattur's verse flows from the sinuous movement of the lines. A deeper note still is heard in *The Shadow of God* (1935), written under the shadow of Chettur's mother's death; and his own followed not long after.

The elegiac note in these thirty--seven sonnets has an almost haunting quality. After his mother's passing a brooding melancholy settles upon the poet,but in course of time he can look beyond the dark tunnel and into the light. Chettur's mastery of his medium is at its best in *The Shadow of God*, and it has something of spiritual dimension lacking in the earlier volumes. Chettur's *The Ghost City* (1932), a collection of the short stories, is a work of considerable ingenuity and reveals a talent for satire. The stories touch upom themes like astrology, hypnotism and auto-suggestion, and there is, here and there, a W.W. Jocobs touch. Altogether the stories are entertaining and enjoyable. As a writer in English, Chettur was a purist, and his book *College Composition* was popular in its time and exerted a healthy influence on students.

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**(see under Nair, Chettur Shankaran)**

## Chetty, Gazulu Lakshmi Narasu –

**(See under Lakshmi Narasu Chetty, Gazulu)**

## Chetty, K.P. Puttana –

**(See under Shetty, K.P. Puttana)**

## Chetty, Sir P. Theagaraya (1852 – 1925)

**P.Theagaraya Chetty, born at Egathur in Tamilnadu in 1852, took active part in philanthropic and educational movements. He established the South Indian Chamber of Commerce as against the Madras Chamber of Commerce dominated by European merchants.**

P.Theagaraya Chetty was born at Egathur in Madras Presidency,on 27th April, 1852 of parents belonging to the Devanga community of weavers and owners of extensive property in the village.He was among the first of the non-Brahmins in Madras to take to English education. He took his B.A.degree in 1873 from the Presidency College, Madras. He took early to public life and started, on the English model, in local government. He entered municipal politics in 1882

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and was a member of the Madras Municipal Corporation for 40 years. He became President of the Corporation for 3 years, having been elected to that office by his fellow members. Belonging to the caste of weavers, and having a secure income from his family estates, he bestowed attention on the improvement of the weaving trade, inaugurated improved mehtods of weaving, one of them being the fly-shuttle in the loom, and pleaded strongly for Government help and encouragement to handloom and other cottage industries.

His active participation in the commercial life of the city and province led him to establish the South Indian Chamber of Commerce, as against the Madras Chamber of Commerce, dominated by European merchants. He was elected Chairman of the Reception Committee of the All-India Industrial conference which met in Madras in 1914. Philanthropic and educational movements also attracted his attention. He was elected President of the Pachaiyappa's Trust Board, which managed high schools, a college and a technical institution.

Such an active interest in public affairs could not keep him long from politics. From civic, he passed onto provincial politics. Soon after election to the Madras Legislative Council in 1910 from the Municipal Corporation, he made a mark by his opposition to the system of provincial contribution to the Centre. But he found he could not make much impact in public life, as it was dominated by members of the Brahmin community who had been the first to take to English education and to the politics that the new education gave birth to. Finding that members of other communities could make little or no headway in municipal, university, or provincial elections, he started the non-Brahmin Movement.

Together with as old Municipal opponent of his, Dr.T.M.Nair, he founded the South Indian Liberal Federation. It was on 20th November, 1916 that the non-Brahmin Movement may be said to have formally started, for it was on that day that a manifesto was published over the signature of Theagaraya Chetty raising a voice of protest and challenge against the numerical domination of the Brahmins in the public life and administrative services of the province due to their numerical preponderance in the restricted electorate that elected the members of the district boards, municipalities and university bodies of those days. Under the courageous leadership of Theagaraya Chetty and Dr.T.M. Nair, the movement started its career with opposing the Home Rule Movement of Dr.Annie Besant, largely because it was dominated by the Brahmins.

The non-Brahmin Movement generated the Justice Party when it had to take to practical politics and elections in the new era of self-government introduced by the montague-Cheimsford reforms. The Justice Party came in a decisive majority in the new Legislative Council, set up under the Government of India Act of 1919, because the Congress had boycotted the elections. Called to responsibile leadership of the new ministry under the system of Dyarchy, Dr.Nair having died on the eve of the elections, Willingdon, the then Governor, in favour of a senior member of the party Subbarayan Chetty of Cuddalore, who, like him, had experience of Administration as President of the District Board of South Arcot.

In private conversation, he said that he could not bear sitting down for hours in a ministerial chair. But as long as he was in the Legislative Council, till 1925, his very presence in the chamber gave moral support and political inspiration to his Party. He encouraged the reforms introduced by the Justice Party ministry the Madras University Act of 1923, making the University autonomous, the State Aid to Industries Act, the Hindu Religious Endowments Bill and the Indianisation of the Services under the control of the ministry.

Theagaraya Chetty, though an ardent politician, was not an eloquent speaker. He was a man of few words, in public as in private. He was blunt and forthright and called a spade a spade. He was not afraid of expressing his views however unpopular they might be, as when he opposed in the Legislature an special treatment being given to political prisoners who had broken the law. But in his white long coat, dhoti and white turban which he would not change even at parties and receptions at Government House. He was a striking figure in Madras Public life.

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He believed in progress, but in gradualism, so that political progress could keep peace with social progress which was the foundation. And against the mass movement for revolutionary changes, initiated by the Congress under Mahatma Gandhi's inspiration, he stood like a rock to stem the tide. Although, he started life as a rich man with his stately white stuccoed mansion in Tondiarpet, he spent his substance for the causes which he advocated. He set an example of selfless, courageous, honest and honourable service in the public life of Madras.

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## Chetty, R. K. Shanmugam (1892 – 1953)

**Shanmugam Chetty, born in the Coimbatore district of Tamilnadu in 1892, was an eminent politician and freedom fighter. He served as the first Finance Minister of the Union Government of Independent India.**

R.K.Shanmugam Chetty was born on 17th October, 1892 to R. Kandaswami Chettiar (father) and Srirangammal (mother), in the Coimbatore district of Tamilnadu. It was a wealthy merchant family belonging to the Vanika Vysia (oil-monger) community. His paternal grandfather was Uppilipalayam Ramaswami Chettiar, a rich businessman. Shanmugam Chetty married twice. On the death of his first wife Ayyammal, he married his second wife Rajammal.

Shanmugam Chetty's education started at the early age of four; and a private tour was engaged for him. He had his schooling in the London Mission High School, Coimbatore. In 1910, he joined the Madras Christian where he took his B.A. He later studied law at the Madras Law College. His scholastic career was constantly brilliant. Even as a student, he was greatly influenced by nationalist leaders like Gokhale, S.N.Banderjee, B.C.Pal, Motilal Nehru, Lala Lajpat Rai, Rabindranath Tagore and Mrs. Annie Besant. He was also influenced by Dr. Skinner, the Principal of the Christian College, and Kasturirange Iyengar, the Editor of the Hindu. At home, national epics, the *Ramayana* and the *Mahabharata* together with the '*Silappadikaram*' and the great book of morals, the '*Kural*', left a deep impress on him. B.C.Pal's Madras lectures first moulded his political ideas and helped him in developing his oratorical talents.

Shanmugam Chetty joined the Bar in 1919. But quite early he began to take an active interest in political affairs as well. In 1924, he was invited by Mrs.Annie Besant to join a deputation of the national convention to England. On that occasion, he toured all over Europe. In 1926, he went to Australia as India's representative in the Empire Parliamentary Delegation. For three consecutive years, from 1927 to 1930, he went to Geneva as Advisor to the Employers' Delegation from India. In 1932, he went to Ottawa in Canada, as a member of the Indian Delegation to the Imperial Economic Conference, to consider a tariff agreement between India and the U.K. In 1928, he was a delegate to the League of Nations. In 1941--42, he was in the U.S.A. as Indian delegate to the New York session of the I.L.O. In 1944, he attended the International Monetary Conference at Bretton Woods (U.S.A.)

Within India, he held many positions of honour and responsibility. He started as Vice-Chairman of the Coimbatore Municipal Council. He became a member of the Madras legislative Council during 1920-22 and of the Central Legislative Assembly from 1923 to 1934. He was re-elected in 1926 and 1930. In 1925, he was elected on the Swarajya Party ticket, but he resigned after the Lahore Congress. He was Deputy President of the Assembly in 1931; In 1933, he was elected unanimously as its President. In the same year, he was conferred the title of K.C.I.E. which he surrendered later, in August 1947.

He was Dewan of Cochin during 1935-41. In 1945, he was appointed Constitutional Advisor to the

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Chancellor of the Chamber of Princes. In November 1945, he was appointed President of the Indian Tariff Board.

From May 1947 to August 1949, he served as the first Finance Minister of the Union Government of Independent India. He resigned his Finance Ministership on the advice of the Prime Minister Nehru on account of an unfortunate controversy about him. He then became Chairman of the Industrial Finance Corporation (1949). He served as Vice-Chancellor of the Annamalai University in 1951-52. In 1952, he was elected to the Madras Legislative Council, but his public career was cut-short by death in May 1953.

Early in his life, Shanmugam Chetty was very much influenced by the Justice Party. He objected to the caste system and strongly condemned untouchability. To him, religion was to be a private affair for everyone and was not to interfere with matters of public importance. He was a non-conformist by temperament. He was a staunch critic of British Imperialism, but preferred Dominion Status for India to Purna Swaraj. He knew the real nature of Indian society and thought that the communal angle was quite relevant and inevitable, he, however, held that caste and democracy were incompatible.

Though, he admired Gandhi and sympathised with the freedom struggle, he did not approve of the 'Non-violent Non-cooperation' movement. He advocated national progress through constitutional means by gradual stages. He pressed for full rights of citizenship for all Indians, wherever they had settled, and also for equal treatment for different races. In the economic sphere, he opposed the salt tax, the high expenditure on the army and imperial preference in trade. He pleaded for the early establishment of the Reserve Bank, free from political influences.

As Dewan of Cochin, he encouraged the cooperative movement and industrialsation and even in that orthodox State, he threw open the public roads to the Harijans. He consolidated the laws and introduced responsible government in State, providing for the appointment of popular ministers.

He was an ardent student of Tamil literature. He edited the '*Silappadikaram*' with commentary. He delivered the Rt. Hon'ble Sastri Endowment Lectures on '*The Conception of the National State Applied to India*' in 1945, and many convocation addresses. He was interested in the Tamil Isai movement. He was a discerning economist, an experienced administrator, a great speaker and a sincere patriot. He was fearless and placed his conscience above other affiliations.

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## Chetty, Swami Venkatachalam (1887 – 1958)

**Swami Venkatachalam Chetty, born at Ongole in Guntur district in 1887, was a prominent merchant and landlord. He was a staunch nationalist and supported the Non-Cooperation Movement.**

Swami Venkatachalam Chetty was the son of Krishnaswami Chetty, a prominent merchant and landlord of Ongole in Guntur district, now in Andhra Pradesh. He was born in 1887 and belonged to the Vaysia community. He was educated at the Pachaiyappa High School, Madras, but studied only up to VI Form. He had discontinue his studies to take up the traditional family business.

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By dint of his ability and enterprise, Swami Venkatachalam Chetty became one of the richest and most influential merchants at Madras. He was a member of the South Indian Chamber of Commerce and of the MadrasPiece Goods Merchants' Association. He was an agent of the Cement Marketing Company of India, a sub-agent of the Burmah-Shell Oil Company, an indentor of the Bunkingham and Co. Ltd, and a distributor of coal, paints, coal-tar, etc. for Madras city.

But the acquisition of wealth was not his only aim, he had the spirit of public service also. He was a member of the Board of Management of the Sri Kannikaparameswari Devasthanam Charities ties and helped in the proper utilisation of the Devasthanam funds. He was also the Vice-President (and some time Secretary) of the Southern India Vaysia Association and the founder of the Arya Vaysia Maternity and Child Welfare Centre, Madras.

As a member of the Select Committees on Land Mortgage Banks and Co-operative Socities, he rendered most useful service. As a person interested in agriculture he favoured the abolition of Zamindaries and supported legislation for the improvement of the conditions of the peasants. He was also interested in the improvement of education and financially helped the Rao Bahadur Calavala Cannan Chettiar's High School. He was also a member of the Pachaiyappa Charities Endowment and helped in the construction of the new building of the Pachaiyappa College.

Swami Venkatachalam Chetty also an active interest in politics. His political career started as a Councillor of the Madras Corporation in 1919. He remained a member of the Corporation for twenty years and became its president in 1925-26. He was elected to the Madras Legislative Council in 1923 and was the leader of the Swarajya Party in the Council from 1926 to 1928. He later dissociated himself from the Swarajist Party because of its obstruction policy.

Though personally he was on friendly terms with C. Ramalinga Reddy, Sir P. Theagaraya Chetty and the Raja of Panagal, the leaders of the Justice Party, he disapproved of their attitude of supporting the British rule in India. He was a staunch nationalist and supported the Non-Co-operation Movement.

He was one of the severest critics of the Justice Party in the Madras Legislative Council. He was elected to the Central Legislative Assembly for a term on Congress ticket, but was dropped by the Congress in the elections of 1937. After 1937, he virtually retired from active politics, although later he was elected to the Constituent Assembly.

Swami Venkatachalam Chetty was a Vaishnative religion and was fond of religious works, specially the epics. He himself edited a few booklets in the '*Glory of Bharat*' Series. He was not a good orator, but he spoke slowly and clearly. In politics, he was a moderate. Although an Andhraite by birth, he became a Tamilian by adoption. He used to dress in the traditional Hindu style and lived a simple and unostentious manner.

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## Chhatari, Nawab Ahmad Sa'id Khan (1889 – ?)

**Ahmad Sa'id Khan, born at Baghpat in 1889, was an able politician, administrator, educationist, social-reformer.**

Ahmad Sa'id Khan was born on 11th January, 1889 at Baghpat, district Meerut, in the house of his maternal uncle Rao Khurshid 'Ali Kahn, and was brought up in his household. The family belongs to a clan of the Rajputs who had settled down at Pahasu (Bulandshahr district)during the reign of Prithvi Raj Chauhan of Delhi in the twelfth century. It was in the reign of Shah Jahan that the family was converted to Islam. Several generations later, one Mardan 'Ali Khan settled at Chhatari and acquired a large estate. On the death of his father and grand-father, Ahmad Sa'id Khan succeeded to the family estate in 1898, when he was barely nine. He was married to uncle 'Abdu's-Samad Khan's daughter. He married a third time after the death of his first two wives.

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Being born in a devout Muslim family, Ahmad Sa'id Khan started his education with a thorough grounding in the Islamic Lore. It was only in 1903 when he was fifteen, that he was enrolled in the M.A.O. Collegiate School at Aligarh. He himself confesses that he never took much interest in books and was glad when, at the age of eighteen, he was made to discontinue his school education and proceed to Chhatari to look after his paternal estate. Quite naturally, his association with his grandfather and later with his friends at Aligarh (many of whom were destined to make a mark in the public life of the country) had considerable influence in mellowing his character.

Ahmad Sa'id Khan had a phenomenal rise in his career. He became an Honorary Bench Magistrate in 1910 and a Special Magistrate the next year, was granted the title of Nawab in 1915, received the King's Commission in 1918, and awarded M.B.E. the next year. His title of Nawab became hereditary in 1919. He was granted the title of K.C.I.E. two years later, K.C.S.I. in 1933, and G.B.E. in 1946. These titles, however, were renounced on the eve of Indian independence in protest against the British policy in India. He was elected to the newly-constituted U.P. Legislative Assembly unopposed in 1920 when the legislatures had been boycotted by the Muslim League and the Khilafat Committee. He was appointed a Minister in 1923, and immediately prevailed upon his colleague, Raja Parmanand, to agree to a reduction of their salaries.

Although, the election of 1926 brought stalwarts like Govind Ballabh Pant and C.Y.Chintamani as leaders of the opposition, and the two ministers had the support of only the disrupted Zamindar Party, the Nawab frequently carried the whole House with him. When the Raja of Mahmudabad completed his term as the Home Member of the Executive Council, the Nawab of Chhatari succeeded him and remained in office till January 1933.

He too over charge as Governor of U.P. in June 1928. He was the second Indian to be appointed to such a high office, after Lord Sinha's appointment as Governor of Bihar. This post, he held from June to August 1928. His claim, however, was passed over during the next leave vacancy. He was touched to the quick and wanted to resign his Home Membership, but the Zamindar Party which he represented, would not allow him to do so.

The Nawab was nominated a member of the Round Table Conferences. On his return to India he was offered a seat on the Viceroy's Executive Council which had fallen vacant on the demise of Sir Muhammad Shafi. He was a memeber of this Council for nine weeks in 1932. He acted as the Governor of the U.P. a second time from April to November 1933. He was the Chief Scout of the All India Boy Scouts' Association from 1935 to 1941, and was awarded the Silver Wolf, the highest international decoration in Scouting, in 1939. He was granted the Degree of Doctor of Law, Honoris Causa, by the Aligarh Muslim University in November 1933.

In 1941, the Nawab was invited by the Nizam of Hyderabad to be President of his Ececutive Council. He continued to occupy this post till July 1946. He was again summoned in June 1947 when negotiations were going on over the future relations between the Indian Union and Hyderabad. But when he saw that there was no possibility of agreement, as the Nizam insisted on his conditions and would not consider the offer made by Mountbatten as satisfactory, he resigned Presidentship in November.

He was elected Pro-Chancellor of the Aligarh Muslim University in January 1950, and Chancellor in December 1965, a position which he still occupies.

From the beginning of his public career the Nawab has steered clear of the surrounding storms and taken an independent view. His learnings at the beginning of the public life were towards the formation of a party of the Zamindars primarily for the purpose of saving the system which was approaching collapse. He was able to knit the Zamindars into some kind of an organisation both inside and outside the legislature.

When the first elections to the reformed legislature took place in 1920, he faced thr opprobrium of his Muslim League friends who were out to boycott the elections and was elected unopposed. Later, he became a member of the Muslim League, but did not

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make a mark in that organisation owing to his middle path policy.

As the Minister in charge of Excise, U.P., he opposed total prohibition demanded by the Swaraj Party, for he feared that it would lead to illicit distillation all round. In the same way, when there was a universal fall in prices in the thirties, he was not for mere reduction of rent but also for proportional reduction of land revenue, a process not always welcomed by officials.

In politics also he never took an extremist view, either when he was a member of the Muslim League or when the political tide turned. As a member appointed by the Round Table Conference for the formulation of Provincial Constitutions he pleaded for a set-up under which the Governor should act only as a constitutional head except when the question of safeguards for minorities was concerned. He was for such safeguards, although he was aware that they did not fit in with a democratic Government.

The Nawab almost invariably dressed in well-tailored shairwani except when he had to be in official uniform. Brought up in the afluent atmosphere of a large Zamindari, he has a dignified poise and an ever-smiling appearance. He has been an ardent tennis-player and a great Shikari.

His moderate policy all along has not endeared him to politicians. It prevented him from becoming a leader either of the Muslim League or of the Liberal Party. His leadership of the Zamindar Party ended with the end of the Zamindari itself. His active support for constituional safeguards for Muslims (at least for the time being) proved fruitless with the creation of Pakistan. He was let down by the Anjuman Ittihadu'I-Muslimin of Hyderabad, when he was President of the Nizam's Executive Council, for then he had to choose between an independent "Muslim" State of Hyderabad and the accession of the State of the Indian Union.

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## Chhotroy, Gopal (1916 – )

**Gopal Chhotroy, born at Puruna Garh in Cuttack district in 1916, is a leading play-writer. The significance of his plays is the socio-political and socio-cultural consciousness in which he expressed most powerfully without compromising its artistic excellence.**

Gopal Chhotroy was born on 1st January, 1916 in village Puruna Garh under Jagat Singhpur P.S. in Cuttack district. His father Haladhar Chhotroy died prematurely, survived by his wife Indumati, two sons and four daughters when Gopal was only twelve. His father was an Inspector in the Settlement Department and a resourceful agriclturist. He desired to send his son abroad for higher studies. But following his premature death Gopal had to discontinue his college education after admitting himself in Ravenshaw College in 1935. His uncle Achyutananda Das who had got contact with Theosophical Society and most of the V.I.Ps. of Orissa took charge of the boy and did much to shape his mind and attitude.

As a school student Gopal had a brilliant academic record securing good marks in language subjects. While a school student, he became a member of the 'Prabasi Bangiya Sahitya Parisad' Library at Cuttack and started reading Bengali works regularly. He had earlier learnt Bengali just by imitating his elder sister. As a member of the Ananda Lahari Upanyas Mala, literary forum meant to publish new novels in Oriya language, he purchased and read all such books published at that time.

Shri Chhotroy held some temporary posts at the early part of his service career and then switched over to the Local Board. Here only he could find time to read Bankim Chandra Tagore, Sarat Chandra, dramas of D.L.Roy and Bharat Chandra and all such books he came across. He was advised by Kirtan

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Bihari Patnaik, a college teacher of English department to read Bernard Shaw, Ibsen and Shakespeare. An English missionary whom he met at Cuttack almost accidentally taught him to read Bible.

He came in contact with the Art Theatre of Aswini Kumar, formerly known as Balanga Theatre and Rasa of Kalicharan in the thirties. He sold tickets and got the opportunity to witness dramas of Aswini Kumar in which veteran artists like Master Mania and Kartik Chandra Ghosh played distinguished roles. This was the medieval period for Oriya dramas with more of historical and mythological plots. There was absolutely no liking for social plays. But it was the year 1939 which beheld the staging of a social play 'Girls' School' by a genius, later popularly known as Kabichandra Kalicharan. Kalicharan staged plays one after another in a permanent pandal known as Orissa Theatres'' later renamed as Janata Theatre at Cuttack.

In one sense Kalicharan brought revolution to Oriya drama by replacing normal verbatic dialogue against melodramatic artificial dialogue used in Oriya plays for a long time. All big artists of the day were associated with Kalicharan and Orissa Theatres. This aroused a sense of interest in the mind of Shri Chhotroy to write plays for the stage.

First he wrote a one-act play at about 1939-40 in response to a call by National War Front. Shri Brajasundar Das, a liberal leader was the organiser of this War Front in Orissa. Shri Chhotroy's 'Sagar Kanya' which was renamed by Shri Das as 'Sahadharmini' fetched him the first flicker of his dramatic career as a playwright. It was translated into English and was sent to Delhi, but it also paid him dividends in shape of remuneration. The Maharaja of Paralakimedi, the then Prime Minister of Orissa paid him Rs.100 as a token of appreciation for the play.

Shri Chhotroy left service at the early forties and went to the village to take care of the landed property. Later, he translated some of the Bengali dramas for an amateur group in which he had to play a role also. Soon after he began to write original plays. Thus, he wrote his first full fledged play *Feria* which was staged by Annapurna-B group at Cuttack in August, 1946 with great success. It was a socio-political play with a bit of leftist ideology.

From 1946-49, Shri Chhotroy was away from Cuttack and stayed at Bodasambar in western Orissa. But on his return to Cuttack in 1949, he again came in close contact with permanent stages established on professional basis. They were always in need of plays. This was the age of Kalicharan and modern drama. But his plays were not enough to satisfy the growing demand of the visitors. His second play *Bharosa* (the Hope) almost astounding in literary merit was staged by Janata Theatre in 1953.

This brought him greater fame as a dramatist and alongwith this attracted the attention of the literary circle to him. Now onwards, he alongwith his renowned contemporaries Ramachandra Mishra, Bhanja Kishore Patnaik, Kamal Lochan Mahanty and Manoranjan Das wrote plays for professional theatres with a view to sustain the poor artists living on these theatres. His plays namely *Parakalam* (1954), Nasta *Urbasi* (1955), and *Pathik Bandhu* (1956) were staged in quick succession. They were also published by the eager publishers and were sold as hot cakes.

He joined Akashwani, Cuttck as a senior script writer in the year 1956 and continued there till his retirement in 1974. He wrote for radio, film and the stage simultaneously. *Shri Jagannath* was his first cinema script which was successfully screened in the year 1950. From this period also he was very keen for literary achievement and wrote about thirty-two palys barring one-act and radio scripts and received lot of appreciation from well-meaning critics. To satisfy the growing demand of the stage he had to, some times, adopt some fictions and dramatised them in a masterly manner, '*Jhanja*' by Kahnucharan, '*Ambadatta*' by Basanta Kumari, '*Malajanha*' by Upendra Kishore, and '*Pratibha*' by Dr. Harekrushna Muhatab, all novels, were adapted into dramatic form either for the stage or for the screen and were successfully produced. Some critics consider these adaptions as the commendale literary output of his dramatic ability.

His drama *Parakalama* created a sensation in 1954 first staged. This was also staged in national

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Dramatic Festival in New Delhi in 1955 and was considered to be the best due to its socio-political awareness and literary skill. It has been translated into Hindi and was staged at Allahabad subsequently. He was awarded Orissa Sahitya Akademy award for his play *Tinoti Apera Ekatra* (Three Operas together) in 1972 and Orissa Sangeet Natak Akademy award for *Ardhangini* published in the year 1959. He also got Central Sahitya Akademy Award for his collection of one-act plays known as *Hasa Kandar Nataka* for the year 1982.

His mythological radio plays are a source of great pleasure of the radio listeners for all time to come. To name a few of them are *Ganesh Mahis mardini* and *Yanmastami* which find abundant response from the village-folk as well as the urban communities because of their significant religious outlook and mass element.

Shri Chhotroy wears very simple dress, a dhoti and a folded full shirt for all the time He is of average height with a semi-baldhead and a pleasant looking countenance at the age of over sixty. He appears very simple and unassuming but very sterdy and firm with his political convictions. Like most of the writers he has been also disillusioned during post-independence era as the social values have been lost sight of and politics has found its evil way into all aspects of life. Perhaps that is the reaction he has expressed in his play *Parakalam* where he has tried to reestablish the social milieu in accord with his conviction.

Undoubtedly Gopal Chhotroy is a leading play wright of the fifties. The significance of his plays is the socio-political and socio-cultural consciousness which he expresses most powerfully without compromising its artistic excellence. He is a traditional writer who has intentionally refrained himself from Neo-drama Movement of the later sixties yet with lot of influence on both the intellectuals and common people. At present, he appears to have retired from literary world although some of his one-act plays have been compiled and published in a book in 1974 and 1977, alongwith some radio operas.

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## Chhotu, Ram (Sir) (1881 – 1945)

**Chhotu Ram, born at Garhi Sampla in Rohtak district in 1881, was one of the founders of the Unionist Party in 1923, which played a vital role in Punjab politics. He was also a prolific writer.**

Chhotu Ram (whose real name was Ram Richpal but was called 'Chhotu' because he was the youngest of all his brothers) was born in a poor Jat family in 1881 (some writers give it as 1882 or 1883)at Garhi Sampla village in Rohtak district, formerly in Punjab, but now in Haryana. His father, Choudhary Sukhi Ram, owned a small piece of land and was a petty businessman.

While he was nine years old, Chhotu Ram joined the primary school in a neighbouring village Sampla, completed his primary education in 1895 and went to Jhajar, where he won a merit scholarship in his middle school examination. He passed his matriculation from the Mission High School in 1899, and graduated from St. Stephen's College, Delhi, in 1905.

He worked as an Assistant Private Secretary to Raja Ram Pal Singh of Kalakankar State (U.P.) for about six months, in 1905. Thereafter, he joined the Law College, Lahore, but also worked as a teacher in the Ragmahal High Schol Lahore, simulataneously. He went to U.P. again and served Raja Ram Pal Singh as his Private Secretary, and Superintendent in the Education Department in Kalakankar State. He later shifted to Agra and worked as a teacher in St.John's Mission High School about 1908. In 1911, he took the law degree from the Law College at Agra. He practised law first at Agra, and later at Rohtak.

When he was about eleven years old, Chhotu Ram was married to Giano Devi, Chaudhuri Nauha Singh's daughter. While young, Chhotu Ram was attracted to the Arya Samaj which had a powerful hold in his area. At school, he had launched a strike

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against his school authorities, and earned the title of 'General Roberts' because of the qualities of leadership which he had demonstrated. He was drawn to the Indian National Congress in 1916 and was President of the District Congress Committee, Rohtak, in 1917-20. He served his association with the Congress due to differences with the leadership over the Non-Cooperation Movement in 1920. He rejected the ideas of non-payment of taxes and defiance of law. He was a moderate in politics, and supported only constutitional methods for the achievement of Dominion Status.

In his early youth he was deeply influenced by the piteous spectacle of poverty-stricken and illiterate peasants, and all his life he worked passionately for the amelioration of their condition. He fought courageously for the uplift of the untouchables and helped them in securing Government jobs and land.

Chhotu Ram was one of the founders of the Unionist Party in 1923 which played a vital role in Punjab politics, and was instrumental in passing such legislative measures as the Debtor Protection Act, the Registration of money Lending Act, the Restoration of Mortgaged Lands Act, the Punjab Agricultural Produce Legislative Assembly for about 14 years and the leader of the Unionist Party in the Legislative Assembly during 1926-31. He was elected president of the Legislative Assembly in 1936. He became Minister of Agriculture in 1924; later he was appointed Minister for Development, and finally Revenue Minister. He served in that capacity till his death in 1945.

Chhotu Ram defined the object of his Unionist Party in the Assembly in 1937 as 'the provision of equal facilities and opportunities for all with special solicitude for the backward classes and areas whether rurl or urban. This item of the creed of our party fully covers the case of scheduled classes who are nothing more nor less than an accentuated edition of backward classes'. He was secular-minded and never discriminated among communities on the basis of caste, creed and religion. He declared in the Assembly, 'I have the mentality of a poor man. I have the mentality of an agriculturist and I prefer to have that mentality, the mentality of a worker and a peasant rather than the mentality of a capitalist.'

Besides his interest in the peasantry, Chhotu Ram, supported large-scale industrialisation, but mainly through private enterprise. He also encouraged cottage industries. He stated in the Assembly that the objective of the Unionist Party was 'to promote industries with special emphasis upon cottage industries in rural areas so as to provide supplementary means of income to rural population'. Through his speeches, writings and conferences he made the peasant conscious of his rights, and that was his most distinctive contribution. He was a staunch opponent of Jinnah's demand for partition of India, but with his and Fazl-i-Husain's passing away, Jinnah was left with no formidable opponents in the Punjab to scuttle his scheme of the division of India.

Chhotu Ram was a prolific writer. Since his school days, he wrote articles, mostly on village life, and at Kalakankar he contributed articles to the weekly, *Hindustan*, which he edited later, he was also the Editor of the *Jat Gazette* on 1916-24. He was a chaste and vigorous speaker in Urdu. He founded the Jat Anglo-Sanskrit High School and later the Jat Heroes High School which were amalgamated and named the Jat Heroes Memorial Anglo-Sanskrit High School.

He was the Founder-President of the All-India Jat Mahasabha in 1906. He founded the All-India Jat Students' Association in 1918, and presided over its annual functions many times. He appeared as the leader of the delegation of the Zamindar Association (Punjab) before the Montagu Commission. He was the Honorary Secretary of the District Recruiting Committee during World War I and Secretary of the District Co-operative Society. He was also the Secretary of the District Anti-Corruption Committee. He was awarded a Knighthood by the governement in recognition of his distinguished services.

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## Chhugani, Prabhu Jotumal 'Vafa' (1915 – )

**Prabhu Jotumal, born in Karachi in 1915, was a famous Sindhi poet. His views may be non-conformist, but the appeal of his poetry is penetrating.**

Prabhu Jotumal Chhugani graduated in History and Economics from D. J. Sindh College, Karachi and joined Government. Service and migrated to India in 1948. He retired as Administrative Officer in 1973 from the Ministry of Labour, Directorate General Factory Advice Service and Labour, Institutes, Bombay.

In the field of poetry, Vafa is close to Dilgir. He also learnt the art of poetry from Navazali Niyaz (d. 1959) and was influenced by Bevas in his formative days. He has so far published three collections of his poems: Jhankar (1958) *Parvaz* (Flight,1962), Ghazal, rubai and poems of other forms and *Surkh Gulab Suraha Khawab* (Red Roses, Fragant Dreams 1980) which received the Sahitya Akademi Award, in 1981 is collection of *Panjkiras* a five lined poem rhymed 'abbaa', line 5 repeating the first and each line consisting of 16 matras.

This is his original contribution to the Sindhi prosody. The metre used has an affinity with Hindi metre called Prasad or *Srinagar Chhanda*. The idea is developed in the first four lends it depth. It is a beautiful blend of Persian Rubai and French Triolet. Vafa's poems deny existence of God and depict the world as a creation by chance. After reading Vafa, one may ask why should God and Soul be the only pre-occupation for a man? Life is many-faceted; why should not the truth, love, beauty,music, intellect and the virtues etc. attract us. The poems of Vafa are logical, lyrical and sensitive.

He is able to see everyday commonplace events with a feresh and discerning eye. His verses are his own experiences. His views may be non-conformist, but the appeal of his poetry is penetrating.

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## Chidambaranatha Chettiar, A. (1907 – 1968)

**A. C. Chettiar, born in 1907, wrote a number of books on the Tamil language and literature.**

A.Chidambaranatha Chettiar popularly known as *A.C. Chettiar,* was a longtime faculty member of Annamalai University. He was a legend among the students for his masterly teaching of Ilango Adigal and Tamil prosody. He wrote a number of books on the Tamil language and literature. His doctoral dissertation, *Advanced Studies in Tamil Prosody*,being a history of Tamil prosody upto the 10th century A.D,has been reprinted many times.

In 1963, he edited a volume of Tamil short stories for the Sahitya Akademi, *Tamil Chirukataik Kalanjiyam*,. Chettira joined the University of Madras and served as the Chief Editor for the English-Tamil dictionary, published in three volumes during 1963-1965. Some of his works were published posthumously: Chenkol vendar (Just kings,1977); *Tamil Chqirukataiyin Totramum Valarchiyum* (The origin and development of the short story in Tamil,1977).

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## Chidananda Murthy, M. (1931 – )

**M. Chidananda Murty, born in 1931, is a Professor of Kannada at the Banglore University. He has to his credit a book on the principles of linguistics.**

M. Chidananda Murthy joined, after a distinguished academic career, the Mysore University as a lecturer and is at present a Professor of Kannada at the Bangalore University. Primarily interested in research, his interests extend to the study of a people's culture as revealed in the inscriptions, folklore and similar sources. He has to his credit a book on the principles of linguistics. His *Kannada Shasanangal Samskritika Adhyayana* is his major contribution to the study of inscriptions.

His research papers dealing with a variety of problems concerning Kannada literature have been collected in three volumes. His critical study of *Shunya-Sampadane* is his essay in literary criticism and is notable for its insights and careful study of the text.

Chidannanda Murty has been a visiting Professor at the Stanford University and has been the sectional president for historical linguistics at the third international conference organised by that University.

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## Chihala (1495 – 1570)

**Chihala, born in Sekhawati region of Jaipur in 1495, was a Jaina poet. His writings are more spiritual in nature.**

Chihala was a Jaina poet and perhaps, hailed from the Sekhawati region of Jaipur. His published works are *Panchasaheligita Bawani, Panthigita Veligita, Vaijnyg* called *Udaragita* and *Gita Atma Prabodha Javamala*, written by him, is said to be an Apabhramsha work ((1954). He is more known for his Panchasaheligita and Bawani. The first one is an erotic composition containing interesting descriptions of feeling, during separation from and union with their husbands, by the women of five castes, the wives of a gardener, a betel seller, a cloth printer a wine brewer and a goldsmith..

What is remarkable is the use of diction relevant to the profession in the description by each woman of the particular caste. The work was composed in the year 1518. The *Bawani* is full of impressive descriptions relating to ethics and practical life. The rest of his writings are more spirtual in nature.

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## Chikkadevaraja (1645 – 1704)

**Chikkadevaraja, born in 1645, was one of the most distinguished rulers and scholar of the Wodeyar dynasty of Mysore.**

Chikkadevaraja was one of the most distinguished rulers of the Wodeyar dynasty of Mysore. He succeeded Devaraja Wodeyar, his uncle, and ascended the throne in 1673, in his 28th year. He had to wage many wars against many petty rulers and the Marathas, who invaded twice before he could consolidate himself as the most powerful ruler in South India. He desired to establish friendly relations with Aurangzeb, the Mughal emperor, and sent an Embassy to him.

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From 1686 onwards the State enjoyed peaceful times and Chikkadevaraja was able to turn his attention to domestic problems. He streamlined the administrative set up by introducing many innovations the establishment of the postal system being one such innovation. The state income grew enormously, and he was acclaimed by his subjects as Navakoti-Narayana'' (Lord Narayana of nine crores).

Chkkadevaraja is remembered not only for his farsightedness and administrative ability but more so for the munificent patronage, he extended to scholars and poets, like *Tirumalarya, Singrarya, Singaramma* (a woman writer), *Honnama* (also a woman writer); *Timma Kavi, Mallikarjuna, Chidanada Kavi, Mallarasa* and many other minor writers. Many books like *Chikkadevaraja Vijaya, Chiadevaraja Vamsavali, Chikadevaraja Yesobhusana, Chikadevaraja Vamsa Prabhava* bear testimony to the greatness of the personality of Chikadevaraja.

Chkadevaraja seems to have been influenced to a great extent by *Tirumalaaya* or *Tirumalayyangar*, his close friend in his early days, and later his Court Poet, and Minister. This probably accounts for the fact that many of the autors (though not all ) patronized by the king were of Sri Vaishnava tradition.

Chikkadevaraja is credited with having written several works. The most famous among them are *Gita Gopala* and *Chikkadevaraja Binnapam*. No doubt he was assisted in his leterary activity by Tirumalarya. Tirumalarya himself might have written the above two works and ascribed the authorship to his benevolent monarch and patron. Both these works are characterized by deep devotional sentiment and lyrical beauty.

Both expound the main tenets of Vishishtaddvaita philosophy, the devotional tenet of Sarangati (absolute surrender to God) in particular, in the chaste diction of old Kannada and contain references to the conquests of the ruler. Gita Gopala is a collection of songs, riminiscent of *Gita Govinda* of Jayadeva, the famous Sanskrit work; each song is prefaced by a brief substance of the poem in prose. *Chikkadevaraja Binnapa* is entirely in prose. It contains 30 Binnapas (prayers) addressed to Lord Narayana of yadurgiri, also called Melukote, near Mysore City. They contain the essence of Vishishtadvaita philosophy, which is more pronounced in this work than in the former. The 17th century may rightly be called ''the Age of Chikkadevaraja'' in the history of Kannada Literature.

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## Chikupadhyaya (17th Century)

**Chikupadhyaya was a Kannada poet of 17th century. He was a prolific writer both in verse and prose and a man of deep religious faith in Vaishnavism.**

Chikupadhyaya, a 17th century Kannada poet was, like Tirumalaraya, a court poet and minister of Chikadevaraja Wodeyar, the Mysore ruler (1673--1704). A prolific writer both in verse and prose and a man of deep religious faith dedicated to Vaishnavism, the entire body of his writing is devoted to describing and expatiating upon the greatness and glory of deities, saints and sacred places.

His varied and extensive reading in the puranas provided him with legendary lore which enriches his accounts of the gods and their holy abodes. His *Satvika-brahmavidyavilasam*, which expounds the philosophy of Vasihnavism, is a translation of a Sanskrit original like his ambitious and extensive translation of the *Vishnupurana* in six parts which begins with the origins of the universe and concludes with the Kaliyuga.

It incorporates relevant teachings appropriate to each age and avatar. Just as his philosophical work is a compendious exposition of the philosophy of Vaishnavism, his *Vishnupurana* is exhaustive in its mythological range. The work comprising more than six thousand verses employs the Champu form which

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exhibits his Sanskrit learning as well as his versatility in composition whether verse of prose. His Seshadharma retells in prose a part of the Harivamsa story. In Sangatya form he described the erotic legends concerning Krishna.

His translation of Sukasuptati and the commentaries he has written on ethical treatises are all in prose. Chikupadhyaya occupies an important place as a writer of prose and his style of writing marks a phase of its development.

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## Chilkamarti, Lakshminarasimham –

**(See under Lakshminarasimham Chilkamarti)**

## Chimna Bai (m.1884)

**Chimna Bai was a leading social reformer. Her book, "*The Position of Women in Indian Life*," was hailed by the Socialist, Ramsay McDonald, as an extra-ordinary revelation of the educated eastern mind of the present day.**

Chimna Bai was wife of Sayaji Rao, the only prince of his time who never kept a mistress. Even the two dancers who performed on an evening in the durbar hall, were mother and daughter of exemplary private habits. 'Sayaji Rao' married first a princess of Travancore, in 1884, who died after giving him a son, then the daughter of 'Maratha' nobleman, from 'Dewas' Chimna Bai. She was beautiful and strong and they lived happily together for half-a-century.

She brought about the transition of 'Baroda' from the Middle-ages. Intellectually, the Maharani was his equal. Her book," The position of a Women in Indian Life" was hailed by the Socialist, Ramsay Mcdonald, as "an extra-ordinary revelation of the educated eastern mind of the present day," and recommended as a guide to professions and occupatinos for English Women. For years, the Maharani pounded at the barriers of 'purdah'.

In 1927, she presided over the All India Women's Conference. This made Baroda the most modern and sophisticated of States. She was the finest of her sex in India,with a pasion for tigars, and once, while eating an alfresco lunch, casually brought down a couple of Heronswithout getting up from the table. She was fond of gardening, and kept ten acres, beside the palace, for the groves of oranges, mangoes, limes and stranger fruits.

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## Chingangbam, Kalachand Shastri (1903 – )

**Chingangbam Kalachand Shastri, born in Manipur in 1903, was a scholar of distinction. He is associated with the theatre movement in Manipur.**

Chingangbam Kalachand Shastri was a scholar of distinction. Born in a Hindu family and son of a noted Nata Sanskirtana, musician of Manipur, he is a graduate of Calcutta University, B.T. of Gauhati University and Shastri of Kashi Vidyapith. He worked as a teacher in schools and retired as Head Master of johnstone High School, Imphal; he was also a lecturer in Manipuri in Imphal College, Imphal. He undertook the translation of the *Mahabharata* into Manipuri from the original Sanskrit in 1965 which is nearing completion. *Basudev Mahakavya* is an original Manipuri epic he wrote on the theme of killing of Kamsa by Krishna.

Premdut is composed in Sanskrit on the lines of Kalidasa's *Meghadutam*. He translated into Manipuri Kalidasa's *Raghuvamsa* and the *Gita*, wrote Manipuri *Vyakaran Kaumudi*, *Sheireng Leiteng*, a book

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on rhetioric and *Ashamba Manipuri Sahityagi Itihas* (a history of Manipuri literature). Associated with the theatre movement in Manipuri, he can sing act and write he translated several plays from Hindi and Bengali. He was president of the Manipuri Sahitya parishad, Manipuri Hindi Parishad and Sanskrit Research Committee and many other such organisations.

He was awarded Padmasri in 1971 by the Government of India, fellowship of the Manipur State Kala Akademi in 1974, and honoured with the title Sahitya Bhusan in 1966 by the Manipuri Sahitya Parishad, received the national fellowship for the best teacher from the Government of India. Deeply religious, now he spends his days in propagating the essence of Indian literature culture and religion by way of narrating and commenting on great Indian classics in localities throughout the State.

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## Chinmayananda, Swami (1915 – )

**Swami Chinmayananda, born in Cochin in February 1915, has made himself famous by propagating Indian philosophy in the light of modern thinking and scientific approach. He can express his ideas clearly and impress the audience.**

Chinmaya's original name was Balakrishna People used to call him Balan. He was born on 11th February, 1915. He belongs to the Poothampilliyil family of Ernakulam. The late Nilakanta Menon who was the Chief Justice of the erswhile State of Cochin, belonged to this family. His father, Shri Vadakke Kuruppath Kuttan Menon was Munsiff in the Cochin State judicial service. Vadakke Kuruppath is a famous aristocratic Nair family in Kerala, which has produced eminent men and women. Thus, Balan could claim a very reputed family background which may be considered as one of the several causes for his success in life.

Balan's early education was at Ernakulam and for higher education, he went to Lucknow. After completing his education, he worked for some time as a journalist in Bombay. Then, he participated in the Independence Movement and was in jail for some time. After release from jail, Balan (now Balakrishna Menon) went to Baroda. There, he was attracted by the religious works of Swami Sivananda Saraswathi, which influenced him to go Hrishikesh where Swami Sivananda Saraswathi was leading the life of an ascetic. Balakrishna Menon became the disciple of the Swami.

At the age of Twenty-six, he became a Sannyasi and observed penance for ten years. During this period, he was the disciple of Swami Thapovana, who gave him instructions in the Vedas. By this time, Balakrishna Menon was known as Swani Chinmayananda. He was now thirty-six years old and was endowed with a treasure of knowledge in the Vedas and Upanishads. He could preach Advaita in a scientific manner and enlighten large gatherings.

Swami Chinmaya now began his programme of Gita Yajna all over India. He could speak very fluently in English which particularly drew the attention of the so called higher society. Swamiji himself used to say, while in Kerala, why he addressed all the meetings in English. The cream of the society that claims to be civilized, pays attention to speeches in English only. Thus, the speeches for Gita Yajnas, even in Kerala, were delivered in English only.

In 1954, the followers of Chinmayananda started the Chinmaya Mission in Madras. This organisation became very popular having branches at several places in India. The centre of Chinmaya Mission in the Sandeepani Sadhanalaya which gives instructions in Advaita to the educated people. The mission runs schools and colleges and publishes an English Magazine called Tapovanaprasad. *Balavihar* is another magazine mainly intended for children.

Upanishads as well the works of Sree Sankara have been made easy to the readers by the English

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commentaries of Chinmayananda. His study of the *Bhagavat Gita* has been published in four volumes. This is perhaps, the most important and popular among the works of Shri Chinmayananda. The book makes Bhagavat Gita intelligible to the modern reader who is in pursuit of a scientific explanation for everything. As Kerala is the birth-place of the Swami most of his works have been translated into Malayalam. Chinmaya Missions also are more in number in Kerala.

Chinmayananda Swami has travelled over America and Indonesia, preaching his findings in the Advaita philosophy and gaining followers to propagate his teachings.

What is the secret of his success? His command of English language gains educated audience every where he visits. His speeches are pregnant with episodes and illustration from practical life. He can interpret everything in a scientific manner which impresses his Bearers. To add to all this, Chinmaynanda Swami is endowed with a commanding personality and aristocratic family background.

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## Chinnaya Suri, Paravastu1 (1806 – 1862)

**Paravastu Chinnaya Suri, born in 1806, was the first Professor in Telugu, Madras University. He created the wonderful Balavyakaranam in the Ashtadhyayi style.**

Paravastu Chinnaya Suri was born to Srinivasamba and Ramanujacharya belonging to Chattada Vaishnava sect. Chinnaya is the Telugu version of the Sanskrit of Srinivasa. Being the only son of his parents, he whiled away his time till his sixteenth year in playful activities. However, he learnt Sanskrit, Tamil and Prakrit under the guidance of his father. Kanchi Ramanujacharya taught him Tarka Mimansa and Alamkara Sastras. He learnt Vedartha from a North Indian Pandit, Rama Sastri. Chinnaya worked for sometime in the Afghan School in Madras and then he joined Pachaippas' College and worked there from 1844 to 1847.

He became Professor in Presidency School (which was to became Presidency College later). His scholarship and erudition came into limelight in this period. The then President of the College, Arbuthnot was impressed by this erudition, teaching skill and writing ability and added the title, Suri (meaning scholar or pandit), to his name. He was presented with a golden anklet inscribed with the title,'Chinnaya Suri' From then on he came to be known as Chinnaya Suri.

He was the first Professor in Telugu, Madras University, which came to be established in 1853. He wrote Nitichandrika in this period and dedicated it to the Vice-Chancellor of Madras University, Arbuthnot.

Chinnaya Suri's activities were three-faceted, namely, teaching, research and writing. He had a printing press called 'Vanidarpanam' for his printing work. He published a monthly, called Sujanaranjani. In his view, a dictionary, and a book of grammar are essential for the development of any language.

Following this ambition, he wanted to publish *Nitichandrika* in four parts out of which the first two *Mitralabha* and *mitrabheda* were first brought out in one volume. Not that there was no prose writing in Telugu before Chinnaya Suri. But his prose was of a distinct variety which was at once beautiful and erudite. His attempt was to teach language to the pupils through the medium of stories. His prose was unique in its own way, the like of which could not be seen before him or after him. Students of Telugu language and literature have continued to study his Nitichandrika.

The brightest jewel among his creation is his *Bala Vyakaranam*. There were works on Telugu grammar even before Chinnaya Suri like *Andhra Sabba Chintamani* in Sanskrit by Nannaya, *Andhra Bhasha Bhushanam* in Telugu poetry by Ketana, commentaries like *Balasaraswathiyam* and

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*Ahobalapanditiyam*. But they lacked brevity and simplicity. Inspired by the aphorisms of Panini's *Ashtadhyayi*, Suri wanted to make a gift of a similar nature to the Telugu people. Before he actually took up Balavyakaranam, he wrote grammar books of different styles: (1) *Padyandhra Vyakaranam* (1 chapter), (2) *Samskrita Srutandhra Vyakaranam* (complete), (3) *Sabda Sasanam*, (4) *Sabda Lakashna Samgraham* (5 chapters). But none of them came up to his ideal standard. Then he made another attempt. His vast teaching experience and erudition ultimately came to his rescue in creating the wonderful *Balavyakaranam* in the *Ashtadhyayi* style with 10 chapters and 465 aphorisms. It took nearly eighteen years of tireless effort and shows the influence of *Vaiyakarana Siddhanta Kaumudi*.

He reached different corners of Telugu Land, studied and collected Telugu words and usages and prepared the manuscript for a complete dictionary in his own hand. This provided the source material and inspiration for *Sabdaratnakaram* by Bahujanapalli Seetaramacharyulu and Suryarayandhra Nighantuvu.

He authored many other books including *Adiparvam Pachayappa Yasomandanam*, a commentary on *Viswa-Nighantu*, *Nitisamgraham*, *Aksharaguschcham*, *Andhra Dhatumala*, *Vibhakti Bodhini*, commentary on *Andhra Sabda Chintamani*, *Andhra Kaumudi*, *Andhra Kadambari*, *Yadavabhyudayam*, *Hindu Dharma ShastraSangraham*, *Chatuvu* poems. However, *Nitichandrika* and *Balavyakaranam* have stood the test of time signifying the greatness of Chinnaya Suri.

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## Chintamani (1600 – 1680/85)

**Chintamani, born in a Kanyakubj family in 1600, was an eminent poet. His books covered the entire field of poetics with its different theories.**

Chintamani, the change from 'Bhaktiq' to 'Riti', was not altogether unexpected in the course of Hindi literary development. After 'Bhaktikall', considering the main poetic trends of the age, historians have given it different names, 'Ritikal' 'Sringarka' 'Alankarka', etc. The full stream of 'Ritikavya' in Hindi really began to flow after the passage of half-a-century of post Keshav Period. Chintamani, born in a Kanyakubj family, stands at this juncture.This uninterrupted flow of 'Riti' Poetry originated with the works of Chintamani, son of Ratnakar Tripathi and eldest brother of two great poets, Matiram and Bhushan. As such Ramchandra Shukla recognised him as the originator of 'Ritikal' while Nagendra regards it as mere chance. He was well versed in Sanskrit besides having full command on Brajbhasha.

He enjoyed the patronage of several rulers including Suryavansi Bhonsle Raja Makrand Shah of Nagpur and was rewarded even by Shahjehan. His period of composition may be regarded as around 1643. He mainly followed the 'Rasadhvanivad' of 'Utter' 'Dhvanikal of Sanskrit in his important works *Kavyaviveka, Kavikul -Kalpataru* and *Kavyaprakash*.

He belonged to the first section of 'Riti' tradition comprising the poets who usually describe all the aspects of poetry after *Kavyaprakash* of *Mammata*. Out of his works, the best known work *Kalpataru*, regarded as a comprehensive treatment of various topics related to poetry, was composed in 1650. The basic work of the second school was *Ras Maanjari*,

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which has been based on the theory of erotic sentiment, chiefly concentrated on the differentiation and classification of 'Alankars'.

His other works including *Chhandavichar,* an elaborate work on prosody,are preserved in the State Library of Datiya Another parallel work *Sringar Manjaria,* a poetic translation of Sanskrit book *Ras Manjari* has been mixed with his original works. Bhagirath Mishra edited this important work in which the poet generally used verse while giving illustrated descriptions and prose on the pattern of *Karikavritti.*

Being a profound scholar, he wrote books which covered the entire field of poetics with its different theories. With two other names, *'Mani'* and *'Srimani'*, he attained great success as a poet. Ramayana was another of his known works. He composed it in chaste language full of alliteration with a complete mastery over the use of *Brajbhasha.* On the whole, both as a poet like *Matiram* and an Acharya covering the entire field of poetics, like Bhikharidas and Kulpati Mishra his position is authoritative.

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## Chintaman,Dwarkanath Deshmukh –

**(See under Deshmukh, Chintaman Dwarkanath)**

## Chiplunkar, Krishnashastri (1824 – 1878)

**Krishnashastri Chiplunkar, born in Poona in 1824, was a celebrated translator and writer of Marathi prose.**

Krishnashastri Chiplunkar was a celebrated translator and writer of Marathi prose, who influenced Marathi prose style during the mid 19th century. He was educated in Poona Sanskrit Pathshala (school) and became proficient in Sanskrit. Later, he joined the Poona College for English education.

In 1852, he was appointed a Translator by the Government. Later he became Assistant professor and a member of the Daxina prize Committee. He started Marathi periodicals *Shalapatrak* (School Gazette) and later *Vichar Lahari* (Wavers of Thoughts ) to counter the propaganda of Christian Missionaries.

Amount his important translations are *Arabi Bhashetil Suras Ani Chamatkarik Goshti* (Interesting and Strange Tales from the Arabic Language), which is a model of simple, expressive and lucid Marathi narrative prose, capable of expressing delicate nuances when occasion demanded. He was a populariser of scientific Knowledge in his *Aneka Vidya Sangraha,* 1861 (A compendium of many branches of knowledge).

His essay on Marathi language, *MarathiVangmayavaril Nibandh,* shown his subtle analytical intellect. He was also the author of a short biography of Socrates (1852) and translated Johnson's *Rasselas* (1873) Kalidasa's *Meghaduta* and Jagannath Pandit's *Karun Vilasa.* He has also composed the long poems-*Vidyaprashansha* and *Prashnottaravali.*

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## Chiplunkar, Vishnushastri (1850 – 1882)

**Vishnushastri Chiplunkar, born at Poona in 1850, was an eminent poet and journalist in Marathi literature. He was orthodox in spirit and pragmatic in action.**

Vishnushastri Chiplunkar was born and educated at Poona. Krishnashastri, his father was an illustrious educationist, well versed in Sanskrit, Marathi and English. His education was more or less on orthodox lines in the beginning. After passing B.A. in 1872, he joined as a teacher in the Poona High School.

His father allowed him the use of the columns of monthly *Shalapatrak* even when he was learning in the college. He was asked to continue with the translation of Rasselas which was partly done by his father Krishnashastri. After completing the translation he started writing on five eminent Sanskrit poets. His critical abilities were aptly exhibited in theses essays. It was, however, with the publication of *Nibandhamala* magazine that he became famous. Soon he left the government service and founded New English School (1880) along with Tilak Agarkar, Apte and Khare, etc., which inculcated the nationalistic outlook among many geranetions to come. He also started Kavyetihas- Sangraha a magazine to publish original historical documents. 'Chitrashala' and 'Kitabkhand' a lithographic press and a publishing unit respectively.

*Nibandhamala* remains unparalleled in the history of Marathi Journalism. All the 84 issues of it were authored by Vishnushastri. So, profound was the effect of these essays on posterity that entire Marathi literature instinct with its spirit, of patriotism for many a decade. He was orthodox in spirit and pragmatic in action. He severely criticised the pro-British bureaucracy and rebuked and ridiculed the leading band of reformers who lacked the courage to practise what they preached.

His criticism against Phule, Lokahitwadi and Swami Dayanand, though relished considerably by his readers, was however shortsighted. When during the first few issues he exposed British historians like Macaulay and the ruling class in India his voice was suppressed by Press Act. Some of the issues and esssays were prescribed by the Government. He then worte extensively on literary issues. His essay on Moropant opened a broad vista of creative literary criticism in Marathi.

Essays in the *Nibandhamala* when published in a book form remained as a singnificant work in Marathi literature. His style remains unparalleled to this day.

His love for the nation. the Hindu religion and the mother-tongue is Seen in every line he wrote. Few essayists him in the power of eloquence and style with which he aroused the youth of the day.' I am the Shivaji of Marathi language', he declared with pride. His style is elegant, graceful, full of vigour, having its own rhetorical devices. He had all the tricks of the trained rhetorician at his command:exaggeration, amplification, illustration balance and antithesis. His style reaise the Marathi language which was treading as a crippled child in the first 60 years of British rule, to great heights.

All his writings were published in the book form posthumuously. *Nibandhamala* (1888, 1889, 1890), contains his essays. Stray articles from *Shalapatrak* and Kesari were published in *Kirkol Lekhasangratha*--part (1896), partII (1902) respectively *Sanskrit Kavipanchak* (1888) and *Vinod Mahadakhyyjika* (1901) are his other works.

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## Chiplunkar, Vishnu Krishna (1850 – 1882)

**Vishnu Krishna Chiplunkar, born in Poona in 1850, laid the foundations of modern Marathi prose which strengthened the basic Sanskrit words and**

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**phrases with adaption of the English form of simple and complex sentences.**

Generally referred to as Vishnushastri Chiplunkar and also as Nibandhamalkar (after the name of the outstanding Marathi Magazine *Nibandhamala* which he published from 1874 to 1881), Vishnu Krishna was born in Poona in 1850. His family, belonging to the talented Chintavan or Kokanasha Brahmin caste, came from the village Paras in Ratnagiri district. His grandfather, Haripatnem, and his grandmother, Bhagirathibai, migrated to Poona which was a great centre of learning.

Vishnushastri's thread-ceremony in 1858, they took great care to make him fully conversant with Sanskrit language and Hindu rituals by engaging learned Shastris for the purpose. His father Krishnashastri was also a learned Sanskrit Pandit, working as a translator in Government service. In 1865, the Government started a Teacher's Training Colege in Poona, and Krishnashastri was appointed its first Principal. The Government also started a magazine, called the *Shala-Patrak*, in 1868 for the instruction of school-teachers, and entrusted its editorship to Krishnashastri.

After his primary education, Vishnushastri joined the Poona government High School in 1861 and passed his matriculation in 1866. He joined the Deccan College in that year. Those were days of very early marriages. Vishnushastri's marriage took place in 1865 with the daughter of Narayan Bhikaji Gogate. She was named Kashibai after marriage. The gogate gamily was also highly educated. Vishnushastri had no issue.

His father guided him in his education, and in his college days he translated into Marathi Samuel Johnson's novel '*Raselas*' under the direction of his father. He passed his B.A. with distinction and was awarded a scholarship for proficiency in Sanskrit, Marathi and English languages.

After graduation he was appointed a teacher in the Government High School on the recommendation of the Deccan College Professor Dr. Keilhorn and Principal Wordsworth. Following some differences with the Headmaster, he was transferred to the Ratnagiri High School. This position also he resigned in a few months. He came back to Poona and started his *Nibandhmala* (garland or series of essays)in 1874. It continued till 1881 and all the writings in it were from his pen. He also contributed essays on Sanskrit poets in the magazine *Kavya Itihasa Sangraha*. His father gave him the editorship of the *Shala-Patrak*,but his attacks on Westernisastion and the evil influence of Christian Missionaries were distasteful to the Government, which discontinued the magazine in 1875.

In his writings in the Nibandhmala and particularly in his long essay "*Amcha Deshachi Sthiti*" (The condition of our country), he defended India's past traditions and opposed slavish imitation of Western manners and customs. He emphasised the fact that the British were ruling the country for their own selfish ends and not for the uplift of the people. Their spread of English education was intended to procure clerks and lower-grade Government servants for the administration. By such writings he sowed the seeds of political discontent. Tilak, the father of Indian unrest', openly acknowledged him as one of his prominent inspirers.

English education was in his times mostly in the hands of Government Schools and Colleges. This, alongwith the attacks of missionaries on Hindu Dharma, created an infeiority complex amongst educated Indians about their religious traditions and customs. A section of these people had started deriding Indian culture and tradition and advocating a complete Westernisation in all things. Several 'Reformers' held the view that the British rule came with divine grace for the uplift of the backward society in India. Reformist associates or groups, like the Arya Samaj, the Prarthana Samaj and the Brahmo Samaj had one thing in common, opposition to idolworkship and caste distinctions. They were against Hindu rituals and ceremonies. These reformers and the Christian missionaries were the targets of bitter criticism in Vishnushastri's

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writings. He opposed the reformist movements and regarded them as the evil effects of English education and preaching by missionaries.

He laid the foundation of modern Marathi prose which strenghthened the basic Sanskrit words and phrases with adaption of the English form of simple and complex sentences. He was influenced by English essay-writers like Addison, Johnson and Macaulay. Before his time Marathi prose confined tothe '*Bakhars*' or historical records of the Maratha period, was full of Persian words. His Marathi completely avoided that inter-mixture of Persian. He held the view that the Marathi language with its basis in Sanskrit was capable of expressing all shades of thought. Before his time the Marathi literature was predominated by poets like Moropant, Vaman Pandit, Ramdas and Tukaram. Their works were mainly Puranic and religious. Vishnushastri had studied that literature and enriched his Marathi prose from it. Later on the Marathi prose-writing which he started came to be called the "English incarnation of Marathi prose".

Swaraj or political reforms were far beyond the horizon in his time, but he advocated the Indianisation of the administration. He called on British rulers to work for the all-round progress of the people. It can be safely predicated that if he had lived longer, he would have become one of the leaders of Tilak's Nationalist Party. In 1880, he was, alongwith Tilak and Agarkar, the founder of the New English School which aimed at nationalism of education. He was one of the founders of the book-shop "Kitabkhana" and of the Aryabhushan and the Chitrashala Presses in Poona. He was also associated with Tilak in the foundation of the *Kesari* and the *Mahratta* (Marathi and English weeklies). All these institutions are still continuing and progressing.

In only seven years' time his writings made a deep impress on the minds of the young and the old alike. Any list of modern Marathi prose-writers and journalists starts invariably with Vishnushastri Chiplunkar.

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## Chintamani, Sir C.Y. (1880 -- 1941)

**Chintamani, born in Visakhapatnam in April 1880, was known as the Pope of Indian journalism. He was the great editor who decisively influenced politics.**

The "Pope of Indian Journalism," as V.S. Srinivasa Sastri once called him, Chirravoori Yajneshwara Chintamani was born in Visakhapatnam (now in Andhra Pradesh) on 11th April, 1880. Nothing in his early years could have justified anybody in predicting a bright future for Chintamani. His was an average middle-class family. He did not succeed in obtaining his university degree.

One of the finest editors of pre-independent India, he had failed in the F.A.examination of the Madras University. He abandoned academic studies thereafter and plunged into politics. He chose journalism and the best method of working for the country. From that, he graduated to politics, becoming one of the leaders of the Liberal Party. His main instrument was *The Leader*, an English daily published from Allahabad.

Chintamani entered journalism at the age of 18. He chose not Madras, as he well might have done, but the United Provinces (as Uttar Pradesh was then called) and Bihar as the scene of his activities. He rose from the ranks, but, in those day,s the ranks were

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not very far from the top. He acquired every kind of experience in journalism, not excludig the mechanical. He once told another writer, as reported in an article published in 1941, that at this stage he had been not only editor and manager, all rolled into one. This was perfectly possible in that stage of Indian journalism's development.

Chintamani's name is closely associated with *The Leader*. But before he came to that paper, he edited *The Indian People*, an Allahabad weekly, which was owned by Dr. Sachhidananda Sinha, whose own editorship of the *The Hindustan Review*, of Patna, elicited high praise. Chintamani himself helped in the editing of the *The Hindustan Review*. It is said that he also used regularly to write editorials for a Patna newspaper from Allahabad.

Chintamani was not only the editor of the *The Leader*, but also virtually its maker. He brought to bear on it the full force of his personality and the strength of his convictions. The newspaper became practically the organ of the Liberal Party. For twenty-nine years Chintamani edited *The Leader* with something like a passion. He first became editor in 1909. He was then only twenty-nine years old. This kind of elevation at such an early age is practically impossible in Indian journalism today. If the proprietors of *The Leaders* had any misgivings about entrusting it to him, they were quickly into the task of developing it with all the ardour of his soul.

Chintamania relinquished the editorship for three years, from 1923. It is interesting that he was also Minister of Education and Industries of the United Provinces Governement from 1921 to 1923. He returned as a editor in 1926 and continued till his death in 1941.

*The Leader* became something like a political force as the voice of the Liberals, Like most other political parties of the day, the Liberals stood for India's freedom. But they differed on the means of securing it. They believed in constitutional action and deprecated what could now be called "direct action". This was because they believed that conditions in the country militated against aggressive nationalism. A great deal of preparation was necessary before "direct action" could be launched. *The Leader* took for its guiding principle this advice, "In things essential unity; in things non-essential liberty; in all things charity." This quotation comes from an editorial the paper published in 1918.

Chintamani whole-heartedly commited his paper to the cause of liberalism. Chimanlal Setalvad once said, "If there is one man more than another who has worked steadfastly for the liberal cause, it is Mr. Chintamani". In fact, his influence extended to the entire country. "His journalism", it has been said, "was one of the chief media of not only popularising the creed of liberalism but also developing, shaping and cutting out a definite direction for it".

To Chintamani paper was an instrument of Liberalism. He took an active part in politics. He was a member of the United Provinces Legislative Council from 1916 to 1923 and again from 1927 to 1936. He was General Secretary of the National Liberal Federation of India from 1918 to 1920 and for a further period of six years from 1923. He presided over the annual sessions of the Federation in 1920's and 1931. Chintamani took an active part in the political discussions that took place in England as a delegate of the Liberal Party in 1919. Ten years later he attended the Indian Round Table Conference.

The Liberal Party exerted an influence on Indian politics out of all proportion to its numerical strength. A party which pleads for moderation and restraint is seldom popular. The Liberals had to make their voice felt against the exalted nationalism which Mahatma Gandhi and the Indian National Congress preached and against the repressive measures of the British Government. They deprecated the two extremes,and deprecation by itself could not make up a spectacular policy even in days when there was no adult franchise. Nevertheless, the Liberal impressed the British Government and the thinking sections of the people of India. "We have a straight policy. We are neither apologists nor enemies of the British Government". Chintamani wrote in 1917: Our supreme concern is the well-being and advancement of our mother land and

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we approach every problem from this single point of view''.

Chintamani believed that what sood in the way of a quicker constitutional progress was the non-cooperation of the Congress and the hostility of the Government officials. He was of the firm view that constitutional methods alone would lead to the desired goal. At the same time, he unsparingly criticised the British Goverment. At the Round Table Conference in 1930 he said that the British administration in India was''a despotism of despatch boxes tempered by the occasional loss of Keys wherein Red Tape was King and sealing Wax and Minister''. Chintamani called for Dominion Status for India as a matter of general policy.

Chintamani was a pious Hindu. He was also a social reformer. At a session of the Hindu Mahasabha held in Varanasi in 1923 he said, ''There is no more effective means for having Hindu-Muslim unity than by strengthing and unifying the Hindu community...A regenerated Hindu community would be a most powerful agency in accelerating fulfilment of India's national aspirations.''

Chintamani wrote an important book, ''*Indian Politics Since the Munity*'' ,in 1937. He also edited the speeches and writings of Sir Pherozeshah Mehta, the Liberal leader, who influenced him considerably. He recieved the honorary doctorate of Benaras Hindu and Allahabad Universities.

A man of quiet habits, Chintamani, by pen and on platform, did much valuable service to India. He was a product of times, and he must be judged by the norms of those days. He has an important art in the history of Indian journalism too. He wasa of the type of Spender, Gardiner and Massingham, the great editors who decisively influenced politics.

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## Chiranjit (1919 -- )

**Chiranjit, born in Amritsar in 1919, is a leading Radio playwright, poet and novelist, he wrote socially purposeful plays and also plays with national sentiments for the stage.**

Chiranjit was born in a respectable Suryavanshi Thakur family of District Amritsar, Punjab. After his education, there, he shifted to Delhi for good.

Chiranjit began his literary career as a *Chhayavadi* lyricist but soon thereafter established himself as a leading Radio playwright and acquired renown in that capacity. In his great strides as a playwright, the poet in him was left far behind but even so he continued to write humorous and satirical poems under the pseudonym of 'Parody Das'. Even in the field of Radio plays also it is his humorous and satirical plays which pushed him into the limelight.

He happened to be the chief-producer (Drama) in the All India Radio during the Indo-Pak war of 1665. It was during these troubled times that his serialised plays under the title 'Dhol Ki Pol' achieved phenomenal popularity. He was awarded the *Padmasri in* 1972 for his significant contribution in the field of Radio plays.

Apart from Radio plays, Chiranjit also wrote socially purposeful plays and also plays with national sentiments for the stage. His serial 'Dadi Ma Jagi' telecast by the Delhi Television was as controversial as it was popular among a section of the viewers. Chiranjit normally sets forth with a wide canvas but lacks the capability to go deep into the problem he undertakes to portray. Perhaps, it is not possible in plays that are avowedly propagandistic in nature. He will perhaps be remembered as one who imparted richness to the typical genre that is the Radio Play. He has so far written over a thousand plays, skits, farces and operas.

He has also written for the children and has edited some journals, too. During the late forties and early fifties, he edited the *Vir Arjun, Manoranjan* monthly and the weekly *Jansatta* published from Delhi. After retirement, he again plunged into editorial

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world and is now publishing and editing the *Sarvapriya* monthly which has entertainment as its primary objective.

His untiring endeavours and efforts in the field for enrichment of the Radio play led to his nomination as a member of the International Jury for the award of the 'Italian prize' for excellence in the genre in 1972. The Government of India appointed him producer Emeritus for Drama in the Akashvani and the Doordarshan in January, 1982.

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## Chirmulay, Sharatchandra Wasudeo (1930 – )

**Wasudeo, born in 1930, has written about fifty-plus short stories, essays, travelogues and pen portraits. He is a prototype of the eternal story teller.**

Chirmulay Sharatchandra Wassudeo has over the last thirty-five years, written about fifty-plus short stories, some literary essays, travelogues and pen portraits. His published books, all collections of short stories, are *Shri Shillak* (1967), *Cogs* (1973), *Eka Janmatalya Gathi* (1985). He has been Professor, and ultimately the Principal of Pune Commerce College. The socio-cultural milieu in his narration is limited to the lower middle class of South Western Maharashtra to which he belongs. A brilliant student of Economics, then a Professor,and ultimately the Principal of Pune Commerce College, he has led a life of an academic, interested in literature and Hindustani classical music.

However, what makes his narration different is the inner core of his characters and situations. This core tries to reach beyond the socio-cultural limitations and embark on a philosophical search of the how and why of this human existence. This raises his writing to the 'tragic level' and gives it the classical aura for which he is deservedly famous.

His narrative style also closely follows the classical mould. He simply tylls his story in an aloof, straight- forward mood and manner. There is no ostentation, nor any novel experiments with the technique. In fact, in his narratives he avoids even a semblance of that technique which is commonly used as an effective substitute for authenticity.

This is why, he belongs to no group, no wave or no particular tradition. He happens to be the contemporary protoype of the eternal story teller,who loves his characters and the anonymous listeners.

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## Chirravoori Yajneswara Chintamani –

**(See under Chintamani, Chirravoori Yajneswara)**

## Chitale, Bhai Vishnu Damodar (Bhai) (1906 – 1961)

**Vishnu Damodar Chitale, born at Kolhapur in January 1906, was a nationalist to the core and activily participated in the nation's struggle against British Imperialism.**

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Vishnu Damodar Chitale, alias Bhai Chitale, was born on 4th January, 1906, of Chitpavan Brahmin parents, at Kolhapur, the capital of the former princely State. His father practised as a homeopathic doctor at a Kolhapur, Satara and Poona. Bhai Chitale had three brothers and sister. He did not marry and remained a bachelor.

Completing his primary education at Kolhapur, he passed the Matriculation examination from the New English School, Satara, in 1925, and the B.A. examination of the Bombay University, from the S.P. College, Poona, in 1929. He passed the First L.L.B. examination in 1930 and had also joined the M.A. course of the Bombay University. He, however, did not complete his studies for the final examination in Law or for M.A. He worked as a teacher for a few months in the High School at Pen (Dist. Kolaba) before finally entering politics, to which he dedicated himself to the end of his life.

In the youthful days, Bhai Chitale was keenly interested in political affairs and was deeply influenced by the freedom struggle carried on by the Congress. He read extensively Marxian and Communist literature and came into close contact with communist thinkers and workers. He finally joined the Communist Party in 1934. When the Party was declared unlawful, Bhai Chitale, unable to carry on his communist activities openly, took part in the various programmes of the freedom struggle launched by the Congress. Communist ideas had coloured his thiking so deeply that, while participating in the freedom struggle carried on by the Congress, he especially espoused and vigorousely promoted the cause of the peasants and workers.

He was active in organising Youth Leagues and Civil Liberties Unions during 1928-1934, and participated in the Salt and Forest Satyagrahas in 1920-21. He was one of those who led a march of thousands of peasants to the Faizpur session of the Congress in 1934. He was elected to the Karad Taluka, Satara district and All India Congress Committees and took an active part in their deliberations.

Though, a member of the Communist Party, Bhai Chitale was not its blind follower but a discriminating and sometimes ruthless critic of its dictates and politics. He did not approve of the policy of the Communist Party when it opposed the Quit India Movement of the Congress in 1942. For his fearless stand against its policy and for his active participation in the Quit India Movement, he had to suffer temporary severance of connection with the Party as a result of disciplinary action taken against him. He was again admitted into the Communist Party in 1951. Yet, he played his independent role of a critic, from within, of the policies and trends of the Communist party in their relation to the Indian situation.

In the India-China border dispute, he fearlessly opposed other stalwarts of the Party and advocated the justice of India's claim vis-a-vis China. He took a prominent part in the Goa Liberation Movement and led a mach of 1000 volunters to the Goan border, exposing himself to Portuguese bullets. He was also a prominent worker in the Samyukta Maharashtra Movement and was elected to the Bombay Legislative Assembly on the Samyukta Maharashtra Samiti ticket. As a member of the Assembly, his speeches were always remarkable for their depth of study and profoundness of sympathy for the peasants and workers.

In a life of intense political work, Bhai Chitale found little time to commit to writing his thoughts and ideas. Of his few writings, the most outstanding are: his review and estimate of Staslin's '*The October Revolution*', an article contributed to the Labour Monthly London in March 1936; and two political notes prepared by him on the eve of the Vijayavada Communist Party Congress in April 1961, reflecting his views respectively on the failure of the working class leadership in the country, and on the justice of India's claims on the question of India-China border dispute.

Bhai Chitale held progressive views on social reforms and was against caste-system and untouchability. He was a man of abstemious habits and lived a simple, nay, an ascetic life. He had developed a love for Yoga which he studied from authoritative texts and persons. It is recorded that he was able to cure some of the ailments of his colleagues and friends by prescribing Yogic practices and balanced diet.

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To sum up, Bhai Chitale, though a confirmed Communist, was a nationalist to the core and actively participated in the nation's struggle against British Imperialism, never tolerating any checkmating of the freedom struggle by the various shifting moves of International Communism. He was a genuine lover of India's cultural heritage as anrished in the Indian Physical and spiritual disciplines such as the Yoga.

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## Chitnis, Gangadharrao Madhavarao (1863 – 1929)

**Gangadharrao, born at Digori in 1963, was a leading politician, educationist, economist and social-reformer of Pre-independent India.**

Gangadharrao was born at Digori in the old Central Provinces in a wealthy Chandraseniya Kayastha Prabhu family. Tracing its origin to Balaji Avaji Chitnis, a member of Shivaji's Council of Ministers, this branch of the family served the House of the Bhonsles of Nagpur for more than two centuries. Gangadharrao had his primary education in a Missionary School at Nagpur and joined the Elphinstone College, Bombay, for his higher studies. Unfortunately, he had to cut short his education on the death of his father in 1885 in order to look after the huge family estate and business (Sahukari).

Due to the eminent position the family enjoyed in Nagpur, it was quite natural that Gangadharrao should play a prominent part in the public activities of the city. He became the Vice-President of the Nagpur District Board in 1888. In 1889, he was appointed a First Class Honorary Magistrate. He was President of the District Board from 1888 to 1924 and of the Nagpur Muncipality from 1896 to 1918. He was selected to represent the then Central Provinces on the Viceroy's Legislative Council from 1893 to 1895 and again in 1898-99.

In 1895, he was awarded the C.I.E. At the coronation of King Edward VII in 1902, Gangadharrao was invited as King's guest of the nation to represent the Central Provinces. He was elected President of the Provincial Political Conference held at Jabalpur in 1905. He was an elected representative of landholders in the Central Provinces Reformed Council from 1907 to 1916 and an Additional Member of the Viceroy's Legislative Council in 1907-1908. He was invited as a guest of the Government of India at the Delhi Darbar in 1911. He was nominated member of the Viceroy's Legislative Council in 1918. He served as President of the Central Provinces Legislative Council from 1921 to 1925.

Gangadharrao had rendered valuable help to the Government in connection with the Plague and Famine relief, for which he was officially thanked by the Government in 1899. He was a member of the Bhilsa Temple Committee for the management of the temes. He was also President of the Leprosy Committee, Central Provinces (1926), the Red Cross Society, Nagpur (1926), the Y.M.C.A. Hostel Committee, Nagpur (1925-26), and the Boy Scout Movement, Nagpur. For his numerous activities in the public sphere, the Government conferred upon him a Knighthood in 1911.

Gangadharrao was orthodox and a staunch follower of the Hindu religion. But because of his tolerant attitude, he also commanded great respect among the other religious communities. Nevertheless, he did not hesitate to participate in the Satyagraha started by the Hindus to establish their right to play music before the mosques.

Gangadharrao was a member of the Indian National Congress and was invited to accept the Presidentship of its session to be held at Lahore in 1900, but he declined the offer for personal reasons. He belonged to the Liberal Party and played no part in the later Congress movement.

Gangadharrao was interested in the advancement of education. He was President of the

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Neil City High School and the Chandraseniya Kayastha Prabhu Education Society in the then Bombay Presidency.

Nor did he neglect the industrial development of the city and its surroundings. He was Chairman of the Pulgaon Textile Mill which has earned a reputation for its efficient working. He also took considerable interest in the management of the Nagpur Swadeshi Mill. He lived a simple life and possessed an amiable disposition. His dress was old-fashioned. He served the country in his own way. He was considered as one of the recognised leaders of public opinion in his province. He was also the leading landholder in the Central Provinces.

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## Chitnis, Dr. Gajanan Yashwant (1900 – 1949)

**Gajanan, born in 1900, was a rationalist and was profoundly influenced by the principles of the Prarthana Samaj and the Brahmo Samaj. He accepted the New Humanism of M.N. Roy in politics.**

Gajanan Yeshwant Chitnis, a Chandraseniya Kayastha Prabhu by caste, came from a middle-class family. He divorced his first wife Leela Nagarkar in 1937 and married Maya, daughter of the well-known Marathi playwright Varerkar. He was educated at Ahmednagar, Ratnagiri, Bombay and Calcutta. He earned the degree of P.H.D. from Konigsberg. He was a rationalist and was profoundly influenced by the principles of the Prarthana Samaj and the Brahmo Samaj. He secured a scholarship from the British Unitarian Association in 1926 and went to Oxford to propagate the Brahmo Samaj ideals. In the cenetenary year of the Samaj, 1928, he visited Japan and delivered a number of lectures at Tokyo, Kobe, Ykohama and other places.

In politics, he accepted the New Humanism of M.N. Roy, and remained till 1932. He was never a leftist. He was sympathetic towads the working classes, and worked for the Trade Union Congress. He presided over the Conference of Bundelkhand Kamgar and Kisan Parishad (1931). He held that the Cogress was the only representative body of the nation and believed in its goal or realizing complete independence for India. He gave up his interest in politics by 1942. He was essentially a journalist. He was, for some time, the editor of the English section of the Subodha Patrika and contributed to such periodicals as the Indian Reformer, the Indian National Herald, the Independent India, etc. He started a Marathi weekly, *the Chitra*, in 1940 and was the editor of the *Oriental Review*. He also showed interest in Marathi stage and started a drama company called the Natya Manvantar. The Arun Film Company, which he started later, met with a failure.

In religious matters, he was opposed to idol worship and caste-system. He first became a follower of the Prarthana Samaj, and then an ardent advocate of the Brahmo Samaj. For some time, he thought of embracing Christianity, but being convicted that the fundamentals of all religious are the same, he gave up the idea, and instead started a School of Religions.

He showed much interest in the education of students from the lower classes. He started an evening college in Bombay with the aid of the Prarthana Samaj on the model of the Ruskin College of Oxford. Dr. Chitnis was associated with it till 1931.

He loved reading English literature and philosophical works. He wrote his autobiography *Mazya Athavani*'', and a few booklets on great personalities like Jesus Christ, Raja Ram Mohan Roy, Kant and others.

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## Chitnis, Malhar Ramarav (18th -19th Century)

**Malhar Ramarav was a Marathi biographer who flourished during later part of the 18th century and the beginning of the 19th century.**

Ramasav was the great grandson of Khando Ballal Chitnis, the personal clerk of Rajaram. He worked as the personal clerk (chitnis) of Shju Chhatrapati (junior). His fore fathers having been in service on the same post right from Shivaji, his family was in possession of important historical documents and he also knew old traditional information. Therefore, he was well equipped for writing the biographies of Chhatrapatis. He has written biographies of six Chhatrapatis from Shivaji to Shahuji the junior.

His works are *Siva Chhatrapatiche Saptaprakaranatmaka Charitra, Srimanta Chhatrapati Sambhaji Maharaja Thorale Rajarama Maharaja Yanche Charitra, Thorale Shahu Maharaja yanche Charitra, Srimanta Chhatrapati Dhkate Ramaraja and Dhakate Shahu Maharaj Yanche Charitra.*

He elaborated his works with the help of Visnupurana, Dandaniti and Rajaniti. His writing is influenced by Sanskrit and Persian, but it is not difficult. The qualities of his style are, efficiency in describing episodes and lucidity of narration.

He has also prepared the second enlarged edition of Hanumantaswami's *Sri Samarthanchi Bakhar* according to Hanumantaswami's instruction. This 'bakhar' often repeats the old information.He is never particular about the chronology of events. His references to time and period are also faulty. But even then according to V.K. Rajwade, his works are useful for history because he was the man who had first hand information.

**Biography**

*Siva Chhatrapatiche Saptaprakaranatmaka Charitra.*
*Srimanta Chhatrapati Sambhaji Maharaja Thorale Rajarama Maharaja Yanche Charitra.*
*Thorale Shahu Maharaja yanchê Charitra.*
*Srimanta Chhatrapati Dhkate Ramaraja.*
*Dhakate Shahu Maharaj Yanche Charitra.*
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V.R. Kanadey, *Contemporary Marathi Literature*, Delhi, 1991.

## Chittal, Gangadhara (1923 – )

**Gangadhara Chittal, born in 1923, is a leading personality of modern Kannada poetry. In his four decades literary career spans, Kannada poetry underwent many transformations.**

Gangadhara Chittal is one of the major voices in Kannada Navya Kavya (Modern Poetry). After a brilliant academic career he joined the Central Government Services and ultimately retired as the Chief Auditor, Western Railways.

His literary career spans a long period of four decades during which Kannada poetry underwent many transformations. His output though confined to threevolumes, is remarkable for its quality. *Kalada* Kara (1948, the Call of Time), his first venture in poetry is a tiny volume full of adolescent effervescence and idealistic fervour. But a poetic bent of mind and a talent for verification are evident. However his next two collections i.e. Manukulada Hadu (1961, The Song of the Human Race) and *Hariva a Niridu* (1970, This water that flows) established him as a poet of the first order.

Chittal is distinct in his thematic range and stylistic originality. His major pre occupations are with the eternal themes of death and sex. He approaches sex with a combination of total involvement and cool detachment. His long poem, *Kama Sutra* celebrates sexual love in all its dimensions. His musings over the meaning of life and death have crystallised in a series of poems based on personal experience. He

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style is full of rhythmic variations though in a leisurely, loose- knit way. He has forsaken the dialectic variations preferring to exploit the possibilities of the standard language.

Kirtinatha Kurtakoti devotes an entire chapter to Chittal's poetry in his *Navya Kavya Prayoga* (1963). But a deep analysis of this poet is long over due.

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## Chittal, Yashyant V. (1938 – )

**Yashyant V. Chittal, born at Hanehalli in Dharwar in 1938, is a short story writer and novelist in Kannada literature.**

Yashyant V. Chittal is a story-story writer and novelist. He was educated at Hanehalli, Kumata, Dharwar and New Jersey. He is now the Marketing Director of Hylem Bakelite Ltd. His first collection of stories *Sandarshana* (Interview, 1957), is indicative of his later writings which have both rural and urban backgrounds. He exhibits a mastery over the colloquial as well as the literary idiom.

In his second collection of stories *Abolin* (1960) the title story is of an innocent girl who is destroyed by her own innocence. Innocence facing harsh realities of life ends in tragedy in many of his early stories. Details serve in his stories like images in a poem.U.R. Ananta Murthy goes to the extent of saying that the best poetry in Kannada is to be seen in the prose of Chittal and Lankesh. *Abolin* contains another story *Aparichitaru* a kafkaesque nightmare which is symbolic of the childhood fears of the narrator, which visit him in the form of dominating strangs.

His third collection *Ata* (1969) with an introduction from Gopalkrishna Adiga claims a place of importance for Chittal. *Ayda Kathegalu* (selected stories) came out in 1976.

His latest collection Kathe Yadalu Hugudi (The girl became a stroy, 1980) is so far the best collection he has produced. In these stories Chittal enters into a creative dialogue with the current fashion setters who simplify life either from an extistentialist or from a progressive point of view. He shows the limitation of the symbolic mode which abstracts life beyond recognition. He demonstrates that current literary taste is spoiled by slogan mongering of writers who are confused between caste distinctions and class distinctions. The naivete of this trend and the bardarism which might ensue from it are the themes of these stories.

Chittal's first novel *Muru Darigalu* (Three Roads 1964) tells the story of an innocent girl who is conscious of her innocence and to guard it and protest against the whispering campaign that tarnishes her image, she commits suicide. It is a story set in the author's place of birth, Hanehalli. His recent novel *Shikar* (The hunter 1979) has been widely discussed and considered to be one of the best novels of the decade. It is the story of a man from Hanehalli who is an executive in a Bombay firm.

The intrigues that surround him and vague accusations made against him remind him of the nightmare world of Kafka. The world depicted in the novel i a cruel world of competition, selfishness and greed. It is a world where the innocent are hunted until they accept defeat and become puppets in the hands of the corrupt bosses. In a moment of disgust the hero resigns his job, but the corrupt bosses are afraid that he would expose them. They try to tempt him with a promotion, but he declines their offer. The hero who was in the beginning like a confused and terrified animal, because he did not know his own past, accepts his past in a moment of grace.

Having learnt about his past, he is no more afraid of it. He decides to go in search of his runway brother and lost sister. It is a rare piece of writing in which the choice is made to be human. Here is the

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vision of a man, who voluntarily gives up his craving for success in the competitve world, who voluntarily stops fighting for territorial supremacy and who goes in seach of significant human.relationships. Chittal got the Sahitya Akademi Award for 1983.

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## Chockalingam, T. S. (1899 – 1966)

**Chockalingam, born at Tenkasi in Tirunelveli district in May 1899, was the first editor to publish cartoons in Tamil papers. He was also active in Congress politics.**

T.S. Chocklingham was born at Tenkasi (Tirunelveli district, Tamil Nadu) in May 1899, in a higher income middle class family belonging to the Karlatha Vellala Hindu Saivite community. His father, Sankaralingam Pillai, had a large grocery business. It was a family of freedom-fighters. Sankaralingam Pillai was a friend of political sufferers and a participant in the 'No Tax Campaign'. Chockalingam's brother, T.S. Chidambram Pillai, was an associate of V.O. Chidambaram Pillai and Poet S. Bharath were convicted in the Tirunelvelli Murder Case. His brother-in-law P. Chockalingam was imprisoned during the Non-cooperation Movement. Brought up in such a family atmosphere, T.S. Chockalingam naturally imbided nationalist ideas and started playing a part in the national movement from the age of 17. Dedicating himself to the freedom struggle, Chocklingam remained a life-long bachelor.

With the background of home education of the traditional Indian type, Chockalingams youthful mind was influenced by the writings and lectured of Swami Vivekananda and Gandhiji. Among foreign writers Tolstoy left a deep impress on him. His political ideas, the *Swadesamitran*. His ardent love for Gandhiji is revealed by the fact that once he left home without informing anybody and joined the Sabarmati Ashram and was later persuaded by his mother to come back.

In 1916 he appeared his first literary contributions in the Ananda Bodhani, a Tamil periodical. Since then he continued his services as a nationalist journalist, alongwith active political work. After joining the Congress in 1917, he served as a member of the Tamil Nadu Provincial Congress Committee for one year (1921-22) and then as Secretary of the Taluk Congress Committee, Tenkasi.

During this period he addressed many meetings and engaged himself in social service, like picketing arrack shops in Tenkasi. In 1923 he became the executive editor of the Tamil Nadu of Salem, but later resigned that post when the proprietor opposed Gandhiji's Satyagraha Movement. He started a Tamil bi-weekly, the Gandhi, priced a quarter-anna a copy. It was highly praised by eminent leaders like Rajaji. But, for the offence of supporting the Satyagrah, Chokalingam was imprisoned for six months and fined Rs. 300. However, he continued to be the editor of the paper till 1934, when he became the first editor of the daily, the *Dinamani* started by Sadanand. Owing to difference of opinion with the management, T.S.C. (as Chockalingam's friends used to call him) started editing the *Dinasari* a new daily, in 1944. After its disappreance in 1952, he started a bi-weekly, the *Janayugam*, and then became the editor of the *Navasakti* in 1954.

Chockalingam was elected to the Madras Legislative Assembly in 1937. In 1938, he visited Ceylon and Malaya. Apart from journalistic writings, he was also the author of '*Paramanandan*', a novel (1923), '*Mani Malai*,' and biographies of Subhas Chandra Bose and Jawaharlal Nehru. Somewhat shy in nature,

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Gandhiji, he advocated constitutional and non-violent agitation.

His agitation against discrimination between the Whites and the Indians at the Tirukutralam Water Falls led to its removal. He was a supporter of nationsl education and advocated widow re-marriage and equal status for women. According to him, 'Regionalism' may be tolerated if it is not at the expense of national unity.

Chockalingam, a constant betel-chewer, led a simple and quite life. He was the first editor to publish cartoons in Tamil papers, cited by the Review of Reviews. His trenchant pen carried the message of Gandhiji and the Congress to the far corners of Tamil Nadu. His editorials threw the bureaucracy constantly on the defensive. *The Dinamani*, under the "most feared" editor, educated the masses, and became the largest circulated Tamil daily and a strong organ of national resurgence.

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## Chola, Rajendra (11th Century A.D.)

**Rajendra Chola was one of the great rulers of the Chola dynasties of South India. He ascended to the throne in 1012 and set out to expand the boundaries of his kingdom with much energy and enthusiasm.**

The Chola kingdom was flourishing in the pre-Christian era during the reign of Emperor Asoka. But it was for long modest in extent, and had grown rather weak by the 9th cenntury, just one among several small kingdoms of the south. Then came Rajaraja Chola by the close of the 10th century. He waged four years of continual battles with his neighbours; the Chalukyas, the Pandyas and the Cheras, and managed to assert his supremacy over them.

King Rajendran was an imperialism monarch of ancient India and son of Rajaraja the Great. He ascended to the throne in 1012 and set out to expand the boundaries of his kingdom with much energy and enthusiasm. He quickly brought the other Dravidian kingdoms of the Pandyas and the Cheras under his rule and sent his forces beyond to make even the island kingdom of Sri Lanka one ofhis provinces. Neither did he ignore the north. He spilled his might over into the regions of Orissa and Bengal, avowedly with the pious intention o bringing holy waters from the sacred Ganga. The story goes that the kings of those realms were made to carry the said waters on their shoulders for the conqueror in ancient days victorious potentates would humilitate their victims in many ways.

It is not likely that Rajendra Chola himself went all the way to the northrn reigions. There is more reason to believe that he recieved the waters of the Ganga brought back by his soldiers, and probably poured it into the tank of a temple he constructed. He did assume for himself the imposing title of Gangaikonda-Chola, which literally means: One who conquered the Ganga.

Then again, this too may have been only a legend; the sort that adds grandeur to imperial names, even as the reports of miracles lend halo to saints, Indeed, dispassionate investigation invariably the diluter of the soothing grandiose glories of ancient history seems to reveal that such stories were more symbolic than actual. Some of the routes supposedly taken by this monarch's armies through Bengal and Bihar are simply physically impossible.

But we are informed that long before imperialist Europe would stretch its grabbing paws on Eastern realms with its naval might, Rajendra Chola sent out a powerful fleet across the Bay of Bengal to subjugate and annex Java, Sumatra and Malaya. And the people of those places were not always overwhelmed by the benefits that the intruders brought for them. While we are justified in being outraged by the British conquest of India it would be wrong to imagine that imperialism is the prerogative of any particular

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race or period. India seems to have done her share also.

At any rate, this is the impression we get from the claims made in some of the Chola inscriptions. Interpreting these as they stand, K.A. Nilakanta Sastri wrote that Rajendra Chola raised: "The Chola empire to the position of the most extensive and most respected Hindu state of his time, and one which possessed, though perhaps only for a time, and inconsiderable domination over the Malay penisnsula and the Eastern archipelago."

It must be pointed out that not all historians are equally convicted that such large scale conquests o remote islands as are claimed in some of the proclamations actually occured. It is just possible, some have contended, that these reflect rather than a knowledge of the existence of such a desire to own them, and perhaps also some occasional modest plundering incursions there.

On the other hand, there is ample evidence of invasions of Sri Lanka. It is remarkable that these were in some ways similar to the (much later) British bullyings into India. The following comment by a serious student of the period brings out the parallel: "It is not any presumed one-sidedness of India's relationship with Sri Lanka, as either a benefactor or an exploiter of the island, but precisely the ambiguous and even paradoxial character of a relationship which was both beneficial and abrasive, that is so strikingly preserved in the historical record. Moreover, it is clear that the islanders were never, merely passive recipients of Indian initiatives; they too played active and sometimes aggressive roles."

Basking in his military glories, Rajendra Chola built for himself a magnificent capital, with tanks, fine buildings and grand temples, constructed especially to commemorate his victories. The city stood not far from the city of Trichinopoly, and was called Gangaikonda-Cholapuram. The king built a large reservoir of water for the purpose of irrigation scriptures, establishing a centre for Vedic learning especially for this purpose.

Inscriptions on copper plates, common during the reign of Rajendra Chola, have survived. One of them consists of thirty one plates joined together by soldered rings.

The Chola empire reached its pinnacle during Rajendra's reign, and it was a gradual descent into eventual oblivion.

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## Chorghade, Waman Krishna (1910 – )

**Waman Krishna Chorghade, born in 1910, is a leading short story writer and scholar in folk literature.**

Waman Krishna Chorghade is a major short story writer and scholar in folk literature. An M.A. (Marathi and Econimics), B.T. of Nagpur University, he taught in college of commerce at Wardha upto 1949; shifted to Nagpur's G.S. College of co,,erce and Economics where he rose upto its Vice-Principalship (1949-70). Later he worked as the Diector of university Text-book Committee (1970-80).

Brought up in rural surroundings, Chorghade developed interest in folk literature. While at Wardha, he came under Gandhian influence, and was imprisoned in te 1942 national movement. These influences are reflected in his writing which consists mainly of short stories. He has devoted imself to the form with single mindedness and has developed a variety characteristically his own.

Chorghade stands as a link between the romantic writing of Phadke-Khandekar era and the realistic short story developed by gadgil, Gokhale and others after World War II. He freed the short story of its plot-bound, technique-ridden framework, popular with earlier generation. He rejected these mechanical contraptions and wove his tories around small incidents filling them with a great deal of moralisting, personalised stuff. Though they had a loose

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framework, they were neat, highly lyrical and articlate. Sometimes they were very thinm and they took a form close to personal essay.

But he did not free the story of idealistic make-believe and sentimentalism. Afte the emergence of the 'new' story as the aftermath of World War, he chose to remain silent, bt reappeared not in a very different garb. He stuck to his idealistic approach and overlooked the ugly and seamy side of life. Life's ship, according to him, has floundered, but not yet snk, ad this is the the theme of his later stories.

Chorghade's other publications include-*Sahityache Mooldhan* (1938),-essays on folk songs of vidarbha region, written in collaboration with the Gandhian writer *Kaka Kalekar; Champaranti* (1944), *Prabhawati* (1945), Aboli and *Bhagyawati* (1950) are folk stories retold; while *Ahimeschi Sadhana* (1945), *Ahimsa-Vivecha* (1949) are translations. He has edited and translated works numbering 74, chief among them being *Marathi Hindi Kosh with Madhav Sawant* as co-ditor. His latest publication is *Jadan Ghadan* (1982) covering the main events and the personalities he came across that influenced his life.

Chorghade has won several awards and honours. His story collection, Patheya and Pradeep brought him awards from the Govt. of old M.P. while *Sampurna Chorghade* won Banga Sahitya Sammelan's Yugantar award, and a gold medal from the Nagpur University (1967). He was president of the Vidarbha Sahitya Sangh, a member Marathi Mahamandal and was also president of Marathi Sahitya Sammelan.

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## Choti Devi (d. 1983)

**Choti Devi, died in 1983, was the only woman from the Capital who had participated in the historic 'Dandi March' and the 'Salt Satyagraha'.**

Smt. Choti Devi was a brave, selfless and dedicated freedom fighter who actively participated in the freedom struggle. She was the only woman from the Capital who had participated in the historic 'Dandi March' and the 'Salt Satyagraha'.

In appreciation of her services to the nation, Choti Devi had been honoured with a 'Tamra patra' by Prime Minister Mrs. Indira Gandhi in 1972. She died at the age of 84, in April, 1983.

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## Chotraya, Gopala (1918 – )

**Chotraya Gopala, born in Cuttak in 1918, is a famous Oriya actor and play wright.**

Chotraya Gopala is a famous Oriya playwright. The impecunious circumstances of his family and his early interest in the theatre prevented him from receiving much formal education. He began his career as an actor-member of an amateur theatre group.

In 1940, he joined a professional theatre company called the Bharati Theatre performing then in Manikghos Bazar, Cuttak. The actor-turned -playwright wrote his first one-act play, Sahadharmini (wife) in 1941.

Later most of his plays were staged by two other professional theatre companies, the Annapurna theatre and Janata Theatre of Cuttack. He was also associated with the All India Radio, Cuttack, and worked as a producer in its Drama Section, from which

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he retired in 1977. Chotraya is one of the Chief architects of Post-Independence Oriya drama, the others being Kartikakumara Ghose, Adwaitachandra Mahanti Bhanjakisor Patnaik, Ramachandra Misra, Kamalalochana Mahanti and others. Oriya drama before them dealt mostly with historical and mythological subject matter and its chief aim was patriotic propaganda.

There were of course, a few plays depicting such social themes as untouchability, prohibition and women's liberation, etc., Kalicharana Patnaika's Bhata (Rice,1943) for instance, dealt with the problem of food scarcity which Orisa faced in 1943. The play was a great success. Social realism became the principal mode of dramatic art in the post Independence era.

Playwrights like Chotraya were actuely aware of the numerous problems that had cropped up in the Indian society at the advent of independence. They also became familiar with Marxist and freudian ideas and with the experimental theatre of Ibsen'. Strindberg, Chekhov, Shaw and others. Chotraya's first full-length play *Pheria* (Come Back, 1946) was staged by a professional theatre company. Annapurna Theatre,'B' Group, Cuttack in 1946. The play ran to packed houses for several months. *Pheria* celebrates the triumph of Gandhi's programme of village reconstruction and welfare through its central character Suresh's return from the town to his village where he devotes all his time and energy to the welfare of the people. The play is not entirely free from sentimentality and melodrama. But its sensitive characterisation and its realistic and precise dialogue are its plus points.

Bharasa (Reliance, 1952) is a very different kind of play. Its central character is a poor, idealistic painter called Mohana who is helpless before the ill-treatment society metes out to him. The playexamines the role of the artist in society and the aim of art in a manner similar to that of Bhajakisor Patnaik's *Jayamalya* (The Garland of Victory, 1956),although its artist-hero Braja is very differently conceived. *Bharasa* has a flawed structure, it poses the questions alright, but fails to resolve them. The last three scenes are insufferably melodramatic. The success of the play lies in the complexity of its characterization especially of Kumar Saheb and Mrinal.

Next is commercially a very successful play, *Parakalama* (the Quill Pen, 1954). It traces the rise and fall of one Acharya, a politician, whom power corrupts absolutely. In the last scene in which he is, arrested, his characterisation verges on the tragic. The conflict between capital and labour is the theme of Pathikabandhu (the friend of the Wayfare), one of the three plays published in 1955. The other two *Sankhasindura* (Bangles and Vermilion) and *Nasta Urbasi* (The spoiltu rbasi) are about two girls, Madhabi and Urbasi, and their search for their essential human identity through love and suffering. *Abhaginra Swarga* (The Salvation of the unfortunate Women, 1957) deals with the dowry system. *Ardhangini* (The better half) which received the State Sangita Nataka Akademi Award presents the psychological study of a woman torn between her love for her son and her duty towards her husband.

Chotraya's other full-length plays include *Sadhana* (Preseverance, 1965), *Ghataka* (the Astrologer), *Sriharika Samsara* (The World of Srihari 1974) and stage adaptations of Oriya, novels like *Jhanja* (The Cyclone), *Abhinetri* (the Actress), *Amadabata* (The untrodden Path), *Malajanha* (The dead Moon) and *Pratibha* (Genius)- all published during 1956-60. In addition to these he has written a number of radio plays and one act plays. *Sakhaprasakha* (1977) is his latest collection of one act plays.

Chotraya's drama is noted for its wide variety of themes, its social criticism, its realistic characterisation and for its witty and powerful dialogue. In some of his major plays like *Parakalama*, *Nasta Urbasi* and *Ardhangini* Chotraya displays a sense of irony which saves his art from deteriorating into cheap propaganda.

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## Chowdiah, T. (1895 – 1967)

### T.Chowdiah, born at Tirumakudlu in 1895, an outstanding violinist of the century.

T. Chodiah, an outstanding violinist of the century, was born in 1895 in the ancient religious centre of Tirumakudlu on the banks of the river Kaveri about twenty miles from Mysore city, in 1895. He hailed from a family of musicians and dancers. His mother Sundaramma was an outstanding exponent of Bharata Natyam, equally proficient in the theory and performing aspects of the art. As a child, Chowdiah was admitted to the primary school in the neighbouring Narasipur across the river. Along with his schooling, Sundaramma had arranged for her son's training in music too under one of her nephews called Pakkanna who seemed to be a firm adherent of the old method of teaching only through the rod. After some years, the boy was taken by his maternal uncle to Mysore and placed under the charge of Bidaram Krishnappa of Mysore Palace.

Chowdiah spent eventful years with his new Guru who was a perfectionist and wanted that his disciple should train himself accordingly. Under Krishnappa's guidance, Chowdiah picked up the art fast. And in the very next year he had his debut. But Krishnappa was a hard taskmaster who often lost temper and subjected his disciple to corporal punishment for small lapses.Chowdiah felt so exasperated that he even thought of committing suicide. He was, however, desisted and escorted back home. Meanwhile, Krishnappa was also remorseful and when Chowdiah came to his guru's abode, he was greeted with a smile instead of stern looks by Krishnappa.

Chowdiah made his entry, into the Madras music world in 1926, as an accomanist. He had to substitute for Balakrishna Iyer in the last minute to accompany Ariyakudi Ramanuja Iyengar in a concert at the Tondamandalam Sabha. In this very first venture he proved his mettle by playing modal shifts during his turns which not only surprised the audience at large, but also earned appreciations from scholars. He was also able to win the appreciation of the famous musician Ariyakusi Ramanuja Iyengar. With whom ensued an intimate lifelong friendship.

Chowdiah started giving solo recitals in 1913. He was asked to accompany a leading vocalist but when the artist failed to turn up Chowdiah was requested at least to entertain the audience by just playing violin. The effort was so successful, it started the demands for his exclusive violin recitals. He was dividing his time between accompanying his guru and others in the vocal concerts and also playing solo when there was demand.

1926 was another turning point in his life. It was during this year he devised his new seven stringed violin. It was acclaimed as highly useful addition to the instrumental wealth of Karnataka music. In recognition of his services to music, T. Chowdiah received numerous presents and honours during his eventful life. He was appointed as an Asthana Vidwan by the Maharaja of Mysore in 1939 and was conferred the title of Sangita Ratna in 1940 Mysore government nominated him as a member of Legislative Council in 1952 and he served in that capacity for five years. He received the National Award of the Central Sangeet Nataka Akademi in 1955 and was conferred the title 'Sangita Kalaidhi' after presiding over the Thirty-first Music Conference of the Madras Music Academy, in 1957. He was conferred the title Ganakala Sindhu after presiding over the Music Conference in Mysore city in 1959 and in the same yar, he recieved the annual award of the Mysore State Sangeetha Nataka Akademy. He served on several committees connected with music both on the national and state level and also universities.

Chowdiah was a highly imposing personality. He was wheat brown in complexion, stout in his built and looked through a large piercing pair of eyes. Always clad in spotless white with lace edges, his ears adorned with glittering diamond studs and the

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forehead covered with vibhuti, he immediately suggested a south Indian aristocrat than a musician. His personality had that quality of dominating the concert stage of any gathering where he was present. Even upto the last year of life Chowdiah was in high demand and as a consequence had to be constantly touring. He was a close friend of almost all the leading vidwans of Kanatak music and was even an intimate and confidant of musicians like Chembai intimate and confidant of musicians like Chembai Vaidyanatha Bhagavatar, Palghat Mani Iyer, etc.

There seemed to be an unanimity among all these vidwans that whenever Chowdiah accompained them, the success of the concert was a fore-gone conclusion. As an accompanist he had studied all the strong and weak points of these vidwans and would never allow the concert of flag. As a soloist, he exhibited a delightful and exciting range of the instrumental possibilities and techniques and gave a new and dynamic look to the music he presented.

In fact, the was a pioneer of the modern trends of violin art in Karnatak music. He was acknowledged as an outstanding exponent of violin art both on the regional and national levels. Chowdiah was always sympathetic to young musicians and encouraged them by voluntarily supporting them in concerts so that they should have a break in the field. Despite his busy tours, he found time to impart training to many students. Apart from this, he started a teaching institution called 'Ayyanar College of Music' which is still functioning in Bangalore.

Even in the midst of busy occupation, he found time to produce and act in a film entitled '*Vani*'. It was mostly based on his life story wherein his friends Chembai Vaidyanatha Iyer and Palghat Mani Iyer had also starred. He was a good conversationalist and reconteur and had a wealth of anecdotes about events and personalities in music about most of which he was a personal witness. Chowdiah passed away on 18th January, 1967.

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## Chowgule, V. D. (1915 – )

**Vishwasrao Dattajirao Chowgule, born at Kolhapur in August 1915, was an eminent industrialist who built up his industrial empire within a short span of life.**

Vishwasrao Dattajirao Chowgule, son of Dattaji rao Nathajirao Magdum alias Chowgule was born on 24th August, 1915 at the village of Haldi at a distance of ten miles from Kolhapur (Maharashtra). His mother Parvatibai hailed from village Usgaon near Belgaum.

Dattajirao first joined railways as a guard at Kolhapur, but soon resigned in 1905 that appointment and went to Vasco (Goa). He joined Shefford and C., at Mormugao Harbour and used his spare time for minor enterprises. He established at Sawarde (Goa) in 1916, a factory for supplying Mangalore titles to Belgium and from other parts of Goa. It was named as Chowgule and Sons. But it could not work for a long time and was wound up.

Vishwasrao was born in 1915 just a year before the founding of the factory. Dattajirao had to earn his livelihood by undertaking some kind of business activity at the Port to supplant his salary received from Shefford and Co. The lack of educational facilities in Vasco and his own uncertain financial position compelled Dattajirao to send his two sons. Laxmanrao and Vishwasrao to their maternal uncle at Belgaum for their school education. Vishwasrao passed his Matriculation Examination from Bennon Smith High School, Belgaum and joined the Karnataka College at Dharwad.

His father was not in a position to meet the expenses of his College education. Viswasrao re-

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turned to Vasco and joined as a tally clerk at Mormugao Harbour. He also helped his father in the working of the Company. Lionards who were shipping agents for Hansa Line offered Shri Vishwasrao his first regular job. He was paid Rs.55 month. Mr Greens of that company was so pleased with Shri Vishwasrao that he made an offer to make his job permanent. Shri Vishwasrao, however, worked for the Company only for six months. But when he left it, he had acquired a fair knowlege of shipping and the export business. With this experience, Shri Vishwasrao shook off bonds of service once and for all and then decided to organize his own export business.

Shri Vishwasrao started his career in export of various items required by different countries, during the Second World War which broke out in 1939. Portugal being a neutral country, Mormugao Harbour became one of the main outlets for the export of various materials needed and coconut oil in which he traded fetched him a good profit. Shri Vishwasrao also purchased many things in Lisbon (Portugal) and sent them to other countires. The business of export to foreign countries continued till 1946 doing better and better everywhere. Chowgule and Sons was reborn into a new company known as Chowgule and Co. Pvt. Ltd. In 1947, the company made its first shipment of Goa mineral, fifteen hundred tons of Maganese ore to Czechosilovakia.

India had the largest stocks of Manganese ore next to the U.S.S.R. and the United Stated wee keen on building up stocks of the ore. The war ended and Japan applied herself to re-building her ravaged Steel Industry. In 1939, Mitsui and Co., had exported 1 lakhs tons of iron from Goa to Japan and that export was supervised by young Vishwasrao. It was after twelve years that the export of iron ore from Goa to Japan was revived. This time also Shri Vishwasrao was the first Goan to negotiate through Bird and Co. of Calcutta the export of iron ore from Goa to Japan.

The first consignment of iron ore to Japan of nine thousands tons was sent by Shri Vishwasrao who was then only thirty-five. During his visit to Japan in 1951, he entered into an agreement with Japanese firm Messrs. Kaku for the first time. This first agreement was like the preamble to the volume of Industrial develpment of Goa. Chowgule's formula had helped not only India, but even its rivals in this trade. Brazil and Australia, in mechanization of thier mines and loading of iron ore at harbour.

Shri Vishwasrao was not responsible merely for the opening of export trade in iron ore, in Goa, he also laid the foundation forits modernisation. The mechanization of the Sirigao Mines in 1935 led to the great changes in Goa iron ore export trade. He introduced the parties carrying iron ore across the Mandovi and Zuari rivers. The mechanical ore handling plant established at Mormugao port in 1959 mechanized shipment of iron ore.

Shri Vishwasrao who had been honoured by the title of Knighhood by Portugal in 1953 for mechanization of Sirigao Mines again received in 1959 highest decoration of Commander from Portugal for his achievement in the industrial field for mechanization of handling of iron ore at the harbour. Goa's total exports of iron in 1974 were one crore and twenty-nine- lakhs.

The Sirigaon shipyard became an ideal ship building centre in India. It was due to Shri Vishwasrao's efforts that Goa gets the credit for building one thousand tons barges, dredgers and even the first Indian Steel trawlers. He established the first Pelletization Plant in India and the third in the whole world which had far-reaching effects in the field of iron ore industry. He was also the first to introduce the Benefaction of iron ore for improving its quality.

By introducing C & f (cost and freight) prices, Shri Vishwasrao opened a new line in the field of shipping activity in Goa. Goa has identified fully with the export oriented Economic Policy of India. The foundation for these developmentw was laid down by Shri Vishwasrao.

After the liberation of Goa, Vishwasrao established a textile mill, the Arlem Breweries and many other industries and thereby greatly contributed to economic progress in Goa. Shri Vishwasrao's textile mill was the first to be set up in Goa. It will be seen that he had fallen into the habit of scoring first and this was yet one more. He also established the Konkan fisheries with fish processing Plant at Panaji and

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Ratnagiri and at Veraval in Gujrat. The export of the Konkan fisheries has reached two and a half crores of rupees in value before the slump set in. His other venture was shipping.

In 1964, Vishwasrao got his first ship built. It was named as 'Maratha Progress' in 1969 came his second ship, ''Maratha Providence''. The Chowgule Steamship Company started for that purpose their own four ships with a total tonnage of two lakhs. Shri Vishwasrao was twice elected Chairman of the All-India Shipping Council.

The Chowgules established as Margaon Cartbon Pvt. Ltd. for the production of Carbon Papers, Typewriter Ribbons, Stamps pads, Telex rolls etc. The manufacturing of the pesticides was another line in which Shri Chowgule had entered.

Shri Vishwasrao built his industrial empire within a short span of twenty-five years. He had done it with the help of his four brothers. It has given employment of three thousand persons and the total investments amounts of twenty-five crores.

Vishwasrao's philanthropic activities deserve special mention here. He started publication of a Marathi daily, just fter the liberation of Goa on 26th January, 1962 named Gomantak which enjoys today the largest circulation of any newspaper in Goa. Uzwad, the only Konkani daily in Goa was also a creation of Shri Vishwasrao. His greatest gift to the Goan people is the Arts and Science College at Margao named after his mother Mrs. Parvatibai Chowgule. This was the first college started after the liberation of Goa.

In 1963, Shri Vishwasrao established the cultural foundation to run the college and also two High School at Vasco. The Lok Sabha was told in 1972 that Shri Vishwasrao Chowgule was the wealthiest man in the country. He had declared an estate of Rupees six crores for his individual wealth tax-return. Two of his brothers Shri Laxmanrao and Shri Yeshwantrao figure among the first twenty-five names in the list of the highest tax payers-besides himself. Chowgules are known much for their simplicity in bearing and style of living as for their fabulours wealth. Shri Vishwasrao has been a pioneer in almost every field in Goa from mining to the newspaper industry. His acumen, his courage and most of all his vision carried from success to success. Today he is an industrialist of Internnational status. He is completely a self-made man.

On asked who was his ideal, Shri Vishwasrao replied. 'Nobody and added'Iam product of circumstances'. Opportunities are there in every one's life. Success lies in making the best use of them. His food habits are very simple and regular. With all his tight schedule, he manages to find time to play golf. Another favourite recreation of his is Marathi plays. When he is talking, he can switch over from one interest to another with ease whether it is business or pleasure.

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## Chummar T.M. (1899 – 1988)

**ChummarT.M., born in 1899, was an eminent poet and good researcher. He gained reputation as a poet researcher and critic.**

Chummar T.M., started his career as a school teacher and retired as a college teacher of Malayalam. He was a promoter of the Samasta Kerala Sahitya Parishat, an old literary organisation of Kerala, of which he was a member and Vice President. He was also the editor of the *Sahitya Parishat magazine.*

He composed poems, wrote studies on literature and gained reputation as a researcher and critic. He was given the titles 'Sahitya Nipuna' 'Sahityalankar' and Sahityataram' and by distinguished persons and institutions.

His essays, studies, introductory aricles etc. reflect his literary taste and critical insight. His *Padya Sahitya Charitram* and *Bhasha Gadya sahitya charitram* are masterly works of balanced and mature literary appraisal.

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## Chundawata, Lakshmi Kumari (1916 – ?)

**Lakshmi Kumari Chundawata, born at Devagadha in 1916, was writer, politician, and social reformer. Her style is a traditional one, as found in old texts.**

Lakshmi Kumari Chundawata was born at Devagadha in 1916, in a feudal family of the Chundawate sub branch of the Sisodiya rulers of the erstwhile Udaipur state, and married to late Rewata Tejasinha, the feudal head of Rawatasar in the erstwhile Bikaner State of the Rathaudas. Her inner urge for literary, writings and active participation in the political and social spheres prompted her to cast off the customery parda (veil).

Though moderately educated, she had a good command over the languages, and was endowed with the power to express her thoughts and feelings in an effective way. She is a sitting M.L.A. and has also served as a member of the Rajya Sabha (Upper house of the Parliament). She has travelled abroad as a member of cultural delegations and has held many a post of honour and responsibility in public life.

The following creative works stand to her credit. *Manjhala Rata* (Midnight 1957), *Mumala*, (Stories 1961), *Gira uncha gadhan*, (Lofty Forts on Lofty Mountains), *Kai Rai Ocakawa vata-folk tales*, *Bagho Bharamali* (1962), *Pabuji ri vata story* (1962).*Soratha-vinja ri vata story* (1942). *Dungali Jawarajiri vata* (1981). Almost all these books contain folk tales, popular historical and love stories and anecdotes concerned with minor historical events of local importance.

Her style is a traditional one, as found in old texts written by the bards and other writers of the late medieval period. The narration is interspersed with relevant 'Duhas' pertaining tothe story. What she has done is to reconstruct the story to her liking and recreate it in her own language. Her descriptions carry the readers with them. Her diction is exceptionally rich, fitting to the occasions, and extremely pleasing and impressive. Her style is very lucid with a spontaneous flow of events and exuberant with emotions, especially the erotic and heroic one.

She had also retold some folk tales for the children of which the following deserve mention-*Hunkaro do Sa* (Response to the story teller, 1957), *Tabaran ri vatan* (Tales for children, 1961) *Vata Karamata* (the Miracle of story, 1981) and *Gandhiji ri vatan* (Facts about Gandhiji). Besides these she has translated stories of Rabindranath Tagore, and a number of others by foreign writers, especially those of Soviet Russia. The concerned books are 1. *Ravi Thakara rivatan* (1961), 2. *Sansara Ri nami Kahaniyan* -renowned stories of the world (1966), 3. *Gajabana* Russian stores (1978) and *Amolakavatan*. Life of Lenin, has formed the subject matter of her book *Lenin ri Jivani*, and *Suli ra Suiya Mathai* (On the edge of the Gibbet) is the translation of a Russian work.

Her contribution in the field of compiling and editing of folk literature, such as folk songs, popular couplets and folk tales,has also been noteworthy. Some old texts were also edited by her of which *Varavana* of Dhadhi Bahadara is worth mentioning. The reputed ballads known as *Bagadavata Devanarayana Mahagatha*, were collected and edited by her. She has also written several books in Hindi. Her multifarious activities won for her the Padmashri from the Government of India in 1984.

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*Dungali Jawarajiri vata*, 1981.

## Chunder, Nirmal Chandra (1888 – 1953)

**Nirmal Chandra Chunder, born in Calcutta in 1888, was a great freedom-fighter and parliamentarian. He was a liberal intellectual with deep interest in philosophy, literature, economics and history.**

Nirmal Chandra Chunder was born in Calcutta in 1888 and died there on March 1, 1953. He belonged to a Kayastha family which was very well known in the legal profession as also in civic and national politics. His father, Raj Chandra, was twice elected Commissioner of Calcutta Municipality during the closing years of the nineteenth century, and was also the Deputy Sheriff of Calcutta for some time. His grandfather, Ganesh Chandra, was a Commissioner of Calcutta Municipality as a member of the Bengal Legislative Council. He was also the Deputy Sheriff of Calcutta for six terms, a member of the British Indian Association, and one of the Trustees of the Indian Association for the cultivation of science.

Ganesh Chandra founded a Solicitors Firm under the name G.C. Chunder & Company, with which the family has been associated for four generations. Nirmal Chandra's mother was Sushila Devi. He married Suhasini Devi in 1906. His brother, Kamal Chandra, rose high in the judicial branch of the I.C.S.

Educated in the Hindu School and Presidency College, Calcutta, Nirmal Chandra took M.A. and B.L. degrees. He enrolled himself as an Advocate of the Calcutta High Court, but he practised as a Solicitor representing the family firm.

His public life started with his election as a commissioner of the Calcutta Municipality in 1915 and ended with his service as Mayor of the Calcutta Corporation in 1953. In politics he took an increasingly important part in Congress affairs in the twenties and thirties. He joined the Non-Cooperation Movement and was a close associate of C.R.D. He was the right hand of C.R. Das in organising the Swarajya Party and in opposing the Dynarchy in Bengal. He was the Treasurer of Tilak Swarajya Bhandar and a large cotribution to the Tilak Fund. He was elected to the Bengal Legislative, Council (1923-26) as a Swarajist.

In the Congress organisation, he became a member of the A.I.C.C. He took also the Treasurer and later thePresident of the Bengal provincial Congress Committee. He was a member of the Central Legislative Assembly from 1926 to 1930. He was again elected to the Central Legislative Assembly in 1935 on a Congress ticket, but he later resigned on the issue of the Congress ticket, but he later resigned on the issue of the Congress attitude to the Communal Award. He joined the Congress Nationalist Party and was reelected to the Central Legislative Assembly. He remained a member till 1945. After 1945, he virtually retired from active politics, although in 1953 he was elected Mayor of the Calcutta Corporation.

Nirmal Chandra proved his organisation ability in the affairs of the Swarajya Party. His performance as a Parliamentarian in the Bengsal Legislative Council and the Indian Legislative Assembly-two Legislatures where he sat for several terms-evoked high praise from different quarters. After the death of C.R. Das, he was closely associated with Sarat Chandra Bose, Bidhan Chandra Roy, Nalini ranjan Sarkar and Tulsi Chandra Goswami in Congress and municipal affairs. Indeed, it was said that the "Big Five" dominated political life in Bengal.

Nirmal Chandra was a liberal intellectual with deep interest in philosophy, literature, economics and history. As a leading Congressman, he spoke against the caste system and untouchability. The economic aspect of the struggle for freedom did not escape his attention. He was associated with the Basanti Cotton Mills. Taking journalism as an instrument of national service, he associated himself with the Forward and started a Bengali evening paper,

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the *Baikali*,a nd a cultural journal, the *Rup O Ranga*, He was connected with several educational institutions and relief organisations. He set an examination of enlightened and liberal leadership in the public life of Bengal.

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## Chundrigar, Ismail Ibrahim (1897 – 1960)

**I.I. Chundrigar, born at Ahmed-abad in 1897, was an eminent leader of Muslim League. He believed in constitutional methods to achieve independence.**

I.I. Chundrigar was born in an upper middle class Muslim family. He had probably his primary and secondary education at Ahmedabad. He had a brilliant academic career at the Bombay University where he got his degree in Law. He immediately started practice in Ahmedabad.

He considered Jinnah his political guru. He started his public life at the age of 27 when he was elected to the Ahmedabad Municipal Corporation. He worked there for three years, i.e. till 1927 when he probably came to Bombay. In 1937, he was elected the confidence of Jinnah.

In the following year, he was made the Deputy Leader of the Muslim League in the Bombay Legislative Assembly. In 1940, he was elected President of the Bombay Provincial Muslim League, he held this position for seven years. He was very active in creating a favourable atmosphere for Pakistan in Bombay.

In 1942, he was made Chairman of the Bombay Port Haj Committee. He was also elected a member of the Working Committee of the All India Muslim League. In 1946, in the Interim Government of Pandit Jawaharlal Nehru, he was Minister for Commerce. In the following year, he led the Indian Delegation to the Second Session of the Prepatory Committee of the United Nations on Trade and Employment held at Geneva.

On the formation of Pakistan in August 1947, he was appointed Minister for Commerce, Industries and Works in the first Pakistan Government. In 1948-49, he was appointed Pakistan's Ambassador to Afghanistan, he was responsible for smoothening the relations between the two countries when the latter was demanding revision of the Durand Line which forms the common frontier between the two. In 1950-51, he was Governer of the N.W.F.P. and in 1951-53 that of the Punjab.

In 1955, he became the Law Minister in the Muhammad Ali Government and played an important part in piloting the Constitution of Pakistan through its final stages which made that country an Islamic Republic within the British Common-wealth. In 1956, when the Suhrawardy Government came to power, Chundirgar became the Leader of the Opposition.

In 1957, he became the Prime Minister of Pakistan, also holding the portfolios of Economic Affairs and Rehabilitation. However, he resigned in December 1957 on the issue of elections. He had visited the countries of the Middle East to create a goodwill for Pakistan among the Islamic nations.

A follower of Jinnah, he must have believed in constitutional methods to achieve independence. From Jinnah, he imbided respect for democracy and the habit of a juristic approach to problems. He was an impressive speaker and delivered speeches in English and Urdu.

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## Coelho, Dr. George (1896 – 1971)

**George Coelho, born in Mangalore in January 1896, organised the pediatric services at the hospital and established pedistrics specially in the country.**

Dr. Coelho was born in a humble middle class Roman Catholic family on 29th January, 1896. He had his early school and college education in Mangalore. He joined the Grant Medical College, Bombay and obtained his M.B.B.S. in 1923. After graduation, he practised as a general practitioner for some time.

He gradually realised the need for the department of pediatrics since pediatric problems formed 50% of general practice. With this end in view he went to in 1926. Later, he went to Paris for a period of eight months for pediatric training under eminent pediatricians like late professor Marfan. In 1928, he joined the B.J. Hospital for children as its Superintendent and Head of the Department of Pediatrics. Grant Medical College, Bombay.

Single handed, he organised the pediatric services at the hospital and established pediatrics as a specially in the country. For years, he had to work very hard to improve the standard in the subject and upgrade the child health services, education and research. In 1945, his efforts were crowned with success when the College of Physicians and Surgeons instituted a Diploma in Child Health (D.C.H.) in Bombay introduced a Diploma in Pediatrics (D.Ped) and in 1952 a instituted Degree of M.D. in Pediatrics.

With Dr. Coelho's untiring efforts, the standards of under-graduate and post-graduate education in pediatrics improved rapidly in Bombay. The B.J. Hospital for children became the Mecca of Pediatric Education. Dr. Coelho was an astute clinician, a great teacher and a taskmaster. No wonder that under his able guidance and supervision, a large number of peditrician were trained, and his pupils have become eminent pediatricians all over the country.

In 1939, during an epidemic of poliomyelitis in the city of Bombay, Dr. Coelho himself got an attack of paralysis poliomyelitis, a price he paid for his profession. He was incapacited with paralysis of the right lower limb and had to move about in a wheel chair for many years. With courage and fortitude he fought his handicap and gradually could walk with a stick Dr.Coelho was very punctual and always arrived at the hospital at 9 A.M. and worked daily till 3 P.M.

The College of Physicians and Surgeons of Bombay elected Dr. Coelho as a fellow in 1934-35 in recognition of his outstanding contributions and professional skill. He served on the College Council and its various academic committees for many years and was its Vice-President from 1948 to 1951.

Dr.Coelho had a great flair for medical journalism. He started a Medical Bulletin in 1932 and later merged this journal into a new one, now known as the *Indian Journal of Medical Sciences*. In 1950, under his leadership, the Association of Pediatricians of India was started witits office in Bombay. He was Chiarman of the Governing Council for almost tweleve years. He steered the affairs of the Association so well that the Association became a powerful body and was later transformed into an All India Body, known as the Indian Academy of Pediatrics.

Dr.Coelho was a master organiser of the Annual Conferences of the Association, and Pediatrics rose up to a new height at the joint conferences of the various specialist bodies like Physicians, Cardiologists, Neurologist and others.

Dr.Coelho's urge for the spread of knowledge of child health among the laymen was intense. He published a journal *Child Care* for many years. He was also the Editor of the journal of the Association of Physicians of India. Almost at the age of seventy he started a new Pediatric journal, viz, the Pediatric Clinics of India. This journal is a boon to the pediatricians, especially to the post-graduate students for the publication of work done in India.

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Dr. Coelho served for many years on the Faculty of Medicine and the Academic Council of the University of Bombay, and was also the Dean of the Faculty of Medicine. For many years Dr.Coelho was the guiding spirit. Life and soul of the Association of Physicians of India.

Dr. Coelho retired from the B.J.Hospital for the children and the Grant Medical College in 1953, after pioneering and glorious services to these two Institutions. He was later appointed as Professor Emeritus at the Grant Medical College.

Inspite of his physical inability, Dr.Coelho managed to attend the Asian Regional Congress at Singapore and the Pediatric Education Conference in Bangkok in 1958 and was the most respected pediatrician of the group.

In 1961, Dr. Coelho recieved the Fellowship Award of the Indian Academy of Medical Sciences from Dr.S. Radhakrishnan, then Vice-President of India.

Dr. Coelho was also attached to the Bombay Hospital. Lokmanya Tilak Hospital, Jagjiwan Ram Railway Hospital and the Cama Hospital, as Honorary Pediatrician.

Dr. Coelho was a man of society and attended all social functions. He was the centre of the social, political and other discussions at these Parties. He was Indian first and last and was very patriotic in his approach. This pioneer pediatrician of India passed away after an attack of coronary heart disease of 18th May, 1971.

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## Cooper, Dr. Rustamji Nusserwanji (1893 – 1966)

**Rustamji, born at Thane in April 1893, was a leading nationalist surgeon. He was also fond of photography, painting and music.**

Rustamji was born on 3rd April, 1893 in a middle-class Zoroastrian family at Thane. His father was a Marine Engineer with a big family of nine children seven daughters and two sons. All received good education and both the sons became well-known doctors Rustam was educated at the Bharda New High School in Bombay and matriculated with a First Class. He joined the Elphinstone College and passed the previous and the Intermediate Examinations with First Class. He then joined the Grant Medical College and passed his M.B.B.S. receiving a Gold Medal throughout his medical career.

In 1916, Rustam won a United Kingdom Floating Scholarship to study in London. He obtained his F.R.C.S. degree and also the M.S. degree of London. He was the first Indian to get this degree.

On his return after the First World War, Dr. Cooper started his practice in Bombay. In collaboration with Dr. shirwalkar, he opened the Charak Clinic near Kennedy Bridge. The clinic was later shifted to Land Mansion opposite Charni Road Station.

In 1924, Dr. Cooper was appointed Honcrary Surgeon at the Gokuldas Tejpal Hospital. That was the time when the ferment of the national movement had gripped the Indian Medical Profession, and one outcome of it was the establishment of the K.E.M. Hospital and the Seth G.S. Medical College by Cooper, nationalist as he was, resigned his Government appointment at the G.T. Hospital and joined the new institution as Honorary Surgeon and Lecturer in Surgery, a post he held for twenty-three years until his retirement in 1949.

However, he continued to be very active in the surgical, social and civic life of Bombay. He functioned as Emeritus Lecturer and Consulting Surgeon to the K.E.M. Hospital and was the Principal Medical Officer and Surgeon-in-Chief in the Bai Jerbai Wadia Hospital for Children.

Teaching was as close to his heart as surgery. His skill with the scalpel was matched by his ability for imparting knowledge as a teacher. He not only en-

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deared himself to his students but also to all his colleagues. They immensely enjoyed his sense of hmour. In fact, he was lovingly called Daddy Cooper by one and all, students, staff and colleagues. Right up to his last days, he was a regular and active K.E.M. Hospital. The Surgical Society of the Hospital has borne his name as a tribute by the staff, since his retirement in 1949. He was honoured by being elected the President for a second term at the Silver Jubilee Session of the Association of Surgeons of India in 1964.

As Honorary Principal Medical Officer of the Bai Jerbai Wadia Hospital for children, Parel, Bombay, for the thirty-seven years and as President of the Nursing Council of India, Dr.Cooper did a great deal to foster the care of children and to raise Nursing standards in the country.

In addition to his own practice and work at the K.E.M. Hospital, Dr.Cooper helped to found the School for Children in need of special care (i.e. for retarded children) at Sewri, Bombay and was its Chairman until his death.

He was Chairman of the J.B.Petit High School for Girls, Fort, Bombay. He was also closely associated with the Parsi General Hospital and was instrumental in reorganizing the Nursing Home section of the hospital.

The Dr.R.N.Cooper Hospital at Santa-Cruz was named after him by the Bombay Municipal Corporation to perpetuate his loving memory. He was an active Free Mason and was recipient of the title of the Deputy District Grand Master.

He was a deeply religious man and helped many deserving charitable institutions. His skill as an able teacher and eminent surgeon was matched by his humanitarian outlook which surpassed any other considerations in his life. He was indifferent about his professional fees and went out of his way to help the needy, even financially.

Side by side with his profession as a surgeon, Dr.Cooper was fond of photography, painting and music. He played the violin in his school orchestra. His knowledge of literature was fairly deep. He also played golf.

He had just finished his speech at the Eleventh Annual Conference of Indian Medical Association when he had a sudden heart attack. He was removed to the Northcote Nursing Home where he died after three days i.e. on 5th April, 1966. His funeral at Doongerwadi, was the largest this sacred place had ever witnessed, people of different castes and creeds, rich and poor, thronged to pay their last respects to a great human being whose kindness to humanity had become a legend.

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## Coomaraswamy, A.K. (1877 – 1947)

**A.K.Coomaraswamy, born in August 1877, was ideally equipped to act as a bridge between the East and the West. He relates the work to the culture of the times, to the traditional ideals of the artist and at the underlying metaphysical foundations.**

According to the famous Engish essayist, William Hazlitt, "any one who has passed through the regular gradation of a classical education and is not made a fool by it may consider himself as having had a narrow escape." Those who have such narrow escapes from the denuding, debasing influence of conventional education espy the wide gap that separates mere bookish knowledge from true knowledge delve into as yet unexplored facets of life, lift the curtain which cloud our vision, lay before us treasures of whose existence we do not have the slightest inkling and thus gain the halo of greatness.

To this rare band of people who wriggled out of the net cast by classical education and pursued

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knowledge with devotion and dedication belongs Ananda Kentish Coomaraswamy.

Born on 22nd August, 1877, he carried, in his genetic strain, a subtle blend of the East and the West. His father, Sir Muthus Coomaraswamy Mudaliar, was a leader of the elites in Ceylon, (Now Sri Lanka), a great scholar who had the benefit of modern education and hence could claim familiarity with the trends and modes, ideas and ideals, concepts and precepts which reigned over Europe, a Member of the Ceylonese Legislative Council, the first Asian to be kinghted.

His mother, Elizabeth Clay Beely, an English lady, rose above class rejudices and racial predilictions, accepted Sir Muthu Coomaraswamy as her man, worked along with him to bring about a fusion of diverse cultures stressed the need for mankind to rise above the petty passions and the inane barriers which segregated man from man, pitted one group against another, created strains and blocked the normal channels of communication.

Ananda coomaraswamy was thus ideally equipped to act as a bridge between the East and the West. He responded, instinctively, to the undulations and aspirations of both cultures. He stood by his idea of the basic unity of mankind, refused to be swept off his feet by claims of superiority put forth by one culture or the other. His quest for universalism through identification and integration of diverse art forms released him from the cramps of customs and conventions, gave him full freedom of thought and action. The quest revealed to him insight into the entire fabric of art, raised him above the level of mere scholars who parrot those who have parroted others earned him greatness 'by the quantity of originality contained in his work'.

His mother was a powerful influence in his life. She accepted the responsibility of equipping Ananda Coomarwawamy for life, looked upon it as the prime task imposed on her by her husband when died when the boy was hardly two years old.

In 1889, Ananda Coomaraswamy joined Wycliffe College. He studied here for eight years, gained mastery over Latin and Greek, developed an interest in Geology, Archaelogy, Art and Culture. With education, he gained the capacity to think for himself. Every little bit of information which he gathered triggered off some hidden mechanism in him, provoked him to analyse it and to pick out the flaws and fallacies latent in it, to discard the lies and to absor only what was eternal and hence true.

The search for truth became the driving force of his life. He refused to accept the view that the world of art was confined to the West. He revolted against the air of superiority put on by artists and art critics of Europe. He had seen, when he was just a child, some of the sculptures and paintings at temples, had admired the artistic perfection latent in them and had felt elated and elevated in their presence. He felt that the richness and variety of oriental art needed an exponent. He wondered whether he could be that exponent.

The desire to become a champion of oriental art did not leave him even when he entered the University of London, studied Geology and won the D.Sc. in 1904.

For three years, he worked as Director of Minerological Survey of Ceylon. Back in Ceylon, Ananda Coomaraswamy felt the impact of alien culture on Asia. He sensed the damage done to the tradition and culture of his land due to the domineering influence of British rule. He militantly advocated the resurrection of the sense of pride in being a Ceylonese. He pricked the ego of the elite class by posing the question, ''how different it might be if we Ceylonese were....not ashamed to own our nationality''. He lamented, ''A single generation of English education has succeeded in breaking the treads of tradition and created nondescript and superficial beings, deprived of roots, belonging neither to the East nor the West, neither to the past nor to the future''.

These outbursts caused rublings in official circles. When Ananda Coomaraswamy heard of official disapproval of his stance, he threw away the chains of office, stepped out boldly to fight the monster which paralysed Asia by injecting a hybrid culture. He became a crusader for the revival of oriental art and culture. He resolved to lure more and

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more of people to the traditions and values of Asian Society, to arrest the decadence set in motion by inane imitation of western moods and styles and thoughts, to rejuvenate the faith of his countrymen in their cultural milieu.

His campaign was an expression of his thirst for liberation, of his ,lust for freedom. He sought an outlet for his nationalism through the world of art. He dated art with avid interest, found how shallow his study of oriental culture and art would be if he limited himself to the treasures of Ceylon, moved over to India which became his 'spiritual home'.

He noted the struggle of Indian freedom, led by men like Tilak and Gokhale, contributed his bit for the cause of liberation by espousing the concept of National education... a return to the development of personality rather than the mere acquisition of knowledge, a reunion of those links of understanding which have been so roughly broken...a rehabilitation of the ture, music and literature, and of all the institutions, social and religious, with which they are inseparably interwind'.

He advocated this path, stated that; this is fundamentally a process of creative introspection preparatory to renewed activity'. He claimed that such a national education would provide the foundation for the cult of nationalism. Only then would India be in position to 'throw her lot with the world...for the creation of a common civilization'. He espied, at the far end of the revival of nationalism, the ideal of universalism, He echoed his feelings, 'The chosen people of the future cannot be any nation or race, but an aristocrary of the earth uniting the virility of European youth to the serenilty of Asiatic age'.

His definite slant towards oriental art emerged out of the realisation that there were many interpreters of western thought and ideas to the people of the East, that a flow in the reverse direction was virtually non-existent. There was a fecundity of material which came from Europe, marching in with such devastating speed and overpowering zest that the world was in danger of losing the vital traditional teasures of the orient.

Ananda Coomaraswamy wanted to stem the tide to make the exchange of ideas a two-way affair. By temperament and eqipment, he was suited to play the role. He was well-versed in English French, German, Sanskrit, Pali and Hindi, He had a fairly good grounding in Italian, Spanish, Dutch, Persian, tamil and Sinhalese. He had the requisite scientific acumen and analytical powers to pry into the rich of the orient and to give fresh interpretations of the cultural milieu which would carry conviction with his counterparts in the West. He accepted the challenge, bore the mantle of the champion who would set before the world the glory and grace of oriental art and culture thoughts, and ideas.

In 1909, he ledt Ceylon along with Tagore, set out on his life's mission which earned him the kudos from Romian Roland: ''Ananda Coomaraswamy is one of those great Hindus who, nourished like Tagore on the culture of Europe and Asia and justifiably proud of their splendid civilisation, have conceived the task of working for the union of Eastern and Western thought for the good of humanity''.

The publication of his first major work, ''Medieval Sinhalese Art'' established his reputation as an art critic. The book revealed his catholicity, his analytical powers, his precise and cogent logic, his powerful pen, logic and reason, sustained by incisive, clear style gave his voice authority and strength.

His interest in Buddhist images was roused by Sir George Birthwood who, in a causal caustic mood, stated that the Buddha image could weli be compared with a Suet pudding. Ananda Coomaraswamy made a detailed study of Buddhism, its sculptures and images, demolished the theory of Sir George and also the claim put forth by some art critics that the Buddha image was Hellenistic in origin. At a Conference of 400 oriental scholars, held at Copenhagen in 1908, he presented facts to prove that the Buddha image was a natural evolution of the artistic style of India.

He became a wanderer, ever on the quest of the underlying truth of art. He absorbed the best of Europe, yet found the over-powering strength of Indian Art. He was swept off his feet by the variety and diversity of Rajput Art. He immersed

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into the study of the art style, published his conclusions of 1916 and took the world by storm. There was originality in his treatise, an originally which, as Mr.P.S. Sastri has noted, springs from the fact that 'he does not approach the works of art as though they were museum pieces. He relates the work to the culture of the times, to the traditional ideals of the artist and to the underlying metaphysical foundations. At the same time, to make these works intelligible and significant, he draws parallels from ancient and mediaeval art of the West and seeks to establish Indian art in the total picture of World Art.'

The Boston Museum of Fine Arts recognised his pioneering work, appointed him as Research Fellow of Indian, Persian and Muhammadan Art in 1917. After 16 years, he was elevated to the post of curator of the section on Indian and Far Eastern Art at the Museum. He continued in this post almost until death. (He died on 8th September, 1947).

*'The Dance of Shiva'*-a collection of essays which first appeared in international journals and magazines revealed the streak of genius ingrained in Ananda Coomaraswamy unfolded the vast and tranquil metaphysics of India, related art to language, literature, history, philosphy and religion, and proved how art reflected the essence of human evolution, how differing cultures were dialects of the same language.

He deplored the indifference of Indians to their rich heritage, appealed to the Indian artist to be saturated with the traditional art of his race in order that he may know how to see ...to be saturated with the traditional culture of the East in order that he may know what to see.

Indian dancing appealed to the aesthetic sense of Ananda Coomaraswamy. He studied the madras and the matras, the symbols and the symbolisms which enriched the art of dancing. He discovered that the sculptures on temple pillars and on the domes and structures of chariots carried the images of dancing nymphs in diverse poses, studied then with infinite care, spelt out his observations in his treatise, *Mirror of Gestures.*

He studied in subtle nuances of Indian music, noted that the dominant subject matter of the songs is human of divine love in alll its aspects, or the direct promise of God, and the words are always sincere and passionate...The voice itself is a musical instrument and the song is more than the words of the song...The voice has thus a higher status than in Europe, for the music exists on its own right and not merely to illustrate words.

He deplored the tendency of society to look upon art as something which detracted the working class from their professions, as something incompatible with work-a-day life. He beoaned the loss of aesthetic sense and ascribed the maladies of our times to this loss. He stated. ''It is one of that greatest counts against our civilization that the pleasures afforded by art, whether in making or of subsequent appreciation, are not enjoyed or even supposed to be enjoyed by the workmen at work''.

Involvement with ancient art and culture, literature and philosophy left its impact on him. As he grew older, he turned away from science and technology found, more sense and meaning in mediaeval craft society, yearned for a return to the spiritually rich, yet materiality not so rewarding ethos of the past simple living and his thinking held the highest lure to him.

In his last days, Vedanta philosophy occupied his thoughts. He probed it with his delicate skill, tasted the hidden treasurers of the cult, found the basic thread of oneness of all religious concepts in his philosophy, wrote several books to spread the knowledge that he absorbed from the Vedas and the Upanishads, brought out the parallels between diverse religious thoughts.

He carried his erudition with him but remained humble and humane. Six feet tall, he looked distinguished and handsome in any gahtering. According to Mrs.Marcus, herself an art critic, Ananda Coomaraswamy had the lanky grace of a cowboy. He loved fishing and was a good cook. Also he was a good photographer.

Despite his close and intimate contact with the concepts and precepts of Indian art and culture, he

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could not get over the remnants of his western education. He loved the good things of life, watched and filmed bull fights in Spain, spent hours, waiting, hopefully, at the end of the tack, for the fish to nibble at the bait, froze, on films, men and places which captured his fancy, sought release from the rigours of life by sketching nudes.

These contradictions, however, did not intrude into his work. When he played the prime role of interpreter of Indian art and literature and philosophy to the West, he pushed aside all the vestiges of his occidental education, shook off the weights and cramps of classical learning, soared freely, gained a totality of perception which led him on his quest revealed to him the unity underlying the cultures of people all over the world.

Indian art owes its renaissances to Ananda Coomaraswamy. By his dedicated services, he lifted Indian art back to its rightful place. He accepted India as his 'spiritual home' and rendered the highest service to his 'spiritual home'.

India had no better friend than Dr.Ananda Coomaraswamy. His claim to greatness rests on his interpretation of the East to the West. As the famous art critic Bharata Iyer has recorded, ''If today, the barriers of ignorance and prejudice about Indian culture and life have been largely broken down and if Indian has been accorded a very important place in the cultural map of the world, this is in no small measure due to the immensely distinguished work of Dr.Coomaraswamy.''

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## Correia-Alfonso, Francisco (1893 – 1961)

**Correia-Alfanso, born at Benaulim in Goa on October 1893, was endowed with a sharp mind, a genial personality and a rare fight for oratory. He took an active part in the movement for the liberation of Goa.**

Francisco Correia-Alfanso was born of an illustrius Goan Catholic family in Benaulim (Goa) on 17th October, 1893. His father was Roque Correia Alfonso, a leading advocate, patriot and amateur agriculturist, and his mother Claudina Alvares Pacheco. He grew up in a cultured and warm family environment. After completing his primary studies in Portuguese, he was sent to St.Mary's School in Bombay, whence he passed the Matriculation Examination in 1910, standing first in the then Bombay Presidency. He next joined St.Xavier's College, graduating with First Class Honours in English and several Scholarships, and in 1916 he obtained the M.A. degree and the Chancellor's medal of the University of Bombay, completing there after his studies for the LL.B. In 1921, he married Luiza de Heredia, by whom he had six children.

Correia-Alfanso joined the Staff of St.Xavier's College soon after graduation, and taught there until 1924, when he joined the Department of Education of the Government of Bombay as Professor of English at Elphinstone College. Two years later he was transferred to Gujarat College in Ahmedabad, whence he was sent on study-leave to Oxford, from 1927 to 1929. In England, he won laurels for his country as the first Indian Librarian (i.e. Vice-President) of the famed Oxford Union and President of the Indian Majlis. On his return to India he was moved from Gujarat to Ismail Yusuf College, Jogeshwari, Bombay, then newly opened, where he remained from 1930 to 1945 as Head of the Department of English.

In 1945, he became the first Indian Principal of Karnatak College Dharwar, where he worked till 1949, when he retired from Government service. But he coutinued to teach English as Principal of the Rani Parvatidevi College. Belgaum (1949-52) and of Bhavan's College (1952-56). He then gave up administration and returned to his Almo Mater, St.Xavier's College to lecture in English and Portuguese for a few more years. He was greatly appreciated and admired as a teacher.

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Besides his college work, Correia-Alfanso lectured extensively on culturel and religious themes, organizing debates and symposia which were largely attended. The best period of his life may be said to have been in the thirties, when as President of the Catholic Student's Union he left an indelible impress on the students of that generation with his learning, wit and warmth. He was kinghted by Pope Pius XII for his outstanding services to the cause of education, truth and morals.

He contributed largely to the secular press in English and Portuguese, Published some books, and broadcast extensively over All India Radio, thus meriting a place in the "Gallery of Living Catholic Authors" (U.S.A.) He was a fellow and Member of the Faculty of Arts and of the Boards of studies of English and a modern European Languages of Bombay University. He was in the governing Body of the Sophia College for Women, Bombay, Chairman of the Board of the institute of Kannada Research, Dharwar, and a Member of the Board of Appointments of Andhra University. His death on 12th July, 1961 was deeply mourned by his friends and admirers, who set up a Memorial Fund which has presented Bombay University with a scholarship and a debating trophy in his honour.

Francisco Correia-Alfonso was endowed with a sharp mind, a genial personality and a rare giftt for oratory. He enjoyed the simple things of life, and his special interests were reading and anecdotage -he always found the mot juste for any occasion, and was a most effective and witty speaker. He was a deeply religious man and closely attached to his family. Though he had travelled extensively in Europe, his heart was in his native Goa, which he loved as a true Indian. He took an active part in the movement for the liberation of Goa and was Vice-President of the Goa Liberation Council, but he did not live to see this work bear fruit.

In a tribute to his memory, Professor A.A.A. Fyzee has written; "The great teachers of the past, says Isaiah, teach precept upon precept, line upon line'. But Correia-Alfonso taught by wit and humour, smile upon smile and the effect was not less indelible...(He was) a fine teacher, a great orator and a good Catholic".

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## Cotton, Henry (1845 – 1915)

**Henry Cotton, born at Combaconum in the Tanjore district in 1845, belonged to a distinguished family who served India for five generations. He praised Lord Ripon for his foresight and liberal policy and criticized Lord Curzon for his autocratic rule.**

Sir Henry Cotton belonged to a destinguished family who served India for five generations. His great grandfather Joseph Cotton joined the East India Company's mercantile service in the middle of the 18th century, and was a Director of the Company for 28 years. His grandfather John Cotton came to India in 1801 and joined the Madras Civil Service. For 15 years he was the Collector of Tanjore.

In 1830, on his retirement, he became a Director of the East India Company. Henry's father, Joseph John Cotton, was a Madras Civilian from 1831 to 1863. Henry was born in 1845 at Combaconum in the Tanjore district of Madras. Henry's son, Julian James Cotton, who joined the Indian Civil Service in 1893, was the first generation to serve India.

In the spring of 1856, Henry entered Magdalen College School in Oxford. In 1861, he was sent to King's College, London, where he studied English history and literature. He was a great lover of books and read Homer, Thucydides, Aristophanes and Macaulay. His circle in London included Tennyson, Browning and others of the elite society.

In August 1867, Henry got married and soon after, in October 1867, he came to India to join the Bengal Civil Service. He held numerous appointments until he became the Chief Commissioner of Assam in 1897, from which post he retired in 1902. The

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purely administrative controversy with the Government of India regarding the re-adjustment of the boundaries of Bengal and Assam brought him into prominence and made a leader of him in the Partition agitation which was soon to follow.

Shortly after becoming the Chief Commissioner of Assam, Sir Henry Cotton penned his famous Minute of 26th January 1897, on the proposed transfer of Chittagong division from Bengal to Assam. This transfer had been recommended by his predecessor, Sir William Ward to the Government of India, on the ground that the enlargement of the province of Assam would make it possible to have separate services for the province. Besides Chittagong, Sir Wiiliam Ward had also suggested the transfer of the Dacca and Mymensingh districts to Assam. But Sir Henry Cotton differed with his predecessor and thought that "the Division of Chittagong would not gain in any respect by being transferred to Assam".

On the other hand, even with Chittagong division thrown in, Assam, would be too small a province to support a self-contained service. He then went on to make further criticism of the proposal. There could be no question of Dacca and Mymensingh forming part of Assam. He mentioned the constitutional privileges enjoyed by the people of Bengal which were unknown to the people of Assam, for example, the Board of Revenue and representation in the Local Council. Besides the above objections, the enormous expenditure involved in Sir William Ward's proposal was the "strongest condemnation" of the scheme.

Sir Henry Cotton was convinced that the proposal, if it were made public, "Would excite a storm of protest." Thus in 1897, only the Lushai Hills were transferred to Assam. It is interesting to note that almost all his arguments were quoted in the discussions evoked by the partition movement in 1905.

In 1902, after a service of thirty-five years, Sir Henry Cotton retired from the Indian Civil Service and was awarded the K.C.S.I. But soon he was to return to India to preside over the twentieth session of the Indian National Congress at Bombay, in 1904. The proposed Partition of Bengal was viewed by Sir Henry Cotton as "a most arbitrary and unsympathetic evidence of irresponsible and autocratic statesmanship". He could not remember popular sentiment to have been more deeply stirred than it had been by the proposed scheme for the separation of one half of Bengal from the capital of the province and its amalgamation with Assam. After the session of the Congress.

Sir Henry Cotton, as head of a deputation, came to present the resolutions of that session before the Viceroy, Lord Curzon. When the latter refused to meet him, the Bengalee, commenting on the incident, wrote, "by refusing to accept a copy of the resolutions passed at the recent session of the Congress in Bombay, we are afraid, His Excellency the Viceroy has let slip a golden opportunity of diminishing his unprecedented unpopularity with the educated sections of the Indian Community."

On 10th January, 1905 a conference on the Partition question was held at the Town Hall, Calcutta, under the presidency of Sir Henry Cotton. Sir Henry traced the history of the Partition of Bengal from 1891 when the matter was first discussed till 1897 he was the Chief Commissioner of Assam. Lushai Hills were then transferred to Assam and the matter was dropped. The proposals of the present partition, in his opinion, were not made either by the Government of Bengal or by the administration of Assam. They had come "spontaneously and uninvitedly from the Government of India itself."

Returning to London, he joined the India group in the House of Commons. In 1906, Sir Henry Cotton became a member of the House of Commons and the Chairman of the Indian Parliamentary Committee. In one of its debates in 1906, Sir Henry Cotton asked Lord Morley, the Secretary of State, whether he was aware that the Government of Eastern Bengal and Assam had issued a circular declaring the utterance of the national song, *Bande Mataram* to be illegal.

In order to prove that it was not seditious, Sir Henry Cotton, in an article to the *Daily News*, gave an English translation of the song *Bande Mataram*. So much weight was attached to his criticism of the Government of India that the resignation of Sir Bampfylde Fuller, Lt.Governor of East Bengal, in 1906

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was attributed by *The Eastern Bengal and Assam* a leading newspaper of the new province, to the misrepresentation made by "Bengal agitators from British platform" backed by that small but self advertising and noisy party of which Sir Henry Cotton is the high priest".

Besides his speeches inside and outside Parliament, Sir Henry Cotton continued to write articles on Indian affairs in *The Fortnightly Review*, edited by John Morley, and in leading Indian newspapers such as *The Englishman, The Pioneer, The Bengalee* and *The Indian Observer*. A believer in Parliamentary form of government, he praised Lord Ripon for his foresight and liberal policy and criticized Lord Curzon for his autocratic rule.

He had many Indian friends with whom he mixed freely-the Tagore family, W.C.Banerjee, R.C.Dutt, Surendranath Banerjee and the Maharaja of Darbhanga.

In 1885, he was appointed a fellow of the Calcutta University and was elected unopposed to the Calcutta Municipal corporation from the Chowringhee Ward. About the same time, he published his '*New India or India in Transition*'. His second work '*Indian and Home Memories*' was published in 1911. Both the books reveal his genuine and human interest in the welfare of India, for he believed that "the best protection of India must always rest on the loyalty, conference and affection of the Indian People".

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## Courtois, Dr. Victor S. J. (Fr.) (1907 – 1960)

**V.Coutois, born in Belgium in 1907 and adopted Indian citizenship, perceived Islam as the international and comprehensive political, social and religious reality it has remained until today.**

Victor Courtois was born in Louvain (Belgium) on 18th September, 1907 and died of sudden heart failure on 21st December, 1961. He joined the Society of Jesus at the age of nineteen and was ordained priest in Kurseong on 21st November,1939. After India achieved independence, he accepted Indian citizenship.

Years before coming to India in 1931, under the influence of the theologian Pierre Charles,S.j., Courtois became especially interested in the culture and religion of the Muslims of India in past and present. Thus already during the time of his higher philosophical and theological studies in the 1930's he began to publish and to build up a scholarly library on Muslim India. He spent two years(1934-36) learning Arabic in Lebanon, and later he learnt Urdu for one year in Kidderpore and in Lucknow, before taking up the teaching of Islam culture in St. Xavier's College Calcutta.

At the end of 1944, Courtois joined the newly founded Calcutta Oriental Institute in the Society of Jesus and remained the soul of its Islamic Section till his death in 1960. From the late 1940s onwards he gave much of his time to the Iran Society in Calcutta. For years, he served as its President and VicePresident, he organized for it two international symposia and edited the learned papers in two substantial scholarly book publications:the *Al-Biruni commemoration of volume*(Calcutta,1951) and the *Avicenna Commemoration Volume* (Calcutta, 1956), After having been writing for many years in the quarterly Indo-Iranica a section named the Persian Scene which gave a glimpse of contemporary Iran in her progress, economically and culturally, he was appointed Editor-in-Chief of the same Quarterly shortly before his death. In 1959, the Government of Iran presented him with a Silver Medal.

V.Courtois annully lectured on Islam in a number of theological colleges and seminaries, for instance in Kurseong,Ranchi, Poona and Allahabad. His most lasting contribution, however, probably was the single-handed editing and writing of the

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Notes on Islam(there after Notes) appeared on independence. Its sub-title then read: *A bulletin of Information about Islam with Special Reference to India.*

From January 1951 onwards, when the periodical became bi-monthly and appered in a highly improved fashion, the sub-title read thus: *A help to a Better Appraisement of Islam Culture*. It was soon to become a precious instrument for anyone intent upon understanding Islam in general and its evoltion on the Indian sub-cotinent more especially.

The *Notes* were imbued with a decidedly ironic and emlightened spirit of understanding. The editor stressed that controversy and polemics had to be once and for all consigned to the past. Instead, today,we should "vie with the weapons of charity; they conquer without causing harm." (Notes, March 1955, P.1) Courtois set out expressly to imitate the great Catalan philosopher Roman Llull (d. A.D. 1316) who "studied Islam trying always to discover not what divides, but what unites. It is spirit which must he revived today, spirit of intellectual fairness and charity." (Notes, June 1955,P.49).

In one of his editorials he defined the objective thus: "The Notes aim at much more than `co-existence' between Muslims and non-Muslims-co-existence is only a synonym of toleration, a negative concept. The *Notes* endeavour to bring about mutual esteem may brotherly love between Muslims and non-Muslims, be they Hindus, Christians or Jews. It is a brotherly love, indeed, that the common Father of all men, God Almighty, desire to be burning in the hearts of all the members of big human family" (*Notes*, Dec. 1957,P.130).

V.Courtois preceived Islam as the International and comprehensive political, social and religious reality it has remained until today. He did not succumb to the temptation, comman among scholars, to stress single aspects of the reality of Islam(as e.g. the socio-political or the mystical or thre doctrinal) disproportionately, at the cost of other aspects. Nor did he read into Islam the Modern Western separation of Church and State. He, further, had a keen perception of living and dynamic character of Islam and of "the profound revolution which is slowly changing the Muslims' Weltanschaung" (Notes, March 1959, P.1). Repeatedly, he spoke of the "Revival of Islam" which he interpreted, already then, asa the beginning of " a ture Muslim-Renaissance" (*Notes,* March, 1951,p.17). Courtois also reported analytically about Muslim-Christian " convertions" which were actually the beginning of what has now developed into the world-wise dialogue movement.

*The Notes on Islam* gained an increasingly wider Muslim and Hindu readership and won international recognition. V.Courtois' work strikes one as having been extremely well-planned and of one piece. There is a remarkable synthesis and flexblilty, of truthfulness and love. He did not find an immediate successor. With his death the publication of the *Notes on Islam* was discontinued.

A few years ago, however, the Islamic Studies Association founded by a group of Indian Catholics, has taken his legacy by setting out to promote harmonious relations among Christians, Muslims. Hindus and other religion-cultural group in India by above all, furthering a true and sympathetic understanding of Muslim culture and religion among the Christians of India.

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## Cowasjee, Saros (1931 – )

**Saros Cowasjee, born at Hyderabad in 1931, is both a critic and a creative**

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**writer. His creative work consists of two collections of stories, the better known of which is Nude Therapy.**

Saros Cowasjee was born at Hyderabad and educated at the Universities of Agra and Leeds. After working for two years as an Assistant Editor with the Times of India Press (Bombay), he went to Canada where since 1971, he has been working as a Professor of English at the University of Regina.

Cowasjee is both a critic and a creative writer. He has published two books on Sean O'casey, an Irish dramatist, and is an internationally known critic of the renowned Indian English novelist Mulk Raj Anand, on whom he has published two books Coolie:An Assessment (Delhi; Oxford University Press 1977). and *So Many Freedoms* (Delhi: Oxford Univesity Press, 1977).The latter discusses Mulk Raj Anand's life and time,and traces the various influences that have shaped his choice and treatment of themes and his fictional art, before passing on to a discussion of Anand's works. His *Author to Critic* (Calcutta; Writer's Workshop, 1973) containing Anand's letters to him from 1965 to 1971, is useful source-material for the scholar and the critic.

He has also written Introductions to editions of Anand's novels published by the Bodley Head (London), Cedric Chivers (Bath) and Copp Clark (Toronto), among which mention may be made of his Introduction to Anand's *Private Life of an Indian Prince* Published by the Bodely Head (London) in 1970, Which aroused fresh interest in the novelist and helped a better understanding of the novel.

His creative work consists of two collections of stories, the better known of which is *Nude Therapy* (Delhi:Orient Paperbacks, 1979), which presents delightful vignettes of contemporary Indian life. He also wrote in 1980 a screenplay, *The last of the Maharajas*, based on Anand's *Private Life of an Indian Prince*. Cowasjee has also published two novels, the more popular of which is *Good-bye to Elsa* (Delhi: Orient Paperbacks, 1975),which is an ironical manner brings out the essential loneliness of man trying to "connect"with hs fellow men and, more so, with women other than his wife Elsa.

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*Good-bye to Elsa*, Delhi, 1975.

## Cunha, Dr. Jose Gerson Da (1844 – 1900)

**Cunha, born at Arpora in Goa on February, 1844, was acknowledged as an outstanding authority on Indian numismatics, particularly on Indo-Protuguese numismatics.**

Jose Gerson Da Cunha was born at Arpora in district Bardes of Goa on 2nd February, 1844. He was the eldest of the twelve childern of Francisco Caetano da Cunha and Leopoldina Marina Gonsalvs. The Cunha of the village Arpora were the illustrious descendants of Brahmin Sinay (Shenvi), the Sarawat Brahnin, whose family became Christians in the middle of the sixteenth century. The Cunha family was related to Pinto family whose sons had raised a rebellion to make Goa free from the Portuguese rule.

The Pintos were descendants of Santu Sinay(Shenvi), who was baptised in 1585. Dr. Cunha's Grandfather, Jose Maria da Cunha, had married Joseph Agostinha Pinto, the sister of Jose Joaquim Pinto, who had served the Maratha army and had risen to rank of a Major under the Peshwas. The younger brother of Dr. Cunha, Fernando Claudio da Cunha. succeeded to the family estate of Jose J. Pinto. Jose Antonio Pinto, the cousin of Jose J. Pinto, had taken part in the French Revolution of 1789 and had later joined the Maratha army on his return to India. He attained the rank of a Lieutenant-Colonel of the artillery in the Peshwas army.

Dr. Cunha's father was in the military service of the Portuguese. He opposed the deposition of Goa's liberal Governor-General, Bernard Peres da Silva, in 1835, for which his family was persecuted. He escaped to Daman and was later on restored to his military

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post. Dr. Cunha was a devout Roman Cathlic. He was married, but particulars of his wife are not known.

The young Cunha, after completing his studies in Portuguese, Latin and French languages at Goa, left for Bombay in 1860 for higher studies. He studied English at Elphinstone Institute and joined the Grant Medical Collage in 1862. He won scholarships for 4 years. On his failing to pass the final examination in 1866, his father sent him to London.He studied in St.Mary's School and Hospital and Secured the M.R.C.S of England and L.R.C.P of Edinburgh at the ago of twenty four. He practised for some time under London under Dr. Burk Ryan and returned to Bombay in 1868.

Dr. Cunha had a charming personality. He knew many languages, Indain and European. He soon established his name as a famous Doctor in Bombay. However, he was essentially a man of letters. He had the necessary aptitude for researches in history, archaeology, numismatics, anthropology, epidemic, medicine, etc. His research articles and publications had received high praise from competent schlars, both Indian and European. Some of his publications were: *Notes in the History and Antiquities of Chaul and Bassein*; The Sahyadri Khanda of the Skanda Purana; *The Origin of Bombay; and Dengue, its History, Symptoms and Treatment.*

His historical writings attracted the attention of the Bombay Government, and he was invited to contribute an article to the Bombay Gazetteer on the Konkani Language and literature, which was published in 1881. Dr. Cunha was on surer ground when he dealt with the history of the Portuguese power in India. But, above all, he was a numismatist. He had built up his own collection of coins extending over 15,000 varieties of gold, silver and other metals. He was acknowledged as an outstanding authority on Indian numismatics, particularly on Indo-Portuguese numismatics.

His papers were published inthe Journal of the Royal Asiatic Society, Bomaby. By electing him year after one of its Vice-Presidents, the Royal Asiatic Society, Bombay, Recgnised his profound scholaship. He was a Founder-Member of the Anthrpological Society and later its President. He participated in the Fourth Congress of Orientalists at Florence, Italy, in 1978. He was awarded a prize of 500 lire for his paper."On the Vicissitudes of the Aryan Civilization in India". He added to that sum an equal amount and found a prize at the Royal Academy of Science, Rome for the best essay on "Relations ancient and modern, between Italy and India." He made a gift of rare coins to the Royal Library of Berlin and also represented some rare munsucripts relating to Jaina Studies. He presided over the 19th Oriental conference held in Rome in 1889.

Dr. Cunha died on 3rd July, 1990 at bombay. He was one of the few Indians of his times who had received high honour from the Western academic world. He was a Fellow of the Geographical Society of Italy and of the Geographical Society of Lisbon, a Member of the Royal Asiatic Society of Great Britain and Ireland, and a Corresponding Member of the Royal Academy of Sciences, Lisbon, Oriental Academy of Florence, Academy of Sciences, Literature and Art of Lyon. Adriatic Society of Natural Sciences of Trieste, and the I.R.Zoological and Botanical Society of Vienna.

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## Cunha, Dr. Tristao Braganza (1891 – 1958)

**T.B.Cunha, born at Chandor in Goa on April 1891, took active part in Goa Liberation Movement. He organised Goan Action Committee in Bombay, which ultimately led to the liberation of the Portuguese districts of Nagar**

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## Haveli and Dadra in 1954.

Dr.T. B. Cunha was born on 2nd April, 1891 in the Village Chandor in Salcete Taluka of Goa. His father Ligorio da Cunha of Cuelim was medical pracitioner. His mother, Filomen Alexandrina Braganza Cunha, was the maternal aunt of the famous Goan liberal,Luis de Menezes Braganza, who had also married Cunha's sister Anna da Cunha. He was thus the cousin and the brother-in-law of L.M. Braganza. Both of them worked together in the freedom struggle for Goa from 1926.

The Portuguese Training imparted at the Lyceum(Secondary School) at Panaji could not attract the young Cunha. He persuaded his parents to send him to French College at Pondicherry. After obtaining his Baccalaureate (B.A.) degree, he proceeded to Paris and got his degree in Electrical engineering from the sorbinne University.

After the completion of his engineering course at Sorbonne, Cunha continued his stay in France and worked in a private firm from 1916 to 1926. While in France he came in touch with French intellectuals and humanists like Romain Rolland and Henri Barbusse. His ideas about nationalism developed gradually. The Bolshevik Revolution in russia(1917) deeply stirred his mind and he became an advocate of political freedom for all Colonies of Imperial European Powers.

Later on he stressed the need of launching a combined freedom movement for Indians and Goans. He was a regular contributor to two French papers, *La Clarte* and L' *Humanite*. He explained to the French public the Indian point of view in French with ease and elegance. He was able to break the news blockade which Britain had established in connection with the Jallianwala Bagh Massacre and he exposed the European Press the full details of tragic event. His articles on Mahatma Gandhi attracted the attention of the French to the Indian National Movement.

After 14 years' stay in France, Cunha returned to India in 1926. The dictatorial regime of Salazer had already been established in Portugal. Cunha was convinced that Goa could not be left isolated from the Indian Struggle for freedom. He founded in 1928 the Goa Congress Committee and got it affiliated to the Indian National Congress. He thus laid the foundation of the freedom struggle in Goa . In his articles, 'What is Imperialism ?' and 'Nationalism and Elementry Rights,' he described the conditions prevailing in Goa at the time. He championed the cause of the poor and working classes in Goa.

In 1929, he suceeded, with the active intervention of Jawaharlal Nehru, then General Secretary of the Indian National Congress, in getting repatriated to Goa hundreds of poor Kumbi labourers sent to the British Tea Plantations in Assam under the pretext of giving them high wages. His article on 'Camouflaged Slavery' gives a vivid picture of the exploitation of the poor labourers. In 1941, torrential rains caused floods in parts of Goa. Cunha organised a relief campaign and gave assistance to a large section of the victims. His pamphlet, 'A Relief Campaign', is an exposition of his doctrine of social solidarity.

After the establishment of a dictatorial regime in Portugal, the right of the Indian Colony to representation in the Parliament in Lisbon was abolished. By the passing of the Colonial Act of 1930, further restrictions were imposed on the people of the Colony. The Goans were subjected to the most degrading slavery Cunha organised his political activities in India and carried on an agitation for the freedom of Goa. He wrote a number of articles and pamphlets. His publications, '*Portuguese India*' (1939) and '*Denationalistion of Goans*' were works of historical value. The British authorities in India sought to take legal action. But in his historic judgement, Justice M.C. Chagla of the Bombay High Court set aside the decision of the lower court, after reviewing the points in the pamphlets, indicating how judiciously the author had handle the historical facts about the Portuguese rule in Goa. to prove his points of view.

In 1945, the followers of Cunha in Bombay organised the Goan Youth League. It aroused political consciousness among the Goans in Bombay, Goa and elsewhere. The fight for civil liberties was started from 18th June, 1946, when Dr. Ram ManoharLohiya addressed a public meeting at Madgaon. Cunha was court martialled on 24th July, 1948 and sentenced to 8 years' imprisonment for addressing a public meet-

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ing on 30th June, 1946 against the fascist Law. He was kept in jail in the fortress of Peniche in Portugal. He was released in 1950, following a general amnesty, but his residence was fixed in Lisbon.

He returned to India on 4th September 1953. Though badly in need of rest, he set himself promptly to work. The Goan Action Committee was organised in Bombay, with T.B.Cunha as its Chairman, which unlitmately led to the liberation of the Portuguese districts of Nagar Haveli and Dadra in 1954. During this period Cunha published a Konkani paper at *Azad Goem*. Later on, he became editor of the *Free Goa*, which carried his message till the day of death. Exhausted by the endless struggle, he died on 26th September, 1958.

Within six months of his death came the international recognition of his work. The World Peace Council at its session at Stockholm in 1959 posthumously awarded him the gold medal for peace in recognition of his "eminent contribution to the cause of Peace and Friendship among Peoples".

Cunha was a great lover of art. His collections of modern paintings and sculptures are preserved in the Institute of Menezes Braganza at Panaji.

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# D

## Dabir, Mirza Salamat Ali (1803 – 1875)

**Mirza Salamat Ali Dabir, born in Lucknow in 1803, was a scholar of Arabic, Persian, Hadith and of Islamic jurisprudence. He had acquired great proficiency in theology, metaphysics and medicine.**

Mirza Salamat Ali Dabir, the son of Mirza Ghulam Hussain, was born in 1803. Mulla Hashim Shirazi 'Nassar', an eminent writer and an ancestor of Dabir had migrated to India from Iran during the reign of Mughal Kings. One of his ancestors was appointed as Munshi at the Mughal Court. This was a hereditary office and was inherited first by Dabir's great grandfather and later by his grand-father Ghulam Muhammad, who relinquished it and became a recluse. Dabir's father Ghulam Hussain was born in 1776. He shifted to Lucknow when Dabir was about five years of age.

Dabir was a scholar of Arabic, Persian, Hadith (sayings of Prophet) and of Islamic jurisprudence. He had acquired great proficiency in theology, metaphysics and medicine. He was married to the granddaughter of Insha, the renowned Urdu poet.

Mirza Dabir took to writing poetry at an early age and at the instance of his father became the disciple of Mir Zamir, the famous elegy writer. Lucknow was at that time the cradle of Urdu poetry and the age of such great poets as Mir Khaliq, Dilgir, Mir Zamir *etal*. During this period the elegy became very popular and many poets of eminence perfected the art of elegy writing and gave it a style and a form of its own. Dabir began by writing *ghazals*. According to Akbar Hydari, Dabir has left an anthology of ghazals which is now available with his grandson. Dabir, however, gained prominence and popularity as an elegy writer. While most of his elegies have since been published, his ghazals have remained unpublished so far. He also composed a Masnavi (in which he recounted the exploits of Nadir Shah Durrani) and a small book on prosody. Both these are still in their original manuscript form and bear an eloquent testimony to Dabir's scholarship.

His greatness as an elegy writer had been acknowledged by all contemporary poets and writers including Rajab Ali Beg Suroor, Atish, Nasikh and Mir Zamir. His fame as an elegy writer had reached the court of Ghazi-ud-Din Hyder, King of Oudh who had invited him to recite elegies at the Royal Imam Bara. By this time, Nasir-ud-Din Hyder had taken over as King. Mirza Dabir reached the zenith of fame and popularity. He also recited elegies at the palace of Malika-e-Zamani and at almost all important gatherings. During the reign of Amjad Shah when Anis arrived in Lucknow the two poets recited their elegies by turn on alternate days.

In 1857, when the British conquered Oudh and the scholars, writers and poets left Lucknow. Mirza Dabir also followed suit. He went to Sitapur (U.P.) along with his family. When normalcy returned to Lucknow, Dabir came back but found the city quite changed. Gone were the days of Oudh Kings. Gone was also the pomp and grandeur of the Oudh Darbar. Dabir's fame had, however, gone far beyond Lucknow and he was invited to recite elegies at Kanpur, Allahabad, Varanasi, Faizabad and Patna. In his old age Dabir had to bear the sorrow of the death of his

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young son Hussain Atarud, and of his elder brother Ghulam hussain Nazir. These tragic incidents made him dejected. He went to Patna on the insistence of Imam Bandi Begam and fell ill there and after a few days of his return from Patna died at Lucknow.

Dabir was a great poet and became a legend during his life time. His fame reached such far off places as Iran and Iraq. Muhammad Hussain Azad has rightly said that Dabir took the art of elegy to new heights. Despite his fame and popularity, his poetry has often been the subject of an unending controversy. The audience of Lucknow and its suburbs were divided into two groups called '*Anisiye*' and '*Dabiriye*'. The former claimed that Anis was an undisputed master of elegy while the latter were all out for Dabir. The same was the case with critics. While Shibli Nomani had expressed himself in favour of Anis, *Raddal Mawazana of Afzal Ali Zau and Al-Nizan* of Fauq Mahabani (1914) contradicted Shibli's thesis and claimed that Dabir was far too superior to 'Anis' as a poet. Mirza Dabir and Mir Anis were contemporaries.

The poet who composes elegies has to pay special attention to incidents and characters and depict their emotional state in the most effective manner to ensure the involvement of the audience. Dabir's elegies possessed these qualities in abundance. His characters are life-like and situations so detailed that the audience feel as if all action is taking place before their very eyes. Sarfraz Hussain Khabir has compiled a *RazmNama-e-Dabir* (1964), a study of which convinces the reader of the greatness of the poet.

It is not known how many elegies were composed by Dabir. According to S.A. Siddiqui the number of Dabir's published elegies is 390 while 285 of his elegies are unpublished. The total number of his elegies thus comes to 675. Muhammad Zaman Azurda, on the other hand, gives the number of Dabir's published elegies as 411 and that of the unpublished as 39, totalling 450.

Most of his elegies are included in the twenty volumes published under the tile *Daftar-e-Matam*. Nawal Kishore Press, Lucknow also brought out two volumes of his elegies. Besides about six volumes of his unpublished elegies are in the personal library of Masud Hussain Rizvi Adib.

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## Dabir Khan, Muhammad (1909 – 1972)

**Dabir Khan, born in 1909, was the celebrated musician of Rampur State. His style of the vocal and instrumental patterns bore the unmistakable impress of the strict Senia tradition in reflecting the various *vanis*.**

Dabir Khan, the celebrated musician was born in 1909 in a family of talented musicians settled in Rampur State. He had lessons in music even in his boyhood and learnt Dhrupad both in the vocal and instrumental styles from his uncle Mahammad Sagir Khan and from his grandfather Mahammad Wazir Khan of Rampur State.

He represented the great *Senia gharana*, founded by Main Tansen and happened to be one of the last leading descendants from the daughter's side. He had a personal collection, rich alike in number and variety, consisting of about three to four hundred ragas and compositions in Dhrupad, Dhamar and Hori. One of his favourite pastimes was to play the *Saraswati Veena*.

Dabir Khan, who had earned great reputation both as an instrumentalist and a vocalist, used to participate in the leading music conferences held in Calcutta and in other important centres of classical music including Tansen Music festival at Gwalior. He taught Dhrupad and Dhamar in the vocal and instrumental styles and had several illustrious disciples among whom

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Radhikamohan Moitra, Jnan Prakash Ghosh and Maya Mitra deserve special mention.

His style of both the vocal and instrumental patterns bore the unmistakable impress of the strict Senia tradition in reflecting the various *vanis*. His control over *alap* was remarkable and was true to the best traditions of the *gayaki* of his illustrious *gharana*.

For many years Dabir Khan was connected with the All India Radio, Calcutta and did broadcast both vocal songs as well as played on the Saraswati *Veena* throughout his life. He died at Calcutta on 8th January, 1972 leaving his only son.

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## Dada Chellaram, Teckchand Mansukhani (1904 – 1964)

**Dada Chellaram, born in Hyderabad in May, 1904, acted as a good shepherd ministering to the spiritual needs of his flock.**

Dada Chellaram Teckchand Mansukhani was born on 3rd May, 1904 in Hyderabad, Sind, now in Pakistan. He was the youngest child of his father, Dr. Teckchand and Shrimati Chetibai, his mother, a gentle lady who was deeply religious, daily reading the Jai Saheb Sukhamani Saheb. Dr. Teckchand ran a private dispensary of his own in Tando Adam. He had an extensive practice and he earned enough to live comfortably with his wife and children.

Even in his boyhood Chellaram made good use of his melodious voice and won impression as a good singer while in school. He could also play on the *harmonium*. He took a leading part in the variety programmes presented on the School Annual Day. In 1922, on completion of his school career, Chellaram joined the Dayaram Jethmal Sind College in Karachi and graduated therefrom in 1926. For the next two years, he served as a teacher in Tikalaya in Karachi, simultaneously studying law. He took the LL.B. degree in 1928.

Chellaram was keen on going to London for preparing himself for the I.C.S Examination. The idea, however, could not materialise, as his father insisted that he should marry before he could be permitted to travel abroad. Chellaram thereupon started the practice of law in Karachi. He did not, however, find the legal profession to his taste. He got a job in the Judicial Commissioner's Court, as official assignee in Karachi. He was known as an honest and upright officer who never accepted any bribe nor gift in any form from those who sought his help or favour.

In 1926, Chellaram married Shrimati Gopi Jagtiani. He took a house on Bunder Road Extension in Karachi. As a young man who loved his country, Chellaram was naturally attracted to Gandhiji and his freedom movement. However, as a government employee he could not take any part in it. He started wearing Khadi at home.

Apart from his official duties, what mattered most to Chellaram was the urge he felt within his heart for giving expression to his devotion to religious and moral convictions. He resolved to translate his conviction through songs presented with the aid of the golden, melodious voice which Nature had endowed him with. Soon his fame as a singer of devotional songs - *Kirtans*, spread far and wide. He used to attend the Gur Mandir on Bunder Road Extension at 4.00 PM everyday, keeping the fellow devotees and audience spell-bound. He also ran classes for explaining and expanding the *Guruvani*. Apart from his office which was the source of his livelihood, the rest of his time was taken up with *Kirtan* and *Guruvani*.

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It may be noted here that for the last one hundred years, the Hindus of Sind have mostly been followers of the Sikh faith, though they do not observe the externals of the Sikh religion. Chellaram conformed to the traditional practice.

While at Karachi, Chellaram was widely known and respected for his dedication to *Kirtan* and discourses on *Guruwani*, punctuated with devotional songs. More and more people men, women and children attended the Gur Mandir to listen to his devotional songs with rapt attention.

Dada Chellaram left Karachi after the communal riots of 6th January, 1948. He came over to Delhi where he was appointed Assistant in the Military Wing of the Cabinet Secretariat. He retired from service, aged fifty five, in May 1959. During the sixteen years of his stay in Delhi, the fame of Chellaram's *Kirtan* spread and his name became almost a household word. Commanding faith and enthusiasm alike, he sincerely believed in the truth and efficacy of each word of Guru Granth Sahib.

His mission was to spread the word, the *Nam* amongst the multitude. He acted as a good shepherd ministering to the spiritual needs of his flock. He always practised what he preached and gave away one-tenth of his income in charity. His *Kirtans* were regularly held in Bangla Sahib Gurdwara and in the Geeta Hall of the Birla Mandir, New Delhi.

In 1949, Chellaram founded the Nirgun Balak Mandal (India) and the Nirgun Balak Ashram in Saproon near Solon, Simla. He spent his last five years spreading the *Nam* from his Ashram, named after him since his decease.

Dada Chellaram believed in educating both his boys and girls in a liberal manner. All his children are graduate. While he bequeathed the love of *Kirtan* to his children, he expected them to earn their livelihood by following the profession of their choice.

On 7th March, 1964 while returning by car from his *Kirtan* programme in Agra, Dada Chellaram suffered a heart attack. The car was rushed to New Delhi. When taken to a hospital he was declared dead.

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## Dada Rano–

**(See under Rano, Dada)**

## Dadasaheb Khaparde–

**(See under Khaparde, Dadasaheb)**

## Dadasaheb Mavalankar–

**(See under Mavalankar, Dadasaheb)**

## Dadha Siddha Raj (1909 – ?)

**Dadha Siddha Raj, born in Jaipur in February, 1909, was in the forefront of the service of his community and a reputed writer of Gandhian thought.**

Shri Dadha Siddha Raj was born on 12th February, 1909 in Jaipur in an affluent family. He got his education at the Maharaja's High School and the Maharaja's College, Jaipur. He proceeded to Lucknow to get his B.A. from the Canning College in 1928; when he came under the influence of the Youth League and the Students Union. His simplicity and sincerity left an indelible impression on those who came in contact with him.

He was studying his LL.B. at Allahabad in 1929-30, when he was elected the Vice-President of the Youth League of the city. He became the Vice President of the Allahabad University Students Union in 1930-31. Fe entered the politics of the land through the students movement. He had his M.A. in Political Science from the University of Allahabad in 1930.

Being M.A. LL.B. he was amply qualified to

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start the struggle of life as an advocate at the Mysore High Court and the Jaipur High Court from 1931 to 1933. In 1934, he shifted to Calcutta, where he was appointed the Secretary, Indian Chamber of Commerce and Industries-the most important association of the industrialists of the country. He was simultaneously Secretary of the Indian Sugar Mills Association, Calcutta. He was blessed with plenty and prosperity due to diligence.

It is very remarkable that Shri Dadha did not engage himself in monetary affairs only but also devoted himself to the welfare of the Harijans in the capacity of the Secretary, Harijan Uplift Society, Calcutta. He had to perform multifarious duties in the various industrial concerns and to look after the miserable condition of the lowest strata of his countrymen. Consequently, he was taken as a member of the Bengal Harijan Board. He edited the *Samaj Sewak* Magazine which aimed at the amelioration of the unfortunate havenots. Thus, he started his career of a social reformer.

Shri Dadha is a devout Jain. He was the editor of the religious magazines-the *Oswal* and the *Tarun Jain*-which did much to awaken the Jain community to the urgent need of social reforms and to persuade it to march with the time so as to join the new world of science and technology. He was in the forefront of the service of his community.

Shri Dadha is a reputed writer on the Gandhian thought whose well written article appeared in the columns of the popular dailies like the *Hindustan Times* of Delhi, the *Amrita Bazar Patrika* and the *Hindustan Standard* of Calcutta. He wielded his pen efficiently in Hindi too as he contributed to the *Tyag Bhumi*, the *Vishal Bharat*, the *Hans* and others of the kind. His goal was merely to reconstruct the superstitious Indian society on the modern lines so as to march with the tide of the day, to liberate the motherland from the foreign yoke in the first instance and to mitigate as far as possible the acute differences between the handful privileged and the teeming paupers of the country ruined by the foreign rule whose sole aim was exploitation.

When the British Government let loose its oppression in 1942, Shri Dadha broke away his lucrative connections with the Indian Chamber of Commerce and Industries, Calcutta to join the Quit India Movement launched by Mahatma Gandhi. He responded to the clarion call of the Mahatma and decided for once to devote himself to the service of the masses for the rest of his life. He was put behind the bars from 1943-45 in Varanasi for his active participation in the 1942 movement in the United Provinces.

Shri Dadha joined the Jaipur State Praja Mandal after 1945 along with the State Peoples Conference to have democratic governments in the native states. He started the first daily newspaper of Rajasthan in Hindi-the *Lok Vani* from Jaipur in 1946 and was with it upto 1948. He was elected secretary of the Rajputana State Peoples Conference. When the Praja Mandals merged into the All India National Congress, Shri Dadha became the Secretary, Rajasthan State Congress Committee. He rose to the membership of the All India Congress Committee. When the Congress had its session at Jaipur in 1948 for the first time in the princely states of Rajputana, Shri Dadha was the joint Secretary of the Reception Committee. However, busy Shri Dadha was in the politics, yet, he found time to establish Rajasthan Sewak Sangh in 1946 to help the needy.

He was member of the Hira Lal Shastri Cabinet, the first popular government of Rajasthan from 1949 to 1951 as the Minister of Industries and Trade. He was the Chairman Rajasthan Gram Udyog Board too. When Acharya Vinoba Bhave began his Bhoodan Movement, Shri Dadha resigned from the Congress and entered the Sarvodaya Movement for the economic liberation of the neglected masses. He founded his Sarvodaya Centre at Khenapil to popularise the movement in Rajasthan. Shri Dadha has been the Trustee of All India Charkha Sangh since 1951.

In recognition of his meritorious services, he has been the member of the All India Cottage Industries Board, Government of India. He had been the member of the Khadi Gram Udyog Board from 1952 to 1956 and President of the Rajasthan Khadi Sangh

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(1952-1964). He was the Secretary All India Sarav Sewa Sangh from 1955-60.

Being a veteran writer, he was the Chairman, Sarav Sewa Sangh Prakashan from 1962 to 1966. He is the editor of the English Weekly *Bhoodan* and Hindi weekly *Bhoodan yug* even today. He has been the Secretary and the Vice-President of the Rajasthan Sewak Sangh and the President of this institution since 1977. He is the President of the Rajasthan Samagar Sewa Sangh. He is the Chairman, Kumarappa Gram Swaraj Sansthan, Jaipur, established in 1967. He engaged himself in the relief activities of the famine stricken Bihar under late Shri Jai Prakash Narain and was the Secretary, the Bihar Relief Committee from 1966 to 1968. He was the Chief Secretary, Gram Samaj Kosh from 1970 to 72. He was the Chairman Sarat Sewa Sangh from 1972 to 1978. He is the President, Rajasthan Lok Samiti since 1981 and the Vice President, National Lok Samiti of India since 1982.

Shri Dadha's activities have not been confined to Rajasthan and India only. He has travelled abroad extensively. He went to England and Europe along with Shri Jai Prakash Narain in 1958. He was again in England in 1960-61. In 1962, he visited the Northern and Eastern Africa. He was in Japan, South Korea and Thailand in 1963. He went to Sri Lanka in 1975. He was on world tour visiting Europe, America, Canada, Honolulu and Hongkong in 1980 to popularise the Sanagar Kranti views of late Lok Nayak Shri Jai Prakash Narain in the world suffering from the nightmare of atomic warfare.

It is quite evident that Shri Siddha Raj Dadha is the living embodiment of the lofty ideals of Mahatma Gandhi, Acharya Vinoba Bhave and Lok Nayak Jai Prakash Narain, although many people consider them as mere Utopian. His life of selfless devotion to the community is a lesson to nobler efforts and an incentive to service to the country.

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## Dadhawadiyo, Madhaudas (1553 – 1621)

**Madhaudas Dadhawadiyo, born at the Village Balunda ka Basa in Jodhpur in 1553, was one of the four poets who had offered their opinions of *Veili-Krishna Rukmani Ri* by Rathaud Prithiviraj, and that his remarks were favourable to Prithviraj.**

Madhaudas Dadhawadiyo was the son of the famous poet Chundo and a resident of the Village Balunda ka Basa in Jodhpur state. Maharaja Sursinha of Jodhpur had granted him the village, Napawasa (Sojata Pargana, i.e. district) in 1597. He died at the battle of Mugadada in the Vikram year 1678, on the 9th day of the bright half of *'Jetha'*. This battle was fought between Thakur Kisansinha Khinwawata and Abu, on the latter's abduction of cows. Madhaudas fought on the Thakur's side.

It is said that he was one of the four poets who had offered their opinions of *Veli-Krishna Rukmani Ri* by Rathaud Prithiviraj, and that his remarks were favourable to Prithviraj. His available works are *Ramarasau,* a number of manuscripts of this work are available. *Nisani Gajendramokshạ* episode narrated in the *Bhagavata Purana.* There is a beautiful description of nature in the beginning of this work. There is much difference in the texts and volume of the various manuscripts of this work.

The poet has presented an interesting account of the event in a fluent language. *Hadamana*-Gita is composed as a prayer to Hanumana. His descriptions directly connected with the subject are brief, artistically constructed, impressive and picturesque. His diction is fitting to the occasion, fluent and meaningful. Both these qualities distinguish the poetry of Madhaudas from others.

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## Dadoba, Pandurang (1814 – 1882)

**Pandurang Dadoba, born at Tarkhad in Thane district in 1814, was one of the early Marathi grammarians and social activists.**

Pandurang Dadoba was one of the early Marathi grammarians and social activists. Dadoba was born in a well-to-do family from Tarkhad (Taluka Vasai, Dist. Thana). He later settled in Bombay. Educated at Elphinstone Institute, Dadoba got an appointment as tutor to the Prince of Jarroa, a post which he occupied for 3 years. In his autobiography, which was discovered after his death, he has given a vivid account of his journey from Bombay to Jarroa which took a full month.

On his return to Bombay on relinquishing his job at Jarroa, he was given the post of an assistant teacher in the Elphinstone Institute. In 1840, he became Head Master of the newly opened Surat High School, in which job he remained till 1850. He was invited to be a lecturer in the Elphinstone College, and towards the close of service, Dadoba was appointed Inspector of Schools of the Northern Division of the then Bombay Presidency. Dadoba retired from service in 1862. He was also made a Rai Bahadur.

Dadoba's greatest contribution to the study and teaching to Marathi language was his grammar. *Marathi Bhashesched Vyakarana* was written by him when he was still a school student. It was first published in 1836. Being the only book of Marathi grammar (besides William Carey's book, which however, was little known in Maharashtra) based on the scientific and accurate study of the Marathi language, Dadoba's grammar came to be recognized by the Education Department as a standard text book and was prescribed for schools. Naturally the book ran into many editions. A diminutive edition of the book was also published in 1865 at the instance of the Bombay government. For nearly 75 years Dadoba's grammar remained a standard Marathi grammar and being printed over and over, was studied by generation after generation in Maharashtra.

Later in his life he wrote only two major literary books. The first *Yashoda pandurangi* (1865), thus named to commemorate his parents, Pandurang and Yashoda, is a prose commentary on Moropanta's *Kekavali* written in chaste Marathi; it is an extremely readable book, worthy of the eminent man. His autobiography *Atmacharitra Charitra, Ani Athavani* published years after his death, is a fine piece of literary writing and provides many a glimpse into the contemporary life in Bombay. His Sanskrit essay on widow remarriage which is appended to Baba Padamanji's *Yamunaparyatana* is a masterpiece and enhances the value of the first social novel in Marathi.

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## Dadu Dayal (1544 – 1603)

**Dadu Dayal, found floating in the river Sabarmati, was a medieval *Sadhak*' and saint poet.**

Dadu Dayal was a mediaeval '*Sadhak*' and saint poet. His spirit of compassion earned him the suffix 'Dayal'. According to prevalent belief, he was found floating in the river Sabarmati as a newly born by one issueless Nagar Brahman Lodiram of Ahmedabad, who brought him up. The other view is that he was a cotton-carder, probably a Muslim. Janagopal, in his *Sri Dadu Dayal Janmu Lila Parachi* says that while at Amer, Dadu Dayal took to cotton-carding for Buddhan who initiated him into the faith at the age of 11 and 7 years later again initiated him into '*Sant-Sadhana*'. Nothing definite is known about this Buddhan. Dadu Dayal performed his penance (Sadhana) at Kardala (Kalyanpur) hills (Near Parbatsar, Nagore) and then at Sambhar (Jaipur) where at the age of 25, he started preaching.

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In 1575, he came to Amer and stayed there for about 12 years. He was also said to have delivered religious discourses to Emperor Akbar for 40 days. When he died his body was taken to Bhairana hills nearby. He was said to be a family man, had two sons-Garibadas, Miskindas and two daughters.

The small assemblage at Sambhar where he used to preach was first called Brahma sect, then Par-Brahma sect and finally as Dadu Dayal Sect (*Panth*). Later the Sect (Panth) got divided into four branches-*'Khalsa', 'Naga', 'Uttardha' and 'Virakta'*, the basic ideology of all being similar. The chief seat of the Sect is at *Narayana*, where his discipular tradition still continues.

Many prominent saint poets have adorned this Sect. A few such names are: Bakhana, Pragdas Biyani, Jagjivan, Janagopal Rajjab, Sundardas (Junior), Jagannath das, Raghodas, Chatardas. Swarupdas and Dhyandas. The language of Dadu Dayal's poetry is mainly Rajasthani with occasional tinges of Western Hindi, Gujarati and Punjabi. All his available poems were finally collected by Rajjab, who classified them under different topics; over 2500 *'Sakhis'* (couplets) under 37 topics and 445 'padas' (devotional songs) under 27 different musical modes and notes. The collection became a model for all future editions including the published ones.

Dadu Dayal propounded the devotion of *'Nirguna Brahma'* and expressed the realized truth. To his barriers of caste, creed or profession are unreal. Solution to problems of life lies in picking up truth and discarding untruth. Elimination of the ego and violence equation between body and mind, self contemplation and universal love are the essence of his preaching. He was humane and sweet. According to him penance could lead to self-realization and emancipation.

His mystic and yogic expression, particularly Submersion Yoga (Lay-Yog) are also explicit. Submersion of matter with infinity '*Prakriti*' with '*Purus* through the *Sadhana of 'Nad', 'Bindu'* and '*Dhyan'* is the central point of his Submersion Yoga (Lay-Yoga). Another note of his poems is the depiction of separation (*virah*) and love towards God or Rama. Such expressions are intensive, spontaneous and effective. His philosophy is that of Vedanta and Yoga. Although several editions of his works have been published yet there is still a real need for a critical edition.

Dadu Dayal's only available work is *Anabhaivani* a collection of his 'sakhis and 'padas'. His philosophy is more or less identical with that of Kabir. Dadu Dayal is very liberal in his outlook. He is free from narrow sectarianism and very willing to accept the truth from any quarters. Thus he is a saint in the real sense of the term. His 'banis' are replete with divine love and spiritual sincerity. He has no interest in quibbling as Kabir has.

All pervasivenesses of the Lord, glory of the guru, rejection of the caste-system, plea for Hindu-Muslim unity, transitoriness of the world and self-realization are some of the themes of his poetry. He cares little for aesthetic excellence; he believes in straightforward communication of the innermost feelings. Consequently, his style is simple, effective and appealing. The language of his 'banis' is western Hindi mixed with Rajasthani.

Dadu Dayal Dayal was a significant saint poet of 14th century. There is a good deal of controversy about his descent. Some regard him as of Brahman origin, while others say that he was a Muslim. Similarly, there is no unanimity regarding his profession also. This much however, can be said with certainty that among the saints of the 'Nirguna School' he is second only to Kabirdas-both in influence and literary output. Kabir's name occurs in some of his '*banis*'. Some people are, therefore, inclined to think that he may have been a disciple of Kabir.

This hypothesis becomes untenable in view of the fact that Dadu Dayal set up a sect of his own initially under the name of *'Brahma Sampradaya'* which was later known as 'Dadu Dayal Panth'. Dadu Dayal has had a fair number of famous disciples like Sundardas (Junior), Rajjab and Jagannath. Towards the end of his life he stopped his life he stopped his wanderings and settled down in Darava he died at the age of 59.

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## Daftary, Keshav Laxman (1880-1956)

**Keshav Laxman Daftary, born in 1880, was one of the great freedom fighter and orientalist.**

Keshav Laxman Daftary was one of the great oriental research scholars. He was educated at Nagpur and Calcutta. After taking a law degree he started practising at Nagpur. But soon he turned to oriental research and joined national movement for independence. He participated in Tilak's Home rule league's activities along with Munje and finally left the legal profession when Gandhiji gave a Call for such an action in the non-co-operation movement.

He had to fight against many odds throughout his life, but he never gave up his unwavering devotion to the study of the scriptures. He also studied in depth the three important schools of medicine. Allopathy, Homeopathy and Ayurveda, and evolved his own system through the combination of these, which he felt to be the most effective. He practised his own pathy for the welfare of the masses. In spite of his hardships and sheer poverty. He was honoured with the title '*Vidyaratna*' (A gem among the learned) by Lokamanya Tilak, and *D. Litt*, by Nagpur University.

Astronomy was his forte. Taking into consideration his command over the subject Tilak requested him to prepare a *Karan-Granth*, for the proposition of his new almanac and Daftary did it, with such an accuracy that he was recognised as one of the great mathematicians of the day. Shankar Balkrishna Dixit's *History of Indian Astronomy* in Marathi is recognised as one of the monumental works in the field of astronomy. Daftary's critical evaluation of the book, *Bharatiya Jyotishastra Nirikshana* (1920), established him as an expert in the field.

Daftary was appointed a member of the Committee of Indian Alamanac-Reforms by the Government of Independent India along with Meghanath Saha. Following Tilak's *Gitarashasya*. Daftary wrote a book *Dharmarahasya* (1926) wherein he examined the concept of religion from the rationalist point of view. The view expressed in this book gave birth to the pragmatic reformist school of religions in Maharashtra. *Karankalpalata* (1926) and *Jaimishyartha Dipika* (1941) are his other important books in oriental research. Daftary proclaimed his belief in socialism and secular state. His commentaries on Upanishadas and lectures delivered in London (1906) on swami Vivekananda's Vedanta prove his deep study of oriental literature

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## Dagar, Hussainuddin Khan (1909 – 1965)

**Hussainuddin Khan, born in Rajasthan in 1909, contributed to uplift the position of *Dhrupad Dhamar gayaki* and to spread the style and make it popular among music lovers, chiefly in West Bengal.**

The ancestors of Dagar gharana were Hindus till about the end of 18th century. They had lived and received education and musical training at the holy place Brindavan and its neighbourhood from the great Hindu Acharyas like Swami Haridas and his talented disciples. Their devotion to music was like that of a devotee offering prayers to the creator and was spiritual, Hussainuddin, the fourth and youngest son of famous Ustad Allabande Khan and the youngest brother of the most eminent Dhrupadiya Ustad Nasiruddin Khan had inherited the spirit and all the devotional qualities of his Hindu forefathers.

Hussainuddin was born in 1909 in Rajasthan. He had his early training in music under the guidance of his father Allabande Khan and his elder brother

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Nasiruddin Khan. He was given the training under the traditional method of *Gurushishya Parampara* of Dagar gharana. This training continued for nearly twenty years and Hussainuddin emerged as a most talented scholarly Alapiya and dhrupad dhamar singer.

He possessed very melodious, deep voluminous, pliable voice with very wide range. Having mastered the art of the voice production and the voice control over notes, gamaks, microtones, meend and art of decorating a melody by note patterns in different subtle forms, he soon carved a high place for himself as an outstanding versatile scholarly dhrupad singer.

Hussainuddin having acquired proficiency in music and great scholarship by the study of texts and treatises on music by musicologists of the old and of his times started on a tour of the Princely states of Rajasthan, where he was offered much honour and court appointments. As the court musician of Maharaja Jai Singh of Alwar State, he accompanied the Maharaja to Europe, where he remained from 1933 to 1937.

During this period of his stay in Europe, he gave many vocal recital performances at many famous cities of Europe and propagated and popularised Hindustani music. His music was called by the European critics as spiritual and divine besides pleasing attractive, aesthetic and emotional. Hussainuddin considered music to be sacred and divine, while giving a vocal performance he considered himself to be a *sadhak* (devotee) offering his music to the worship of the God.

After his return from long stay of five years in Europe Hussainuddin changed to Hindu religion and changed his name to be known in future as Tansen Pande or Satyadev Pande. On coming to Calcutta about 1948, he became connected with West Bengal State Music, Dance and Drama Academy. He was also appointed as the first Senior Professor of dhrupad dhamar at the Rajasthan Bharati University at Calcutta, where he served until his death in 1965. He was also visiting professor to various Kalakendras and institutions for teaching classical music. His only son, Sayeduddin is also an expert dhrupadiya. He also presents performances of joint concert (Jogalbandi) in company of his cousin brother Fahimuddin.

Fahimuddin is connected with many music teaching institutions in Calcutta including Sangeet Research Academy, Calcutta. Pandit Tansen Pande was quite popular in the music circle, music conferences and concerts held in West Bengal. He had trained a number of disciples during his nearly sixteen years stay in Calcutta. Some of his disciples became popular. In his death in 1965, in Calcutta, the music world lost a saintly, scholarly, highly cultured and a devoted musician. His recorded music is not, however, available in the market.

Gifted with a charming mystic personality Hussainuddin *alias* Pandit Tansen Pande was a man of very studious habits. He had a great store of knowledge of all the branches of science and art of music. He also knew some Indian and foreign languages. He had a very broad outlook on life and love for all without caste, colour or creed. He was a very religious minded person and his *riaz* (practice of music) lasting for long hours was considered by him as his worship to the creator.

He considered music as very sacred. He had the best and most polite and courteous manners. He was always spotlessly dressed with preference to Bengali style of dress. He was very charitable. He had nationalistic views and did not belong to any party or creed. He was a good composer of songs and had a large number of songs in his collections. He was hospitable and a good host. The great contribution of Hussainuddin *alias* Tansen Pande or Satyadev Pande was to uplift the position of Dhrupad Dhamar gayaki and to spread the style and make it popular among music lovers, chiefly in West Bengal.

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## Dagar, Ustad Aminuddin (1923 – )

**Aminuddin, born at Indore in 1923, belonged to the famous Dagar gharana. He is a brilliant exponent of *dhrupad dhamar* style and *Jugalbandi*.**

The ancestors of Ustad Aminuddin Dagar belonged to the famous Dagar gharana who were singers of a style of dhrupad and dhamar and settled in Rajasthan after the end of Mughal empire. The *gharanas* or schools have much importance in music. The distinctive musical style of the teacher was preserved by his disciples and handed down from generation to generation. The teachers of music founded different schools or gharanas with their special styles and technicalities in vocal or instrumental music.

In Rajasthan few such schools or *gharanas* were founded by Court musicians in different parts of the State, chiefly Jaipur, Udaipur, Alwar, Jodhpur and Bikaner. The famous Dagar gharana of the present times developed in the three states of Rajasthan, namely, Jaipur, Udaipur and Alwar. Ustad Aminuddin is the descendant of these dhrupad singers and musicologists of Jaipur of the line of Baba Gopaldas (Imam Bux), his son Bairam Khan and others. Aminuddin's grandfather Allabandekhan Bairam and father late Ustad Nasiruddin Khan Dagar were famous as the doyens of Dhrupadiyas (Dhrupad singers) and Alapiyas (slow tempo improvised prelude to develop melodic characteristics). His uncles were also expert dhrupad singers and *Been* players attached to courts of Jaipur and Udaipur.

Aminuddin was born at Indore in 1923. His elder brother Ustad Moinuddin Dagar, a brilliant exponent of dhrupad dhamar style and Jugalbandi (joint concert) unfortunately died in Bombay in 1966, after an heart attack. He has two younger brothers Zahiruddin and Faiyazuddin. These two younger brothers are also accomphished dhrupad dhamar and Jugalbandi performers. They are known as younger Dagar Brothers as Ustad Moinuddin and Aminuddin have been known as Dagar Brothers.

Aminuddin's father Ustad Nasiruddin Khan died in 1936, when Aminuddin was only thirteen years old. He had his early musical training from his father since the age of five years, and later on in Rajasthan from his uncle Ustad Riazuddin of Jaipur and his father's cousin brother Ustad Ziayuddin of Udaipur for about five years and subsequently from his elder brother Moinuddin, whom he regards as his greatest teacher. The musical training of Aminuddin continued for about fifteen years facing many hardships and pecuniary difficulties .

Aminuddin states that ever since he was born, the strains of *dhrupad rag* in his ears and the music came to him naturally. At the age of eleven, he gave his maiden performance with his brother at Bombay in 1934 at the residence of temple priest Gokulnathji Maharaj for about one hour. The performance impressed the audience. During the next fifteen years the popularity of dhrupad had diminished greatly. So, Aminuddin with his elder brother thought seriously to bring dhrupad music back to life and popularise it all over India and struggled for years with their fortitude and perseverance and ultimately their joint efforts met with success not only in India but also outside India in foreign countries.

Aminuddin with his elder brother, Known as *Dagar Brothers*, gave a public performance in 1953 in the then most prestigious All Bengal Music Conference at Calcutta and impressed the audience with the charm and beauties of dhrupad. By about 1956, dhrupad had regained its former great glory and began to attract large number of admirers.

In 1956, Aminuddin with his elder brother Moinuddin joined the Shri Ram Bharatkala Kendra at Delhi where they taught students for some years and

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composed music for dance dramas Malati Madhav, Kumar Sambhave, Shane Avadh, Kathak through the ages, Phaglila and Barkha Bahar. One of these dance dramas Kumar Sambhava was performed before Russian Prime Minister Mr. Nikita Khrushchev when he visited Delhi in 1961. He was so much impressed with the performance that a special invitation was given to the performers. On invitation by Russian Prime Minister, the Dagar Brothers visited the U.S.S.R. in 1961. Along with his elder brother Moinuddin he went to Nepal and gave dhrupad recital performances at the Indian Embassy in presence of King Mahendra and Queen Ratna and other high dignitaries and won great appreciation.

In 1961, he attended with his elder brother the East West Music Conference held in Tokyo as a part of Indian delegation. The Dagar Brothers, in 1964, went on a tour of Italy, West Germany and gave performances at Venice and at Paris at the UNESCO International festival. After these successful performances Aminuddin came to reside in Calcutta and was appointed principal, Swar Sangam Birla Academy. In 1971, Aminuddin toured Europe and America and gave forty-five performances independently. He was invited to Iran in 1976 to take part in Sheeraz Festival. In 1978, he gave several performances in Rome. In 1975, he started Ustad Moinuddin Dagar Dhrupad Ashram in Calcutta for teaching and promotion of Dhrupad.

Aminuddin is a regular performer at all prestigious music festival conferences, seminars and sammelans. He has received many prestigious awards. His dhrupad dhamar programmes are regularly broadcast by the All India Radio. The Gramophone Company of India has recorded several long-playing records jointly with his elder brother under the name of Dagar Brothers.

Aminuddin has the gift of a very melodious, voluminous voice which has been cultured with rigorous training from his early age of five years, for about fifteen years by his teachers. As such, his vocal performances are unforgettable. His music is very lively and refreshing. He has perfect control over his voice production and sings notes accurately with easy sweet movements over all the three octaves. He makes imaginative and decorous combinations of notes: *alankars, gamaks, meend, murchana*, smooth flowing rhythmic layakari, interpretation and exposition of melody of each raga by the Merukhand principle in traditional style of Dagar gharana to produce an aesthetic, sublime and peaceful effect on the listeners. He regards his music as a sacred offering of a devotee to his God. His Jugalbandi records show his deep understanding of the music of his partner.

Although about fifty years old, Aminuddin has a very charming, fresh, attractive, blooming personality with a soft voice. To him cleanliness is next to Godliness. He has fine taste as regards food, dress and decoration. He is very religious and open minded person with nationalistic views. He does not like politics. He is very fond of reading religious and philosophical books and loves music most. He is unmarried.

Aminuddin has helped to rejuvenate and liberate from oblivion the prestigious dhrupad dhamar style of music by his pleasing popular performances. He has helped to revive the old art of jugalbandi (joint concert). He has established Moinuddin Khan Dagar Academy at Calcutta, where free training in dhrupad music is given to students to propagate dhrupad. He has been a roving ambassador of Hindustan music and is helping in creating friendly relationships with other nations of the world.

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## Dagar, Ustad Moinuddin (1920 -- 1966)

**Moinuddin Dagar, born at Indore in 1920, was groomed as an exponent of prestigious *dhrupad* and *dhamar* style of Hindustani music in the best traditions of the Dagar gharana.**

Moinuddin Dagar, the eldest son of the celebrated Court musician Ustad Nasiruddin Khan of Indore was born at Indore in 1920. He had his early musical training under the guidance of his father when he was about five years old. After the death of his father in 1936 at Indore, Moinuddin and his other three brothers went to Rajasthan where they received training from their uncle Ustad Riyazuddin of Jaipur and his father's cousin Ustad Ziyauddin of Udaipur. This training under all kinds of hardships continued for about fifteen years.

Moinuddin Khan, alongwith his younger brother Aminuddin Khan, started giving public performances of joint concerts from 1953 as "The Dagar Brothers". Their first public performance was in the prestigious All Bengal Musical Conference at Calcutta in 1945. Their performance was much appreciated by the music loving audience. By about 1956, *dhrupad* regained its pristine glory and began to draw large number of admirers into its fold. In 1956, the Dagar Brothers joined Shri Ram Bharati Kalakendra in Dehli where they taught students and composed music for dance dramas like Malati Madhav, Kumara Sambhava, Barkha Bahar and others.

In 1960, Moinuddin alongwith his brother Aminuddin went to Nepal for his vocal recital performance. Their concert was attended by the King and Queen of Nepal, who very much appreciated their music. In 1961, the Dagar Brothers attended East-West Music Encounter in Tokyo, Japan as members of the Indian delegation. In 1961 during the visit of Russian Prime Minister Nikita Kruschev, a show of Kumar Sambhava was held in his honour. He was much impressed by the drama and its music.

The other dignitaries present on this occasion were Prime Minister Pandit Nehru, Dr. Radhakrishnan, and the visiting Prime Minister of Finland. On invitation by the Russian Prime Minister the Dagar Brothers visited USSR in 1961 and had a month long tour. The chief attraction was the dance drama *Kumara Sambhava* with dances choreographed by Birju Maharaj and the music composed by Dagar Brothers. In 1969, Dagar Brothers visited Italy, West Germany and Paris UNESCO International Festival.

Moinuddin was a regular invitee to all important Hindustani music festivals, conferences, sammelans and samarohas. He was a regular performer of *dhrupad* and *dhamar* at Tansen Festival at Gwalior and Swami Haridas Sangeet Sammelan at Mathura. He frequently broadcast dhrupad and dhamar style of music from All India Radio. The Gramophone Company of India has also recorded his long-play record. In company with his younger brother Nasir Aminuddin Dagar long -play record EALP 1291 of Raga Darbari Kanada, (*Alap*) and *raga Darbari Kanada* and *dhamar* and *Raga Adana (dhrupad)* was recorded by the Gramophone Company. This Jugalbandi record is very popular.

On account of hard and rigorous training under the care of his father from ten to fifteen hours daily and after the death of his father in 1936 for about ten years from his uncles at Jaipur and Udaipur Moinuddin was groomed as an accomplished exponent of prestigious *dhrupad* and *dhamar* style of Hindustani music in the best traditions of the Dagar gharana. Dhrupad and dhamar styles of music are very difficult to master but Moinuddin with his intense perseverance and determination became an eminent and erudite dhrupad singer. He was gifted by God with a very melodious, deep, voluminous, vigorous and flexible voice which is essential for *dhrupad* singing.

By rigorous practice, he had acquired a perfect voice control and voice production with mastery over notes and easy movements in all the three octaves. He made creative use of *tala* , *laya, swar*, words by *gamak, meend, murchana, cajoling* of notes, rhythmic layakan and thus expressed his individuality. His interpretation of melody made each raga appear perennially fresh. He had a remarkable sense of continuity in his voice production which ar. he brought to great height. His practice of elaboration of raga was

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done by *merukhand* principle of permutation and interpolation of notes, note movement like *Andolan, Lahak Ang, Hadak Ang*, etc. He specialized in alap, dhrupad and dhamar. He made use of the only surviving *dagavani* style of rendering dhrupad which according to Moinuddin seeks to communicate with God, in the language of God.

He regarded his singing with great reverence and considered it as an offering of worship to the Almighty. So, the themes of his recitals were mostly religious in praise of the Creator and God. In the beginning of alap words like *Ta, Na, Ri, Da*, are sung to express the raga. These words called Nom Tom and are supposed to be prayer words to God. He laid great emphasis on *swar, laya, tal, raga*, voice production correct pronunciation and Sudha Mudra and the transition of one note to another with an absence of jerks or breaks. The majesty, spaciousness of his voice and use of melodic ornamentation creating the dominant sentiment of raga and ultimate culmination of note in serene contemplative manner produced effective aesthetic atmosphere which led listeners to a blissful experince.

Alongwith technical precision Moinuddin paid great regard to more profound realities of presentation. He was full of feelings and had no mannerisms. Moinuddin alongwith his younger brother Aminuddin made joint concert called Jugalbandi popular. He was honoured by various musical societies, both in India and abroad. His death due to heart attack at Mumbai in 1966 when he was only forty seven years of age was a very tragic happening in the annals of Hindustani music.

Fair complexioned Moinuddin was gifted with a very charming benevolent, amiable personality. He had graceful charming manners coupled with the art of conversation. He was always found in spotless clean white dress. He had a charitable disposition and always helped those who came to him for succour. He was a very religious minded person. He had nationalistic views.

The great contribution of Moinuddin is that he revived the taste of public and music lovers in the dhrupad dhamar style of music which had very much declined since about 1940. He was instrumental with the help of his younger brother in establishing dhrupad dhamar form of music to its pristine glory. He is also instrumental in popularizing Jugalbandi, the joint concert.

The Dagar Sangeet Shiksha Mandir started in Calcutta in 1975 to impart training to students for the promotion of dhrupad will be a permanent memorial of Moinuddin Khan for the revival of *dhrupad,* our old classical music.

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## Dagar, Ustad Nasiruddin Khan (1889 – 1936)

**Nasiruddin, born at Alwar in Rajasthan in 1889, was a precious jewel of prestigious *Dhrupad* heritage of the classical Hindustani music.**

Well renowned noted Mohamed Jan Khan, a descendant from the lineage of Baba Gopaldas (Imam Khan) was the court musician attached to the court of Jaipur State. He had two sons, Zakiruddin and Allabande Khan who were later on employed as court musicians at Udaipur and Alwar States respectively. Both these brothers earned All India fame as top-class singers of dhrupad dhamar and joint concert called, Jugalbandi.

The art of Jugalbandi singing is difficult of accomplishment and requires patient long practice and mutual understanding between the two perform-

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ing partners. Allabande Khan had four sons, Nasiruddin. Rahimuddin, Imamuddin and Hussainuddin alias Tansen Satyadev Pande. Among the four sons of Allabande Khan, the eldest Nasiruddin was the most talented and earned an All India fame as an unparalleled master of *dhrupad* and *alap*.

Nasiruddin was born in 1889 at Alwar in Rajasthan, where his father Allabande Khan served as a court musician. From the age of five years, Nasiruddin was given music training by his father in the Dagar Gharana style of Gurushishya Parampara -a direct method of teaching, dependent upon hearing of music and understanding the spirit and nuances which cannot be written down or learnt from books. He also received training from his uncles Zakiruddin of Udaipur and Inayat Khan of Jaipur For more than twenty years, Nasiruddin daily practised for fifteen to sixteen hours.

After having prepared himself in the art and science, for he was a great reader, he started to accompany his illustrious father on various All India and State Music Conferences. His vocal recital performance at the first All India Music Conference held at Baroda in 1916 made good impression on the music stalwarts and the music lovers. His performance in 1924 at Ahmedabad in the Sangeet Sammelan arranged by Pandit V.D. Paluskar and his performance at the Fourth All India Music Conference held at Lucknow in 1924, established him as a distinguished exponent of dhrupad and alap. He was awarded many honours and titles like '*Sangeet Ratna*', '*Sangeet Ratnakar*' and others. It is most unfortunate that no recorded music of Nasiruddin is available.

Gifted with a deep melodious, voluminous, flexible and vigorous voice, with complete mastery over voice production, voice control over Swars and Shrutis (Microtones), clear pronunciation of notes, profusion of gamaks (graces), sweet meend, and measured layakari, Nasiruddin would start the alap, which he considered as a sacred offering to the Creator.

His alapchari was so graceful, melodious and charming that he was called as the doyen of alapiyas. His notes were accurate. His development of a raga was orthodox. He elaborated and embellished the *raga* by the principle of Merukhand method. He would build the edifice of the *raga* note by note. balanced musical phrases and alankars, sweetly gliding over notes with limitless range of tonal subtleties and sensitive voice which ranged with ease over all the three octaves, combined with aesthetic and emotional appeal made his music oceanic. For sheer majesty and spaciousness, virtuosity and brilliant layakarrin the Dagarbani style he was unique. He possessed the clear sense of construction of a raga and the architectonics of the master builder.

In 1926, after the establishment of the then Morris College of Music at Lucknow, Pandit Vishnu Narayan Bhatkhande, the most learned musicologist and the musical missionary, having judged the outstanding quality, proficiency and ability of Nasiruddin had requested him to join the staff of Morris College of Music, now known as *Bhatkhande Sangeet Mahavidyalaya*. Ustad Nasiruddin died of diabetic coma at Indore in 1936 at the age of forty-seven. In his death the world of classical Hindustani music lost a precious jewel of prestigious Dhrupad heritage.

He left behind four sons--Moinuddin, Aminuddin, Zahiruddin and Faiyazuddin. Unfortunately, Moinuddin died at Bombay in 1966 of severe heart attack. Allabenda Khan and Nasiruddin Khan had lived in Calcutta and now the sons of Nasiruddin have made a permanent home in Calcutta. To commemorate the memory of late Moinuddin, an institution for teaching Dagar gharana *dhrupad dhamar* music called Ustad Moinuddin Dagar Dhruped Sangeet Ashram has been established in Calcutta since 1975. The three living sons of Nasiruddin are all expert *Dhrupadiyas*.

Nasiruddin had a grand majestic robust personality. He looked serene and contemplative. He was always neatly dressed. With his grand personality dressed in black sherwani and Rajasthani style turban, when he entered the audience hall there would be pindrop silence in the hall. He was very courteous and polite in his manners.

He was a man of few words and this fact of his nature made some people allege that he was an egoist. He was completely devoted to his

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music, so much so that when he was unconscious due to diabetic coma, he moved his legs and hands in correct tal. He did not associate himself with any political sectional and disruptive creed. He was a very religious minded person. His ancestors were Hindus and he observed many Hindu customs.

The great contribution of Nasiruddin to Hindustani classical music is that he elevated dhrupad dhamar style of music to its pristine glorious position and made it popular in music conferences and among connoisseurs of classical music.

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## Dagar, Rahimuddin Khan (1904 – 1975)

**Ustad Rahimuddin Khan, born at Udaipur in 1904, was a leading musician of Dagar Gharana. His art of music was not only melodious and pleasing but had the vividness of tone.**

For nearly two hundred years, from the time of Baba Gopaldas (Imam Khan ) of the house of Dagar Gharana, many brilliant exponents of Dagar Vani style of presenting *alap, dhrupad, dhamar* and playing of *Been* (Veena) have enriched the treasure of Hindustani music. Prominent among these luminaries are the stalwarts like Ustad Allabande Khan, his sons and grandsons.

Ustad Rahimuddin Khan, the second son of Ustad Allabande Khan of the court of Maharaja of Alwar, was born at Udaipur in 1904. He came from a distinguished family which was renowned for its traditional background of scholarship, wide knowledge and the science of musicology. He received training at an early age from his father Ustad Allabande Khan, uncle Zakiruddin Khan of Udaipur and his elder brother Ustad Nasiruddin, the doyen of Alapiyas of his days. He was of a very painstaking and studious nature with keen desire to know the background and history of music, origin of ragas and the evolution of other forms of music.

He was a good scholar of Sanskrit and knew few other Indian languages. The training given to Rahimuddin Khan by his father and others was on the family line of Gurushishya Parampara where the training is given by the teacher face to face with the disciple, so that the disciple can really understand the correct, clear pronunciation accurate expression and methods of presentation of melody which cannot be learnt from books.

He mastered the numerous types of alankara, gamaks, meend and the ''Merukhand'' process of embellishing and elaborating a melody by permutation and combination of notes in ascending-descending scales, merging of one swar (note) into another without a break or jerk and the architectonic of building the edifice of the raga note by note. He also received thorough training in playing *Been* (Veena), our ancient musical stringed instrument from his uncle Zakiruddin Khan of Udaipur and by hard constant practice became an expert *Beenkar* (beenplayer), instrumentalist of repute.

After having acquired the science and practical art of rendering *alap, dhrupad, dhamar* in Dagar Vani style, like his elders, Rahimuddin started giving vocal recital performances in almost all famous music conferences, Sangeet samarohas, musical festivals and All India Radio broadcasts and concerts. The sweet smooth cadences of his alap, fine deep voluminous voice of good range, control over voice production notes, *gamaks, murchana* and other artifices of embellishing the raga he soon made a name for himself as a versatile artist and accomplished *dhrupadiya*

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(dhrupad singer). He also used to render dhamar with equal grace, virtuosity and poise.

His skilful mastery over playing *Been*, which is very difficult to acquire and requires long, persistent practice was superb. On *Been* he played each note distinctly and powerfully with grace. His art was not only melodious and pleasing but had the vividness of tone. His command of rhythm was unique. He served for a number of years as court musician to darbars of Udaipur, Jaipur, Alwar and Indore. He was also connected with the All India Radio.

With his knowledge of Western music, he assisted the All India Radio in orchestral compositions and vadya vrinda broadcasts. For about fifteen years he was on the teaching staff of Bhatkhande Sangeet Mahavidyalaya, Lucknow. He was also invited as Visiting Professor of dhrupad dhamar, by various music teaching institutions. He was awarded title of *Padma Bhushan* and other honours. The Sangeet Natak Akademi, Delhi Award was given to Rahimuddin for his services to Hindustani music in 1964. His death in 1975 was a great loss to our ancient dhrupad and *Been* playing heritage. He was a good composer of songs. He had a big collection of songs of old master musicians. Unfortunately, his recorded music is not available in the market.

Tall, well nourshed, with longish growth of hair on a frontal bald head Rahimuddin was very simple in his dress and manners with a saintly genial personality. He was extremely particular about cleanliness. He did not prefer to add prefix "Ustad" before his name. Although, he was a very learned man, he did not like showmanship or exhibit any kind of mannerisms and pedantry. He was a classicist by training and temperament and strictly followed all the rules prescribed for the presentation of dhrupad and *Been playing*.

Due to his profound knowledge of Sanskrit he could render Sanskrit slokas in dhrupad style. As such he was frequently invited by Dr. Sampurnanand, the then Chief Minister of Uttar Pradesh, a great Sanskrit scholar, to listen to Sanskrit slokas rendering in dhrupad style by Rahimuddin. He was very social. He was a very religious minded person with charitable disposition. He did not subscribe to any political and sectional creeds. His only son Ustad Fahimuddin Khan, also a versatile musician and Beenkar, has been on the staff of Rabindra Bharati University, Calcutta and other music teaching institutions.

The great contribution of Rahimuddin Khan in the field of music is that he established the prime position and popularity of dhrupad dhamar style and *Been* playing in music in All India conferences and made them popular.

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## Dagh, Nawab Mirza (1831 – 1905)

**Nawab Mirza Dagh, born at Firozpur in 1831, dedicated himself to the lucidity of poetic language and diction and the depiction of sensuousness of poetic experience.**

Nawab Mirza Dagh real name Nawab Ibrahim, was the son of Nawab Shams-ud-Din Ahamad of Jhirka Ferozepur who was executed by the British on the charge of engineering the murder of the British resident of Delhi, William Fraser in 1835, after which incident Dagh lived in Rampur and after the re-marriage of his mother with the then Crown Prince Mirza of Delhi lived in the Red Fort for sometime.

After the death of the Crown Prince in 1856, he continued to live in Delhi but left for Rampur after the 1857 holocaust and settled there as a poet under the patron-

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age of three successive Nawabs. As a disciple of poet Zauq, Dagh dedicated himself to the lucidity of poetic language and diction and the depiction of sensuousness of poetic experience. After serving the Rampur court for 24 years, he migrated to Hyderabad (Andhra Pradesh) in 1888, where he was appointed Court poet in 1891. His poetic works are: *Gulzar-i Dagh* (1878), *Masnavi Faryad-i-Dagh (1882), Aftab-i-Dagh* (1885), *Mahtab-i-Dagh (1893) and Yadgar-i-Dagh (*Posthumous, 1905).

'Dagh' was basically interested in maintaining the simplicity and chastity of spoken Urdu in pcetry. His emphasis was on correct idiom and usage. His flawless expression and sensuousness go deep into his poetry. He made his poetry a vehicle of sensuous delight. He was the product of an age when gaiety was not a taboo and love, even physical gratification, and its manifold aspects were deemed as elements of culture.

Dagh was the high priest of such a sensuous poetry. What was really creditable was that the expressed wide range of sensuous experience in flawless idiomatic language of common day speech. This combination of chaste diction with sensuous delight made his poetry so popular that he till then was the poet with the largest number of disciples throughout the sub-continent and among them was no less a poet than Iqbal.

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## Dahiwala, Abdul Gani Abdul Karim (1908 – 1987)

**Abdul Karim, born at Gopipurain 1908, is a poet, ghazalist and singer.**

Dahiwala Abdul Gani Abdul Karim is a poet, ghazalist and singer. Born at Gopipura, he obtained his primary education upto vernacular standard three at Surat. Thereafter, he got occupied in the business of 'Zari' and embriodery work. He is well-known in Gujarat for his profound knowledge of metres of ghazal, his impressive style of representation of a ghazal, and also ghazal compositions.

His anthologies include *Mahek* (1931), *Gata Jharna* (1953), *Jashne Shahadat,*etc. In these volumes, largely songs and ghazals are compiled. He selects any single aspect of anguish or tragedy of human life, and then moulds it artistically in his poetic composition. Most of his poems are imbued with the transient nature of human life.

Despite being a traditional poet, he has obtained power to express modern sensibility. His successors have aptly adopted the various experiments which he has carried out in the form of a ghazal. He is a notable poet of post-Independence Gujarati poetry. The emotion, diction and expression of his ghazals have deeply influenced the Gujarati ghazals. Many of his compositions are very popular indeed, and are presented time and again by musicians. He died on May 3, 1987 at Surat at the age of 79.

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## Dahyabhai Dhol Shasi, 'Naveen' (1867 – 1902)

**Dahyabhai Dhol Shasi, born in Ahmedabad in 1867, was a leading artist and poet. He used theatre as a means of social service and upliftment of the poor.**

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Dahyabhai Dhol Shasi 'Naveen' was born in Ahmedabad. He joined as a clerk in salt contractor's firm after passing the Matriculation Examination (1884)but was soon dismissed for correcting his boss who mis-spelt the word October. Subsequently he worked as Sanskrit teacher in Mission High School, Ahmedabad.

Initially he wrote poems like '*Atmashiksha*' (1883) and '*Champasmaran*' (1884), in memory of his first wife). Later he composed long narrative poems like '*Premine Patrika*' (1889) and lyrics for plays. In 1888, he took up the challenge of running a theatrical company, thrown by an artist. He worked as partner of Keshavlal Shevlal, the proprietor of *Deshi Natak Samaj* and produced *Sangit Lilavati* as *Pavitra Lilavati*.

In 1891, he became the sole proprietor of the company and produced *Sati Samyukta* and *Subhadraharan* in a special pandal created for the purpose, which later caught fire destroying all the property including costly costumes and ornaments. Dahyabhai revived the company by selling his wife's ornaments, but his economic condition did not improve. He had to leave his father's house and give up his right of inheriting father's property as the father did not approve of son's activity, which was looked down upon by the highbrows in those days.

Dahyabhai stuck to his mission. He staged *Municipal Election* and *Ashrumati* in Baroda under the patronage of Sayajirao Gaikwad. He built pakka theaters, Anand Bhavan (1893) and Shanti Bhavan (1896), in Ahmedabad. In 1895, production of *Ashrumati* proved a grand success in Bombay, where he built Zaveri Theatre. This was followed by *Veenaveli, Umadevi, Tarasundari, Sardarba and Mohinichandra*.

Dahyabhai used theatre as a means of social service and upliftment of the poor. He organised charity shows of his popular plays in Bombay and collected Rs. one lakh for the famine relief fund in 1900. His contribution to Gujarati theatre is two-fold: as a play wright and as a director. Under the pseudonym Naveen he wrote more than 20 plays. He worked on a variety of themes-mythological, historical, social. His plays exhibit niceties of human sentiments effectively. He has exploited dramatic devices of Kalidasa and Shakespeare in his own way. He composed songs with poetic fervour which had lasting appeal to his audience. As mentioned in the prologue of the play *Sati Paravati* he treated drama as a mirror of contemporary life.

His foremost contribution to Gujarati theatre is the creation of comic villians like *Dhamlo Mali (Veenavali)* and Dhana Desai (Mohinichandra). He appended a sub-plot of humorous episodes to the main plot. He was the first Gujarati playwright to exploit a variety of shades of Gujarati language to weave dialogues of dramatic significance and theatrical display. In his plays like *Veenavali* and *Ashrumati* the balance of dramatic and theatrical appeal is maintained, but, later it degenerated into theatrical artificiality, which became a chronic malady of professional Gujarati theatre.

As a producer, Dahyabhai excelled his contemporaries in erecting gorgeous settings and cleaver trick-scenes, which again turned into a weakness of Gujarati theatre. Dahyabhai took Gujarati play from narration to action. He passed away in the prime of his youth, when he was at the height of his glory. He lifted Gujarati theatre from vulgarity to artistic excellence.

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## Daji, Homi F. (1926 – )

**Homi Daji, born at Indore in 1926, was leading freedom fighter and socialist leader. He devoted his life and career to the cause of the Communist party in India and for the development of Trade Union Movement.**

Homi Daji was born on 5th September, 1926 in a Parsi middle class family domiciled at Indore. He was educated mostly at Indore. He passed M.A. in History and L.L.B. from Holkar College, Indore as a regular student and took active part in College debates winning several medals and prizes.

Daji was married in May 1950 to Perin, a brilliant Parsi girl of middle class family of Indore. He has two children. His son Rusi was bron in July 1951. He is now an Advocate of the Indore Bar. His daughter Roshni was born in August 1952. She is a Lady Doctor who did her Medical Course from Peoples Friendship University of Moscow. He adopted the profession of a lawyer and he soon became a leading advocate of the Indore Bar. He mainly advocated the cases of oppressed labourers and workers.

He joined the Trade Union Movement and the Communist Party of India. He also took an active part in Quit India Movement in 1942. Daji represented India in Soviet Union Trade Union Delegation 1957 and in Cuba as a Delegate in the Tri-Continental Congress. He was elected as representative of Madhya Pradesh Vidhan Sabha in 1957. He worked as member of Parliament from 1962 to 1967. He was the President of All India Telegraph and Engineering Employees, Union in 1963. In 1962 at the time of China's invasion he was one of the delegates representing India in the Foreign Minister Conference.

In 1972, he was again elected as a member of the Madhya Pradesh Vidhan Sabha from Indore. In 1973, he was a delegate to the World Peace Conference at Moscow. He worked as Chairman of Public Accounts Committee of Madhya Pradesh Vidhan Sabha during 1976-77. He represented All India Trade Union Conference at the Yogoslavian Trade Union Conference and at a Saminar on Development held in Belgrade in 1978. He was a member of the Presidium of the Afro-Asian Solidarity Organisation held at Hanoi in 1979.

He became the Vice President of India Trade Union Conference. He was associated with it since several years as Secretary of the Madhya Pradesh State Council of Communist Party of India and as a member of the Central Executive Committee of the Communist Party in India.

Daji is a writer of several pamphlets on topics like the Role of Foreign Capital in India, Indo-Soviet collaboration etc. He addressed several Trade Union meetings throughout India. His main aim is the establishment of Socialism in India. He is devoting his life and career to the cause of the Communist party in India and for the development of Trade Union Movement.

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## Dalgado (1855 – 1922)

**Sebastiao Rodolfo Dalgado, born in the village of Assagao in Gao, was an eminent surgeion. He is well known for the contribution to the world of letters and sciences.**

Mgr. Sebastiao Rodolfo Dalgado was born on the 8th of May, 1855 in the village of Assagao, in the district of Bardez, then in a Portuguese colony, now in the Indian Union Territory of Gao. All his life, he remained a great lover and student of the East and the West. "East is East and West is West, and never the twain shall meet", said Rudyard Kipling. But Goa is just the place where East and West meet, it is a blend of what is best in the East and West.

The district of Bardez gave Mgr. Sebastiao Dalgado a love for the melodious tongue of Goa, his little village of Assagao gave him the capacity for hard work and a desire to bring to the village of his birth glory, fame and honour.

Assagao is a very beautiful and lush village of Bardez. It is surrounded by the town of Mapusa and the villages of Parra, Anjuna and Siolim. According to tradition, some travellers had reached Mapusa and not knowing where to go, asked the question "Asa re ganv? Is there a place?" Pat came the answer." Asa ganv." "There is a place." Assagao, surrounded on all sides by lovely hills, nestles in a beautiful valley. There exists in the village a ward that is called "Vale-Valley". The Villagers are hard working and have achieved eminence in many fields of human activity. The ancestral one of Mgr. Dalgado stands serene in the Valley of Assagao. The books in his library have been transferred to and preserved in the Library of St. Xavier's College, Mapusa.

Mgr. Sebastiao Rodolfo Dalgado was born in the family of the Dessais of Assagao. He was the second son of Ambroosio Luis Dalgadoo, descendant of the Dessais of Assagao, and D. Rosa Florinda de Souza from the family of mudolos. His father was a modest landlord of Assagao, and cultivated ancestral lands. He was very fond of animals such as cows and buffaloes. Thanks to them, he was able to provide for the education of his children. He trained them to be independent and to face all the trials of life with courage and confidence.

Mgr. Rodolfo Dalgado had three brothers, and all of them became famous in their professions: Gelasio and Patrocinio as doctors and Eduardo as a lawyer. Goan families of old took pride in their sons becoming priests or lawyers or doctors. Dr. Gelasio Dalgado studied Medicine at the Grant Medical College, Bombay and then proceeded to London and Edinburgh for higher education. Eduarodo Dalgado went to England, took a degree in Law and became the first Goan Barrister in London. Patrocinio Dalgado studied in London, obtained a degree in Medicine and became a specialist in ophthalmology.

Dr. Gelasio. Dalgado was an eminent surgeon. He held the post of the Director of Health, at Swantwadi, where he had the opportunity of studying plants and drugs. He published two books on the plants of India: *Botanic Classification of the plants and drugs,* described in the *Colloquies of India* of Garcia de Horta and *Vires Plantarum Malabaricus* of Henrique Van Rheede. The first book was printed in Bombay in 1893 and the second at Bastora, Goa, in 1896.

Dr. Gelasio Dalgado loved Goan history, and the ambition of his life was to unearth and make known to the world the great contribution Indian have made to the world of science. Abbe Faria, whose full name was Fr. Jose Custodio de Faria, had surprised the city of Paris by the publication of his book *De la cause du Sommeil.* According to him, many of the problems of hallucination could be explained by science and auto-suggestion. Natural phenomena must be explained by natural causes, and must not be attributed to occult forces. Abbe Faria and his work were little known by his countrymen. Much less were the European scientists interested in proclaiming the feats of an Abbe Faria, Brahme, 'Indian Brahmin' as he styled himself.

Dr. Gelasio Dalgado who mastered French sufficiently well for an Indian, wrote the book *Memoire sur la vie de L' Abbe Faria, Braidisme, et Farisme,* and brought out a new edition of *Abbe Faria's De la*

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*Cause du Sommeil,* with a learned introduction from his pen. He helped Mgr. Dalgado in the compilation of *Konkani-Portuguese Dictionary* and *Glossario Luso-Asiatico* by supplying information about Indian plants.

Dr. Gelasio Dalgado did not forget his *brioso concelho de Bardez* (his courageious district of Bardez). For a long time the Asilo do Hospital of Mapusa or Asilo N. Senhora dos Milagres catered to the needs of the sick of Bardez. Dr. Gelasio left behind a fund for the Asilo de Mapusa for the Maintenance of a dispensary where all the poor and ailing people of the district of Bardez were entitled to free treatment and medicines. The Dalgados were known for their charity and social concern.

If Mgr. Sebastiao Rodolfo Dalgado received much from his family in the realm of science and letters, no less did he receive from his co-villagers. Assagao, though small in size, has been the birthplace of eminent men that have honoured India. Jose Camilo Lisboa was an eminent professor of Anatomy and Surgery in Grant Medical College, Bombay, and a Member of the Academy of Sciences, London. Mgr. Francisco Herculano Cordeiro was Secretary of the Nunciature, Lisbon. Friar Joao de Souza Trindade was Bishop of Malacca and prelate of Mozambique and thrice a member of the portuguese Parliament.

Dr. Augusto de Souza was Health Officer of Uttar Pradesh, Indian Delegate to many International Medical Seminars, Member of Kaiser-i-Hind, and other scientific Associations; professor Patrocinio de Andrade was well known in the field of education and was a versatile writer and philosopher; Professor Avertano Correia Fernandes was Professor of Economics in the Bombay University. Mgr. Sebastiao Rodolfo was born in this little village of Assagao, well known for its contribution to the world of letters and sciences. He was to find fulfilment of his life by becoming a priest, and all his natural gifts were to find unity and meaning in his priesthood.

Mgr. Sebastiao Rodolfo Dalgado went to Mapusa to study French, Portuguese, Latin and Philosophy. He was second to none in his studies. He joined the Seminary of Rachol where he obtained the highest ranks, and was ordained priest in 1881. He said his first Mass in the chapel of Monte de Guirim. The Rachol Seminary was then a nursery of scholars, social workers and missionaries. Living with intellectuals, eminent professors and painstaking scholars, Mgr. Dalgado was destined to become one of the greatest scholars Rachol Seminary ever produced. The first stirrings of his vocation to become a proficient student of Konkani came to him within the walls of Rachols Seminary. His Konkani dictionaries were compiled to help his brother priests in learning Konkani.

Rachol Seminary was built by the Jesuits. From the very beginning of their evangelization of Salcette, they gave themselves to the study of Konkani, and achieved fluency in it to the surprise of the local population. "Within months they came to write and speak well in the Konkani language. One of their (native) poets celebrated this event with elegant verses which were sung not only by Christians but also non-Christians. The chief difficulty of this language consists of pronunciation, since its alphabet differs from ours...certain words change in their meaning by pronunciation, for example, *Kellem* means banana Kelem means did, and Khelem means ate."

The Jesuits were strangers, but made their home wherever they went and learned the local languages.

Rachol Seminary had been hallowed by the presence of eminent Konkani scholars like Thomas Stephens, Fr. Diogo Ribeiro who compiled a Portuguese Konkani Vocabulary, Fr. Miguel de Almeida, who wrote *Onvalleancho Mallo* in 1656, Fr. Antonio Saldanha and others. Dr. Jose Pereira calls them "Racholenses." They were a band of Jesuits, all devoted to the cause of Konkani and Christ. In gratitude for inculcating in him a love for Konkani, Dalgado made a handsome donation for instituting a Chair of Konkani at Rachol Seminary.

Mgr. Dalgado proceeded to Rome and received the Doctorate in the Sacred and the Roman Law at Saint Apolinary's Seminary. According to Mgr. Zaleski, a companion of Dalgado at Rome, Dalgado was the most brilliant student of his time. Mgr. Zaleski

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had high praise for him in his book *Ceylon and India.* On account of his extraordinary talent and tenacity for hard work, he was allowed to take a doctorate in theology without attending classes.

At Rome, he would work and study for eighteen hours a day. The only distraction he would allow himself was a visit to the other Indian ecclesiastical students with whom he would have a get-together and converse in "Amchi Bhas, our language," Konkani. His love for studies and enthusiasm for hard work is revealed in the letters written by him to his friends in Goa. He wrote nineteen letters to his friend, Dr. J. Ismael Gracias, another savant and man of letters, living in Panjim. These letters were written between 1897 and 1918, and had been preserved by the care and diligence of the son of Dr. J. Ismael Gracias, also an author, credited with many publications.

Dalgado is human and grateful for the appreciation of his writings, which spurs him for harder and greater feats.

After obtaining his degrees in Rome, Dalgado went to Lisbon in 1884. Many a Goan lured by the climate, the opportunity for studies and a job in Lisbon, would remain in that city, but not Mgr. Dalgado. He had a mission in life. He and his ancestors had received the faith, the message of Christ through the Franciscan missionaries. Now it was his turn to impart the message to others. Fr. Dalgado had inherited from the brilliant galaxy of intellectuals of Assagao a keen interest in and love for studies that made him a true scholar, Assagao had a number of priests that worked both in Goa and the missions. She contributed a large contingent of priests that worked in different missions of the world.

Dalgado was a man to be sent porterras nunca dantes navegadas (through lands never before navigated). He was a missionary par excellence, and it was his love of the mission that led him to the study of different languages, especially Konkani. "When twenty-five years ago. I began to exercise myself in preaching in the vernacular, I experienced this difficulty of finding quickly in the usual vocabulary and in the available books adequate words to give body to abstract ideas and to express all the manifestations of thought. From then on, I started to study it in depth and tried to become as proficient as possible in it. It was at this time that a desire was born in me, once I had the necessary means and sufficient leisure, to compose a dictionary that could be of help, especially to my colleagues".

It was again his missionary zeal that led him to study Sanskrit and its relation to Konkani: "In the course of my study of Sanskrit, to which I gave all my free time, ever since I returned from Europe, after being overseas as a missionary for more than eight years, I have noted the similarities between this language and the idiom, spoken in Goa, usually known today as Konkani or Concani. This resemblance is not restricted to scientific and religious terminology or to the highest phraseology, but one finds it in words and phrases of daily and domestic use, in grammatical constructions and in declensions and conjugations."

The impulse that moved Thomas Stephens to study Konkani and Marathi, Fr. Jacome Gonsalves to the pursuit of Sinhalese and Tamil and Robert de Nobili to the acquisition of Sanskrit, launched Dalgado into the comparative study of Portuguese and Asiatic languages, as well as their mutual enrichment: "It is twenty-five years since I began to study with the help of dictionaries of Sanskrit, the root-language and similar and closely related languages, the semantics and etymology of konakani, the vernacular language of Goa. I noted immediately that not only in Portuguese India, but also in British India, many Portuguese words were in use. I had already noted them though to a lesser degree when I was Vicar-General and Administrator of the Portuguese mission of Ceylon and Bengal. In my Konkani-Portuguese Dictionary, published in 1903, I showed, by initials, the six or seven Aryan and Dravidian languages which were using them at the time I knew them."

Dalgado's missionary zeal was the driving force and secret of all his linguistic studies. He might have spent his life quietly in an ordinary parish of Goa, or in Rachol Seminary as a professor or as a Canon of the Cathedral of Gao. But no, as a missionary, he was always on the move.

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In 1884 he was in Lisbon. He was appointed royal missionary. Immediately he left for Goa and the first Patriarch of Goa, Dom Sebastiao Valente, discovering in him towering qualities of heart and mind, utilised his services in the Archdiocese of Goa. He appointed him successively Inspector of the seminaries and schools of the Padroado, and Professor of Sacred Scripture and Cannon Law at Rachol seminary. The missionary heart of Dalgado desired to move, to fly. Dom Sebastiao Valente saw, with an eagle's eye, that Sebastiao Rodolfo Dalgado was made for the missions. In 1885 Dalgado was assigned the post of the Vicar-General, of Ceylon.

It is in the city of Colombo that Mgr. Dalgado learnt Sinhalese and the Portuguese patois, "Dialecto Indo-Portugues de Ceilao." It was again the missionary motivation of communicating the message of Chirst to the people that made him learn these little known languages of Ceylon.

Mgr.Dalgado returned to Goa in 1887, and was appointed Vicar-General of Bengal. He lived three years at Calcutta, and was transferred to Honawar, as the post of Vicar-General of Bengal was abolished.

At Calcutta, he founded a school for girls; at Nagory he started a dispensary for the poor and he built two Churches at Dacca, East Bengal. His stay in Bengal gave him a chance to learn Bengali, the beautiful language of Rabindranath Tagore, and to take note of the similarities between Bengali and Konkani. Are they not both daughters of the same mother? If Sanskrit is sugar-cane, are they not both juice of the same sugar-cane? It was also in Calcutta that Mgr. Dalgado learnt Hindustani and noticed the contribution of Portuguese words to it and the enrichment of the Portuguese language by Hindustani.

In 1893 he took charge of the Vicariate of Honawar. Here was an opportunity to learn another Dravidian language. He fell in love with Kannada. Earlier, when he was in Colombo, he had studied Malayalam, another difficult language for a Goan. He remained in Honawar till 1895, and devoted his spare time to the study of yet another language, Tamil.

Mgr. Dalgado spent some time at Sawantwadi, and there he studied Marathi and Sanskrit. In the hours of silence and reflection spent among his books, he came to realize the close similarities that exist between Sanskrit and Konkani, and the similarities and dissimilarities between Marathi and Konkani. It was at Sawantwadi that he compiled his first monumental work, *Konkani-Portuguese Dictionary,* which was published in Bombay in 1893. It was a great achievement, for nothing of the sort was done before, and drew the attention of the Portuguese authorities, who commissioned him to compile a *Portuguese-Konkani Dictionary* at the cost of the Government. He went to Portugal in 1893, and took with him the manuscript of the Portuguese-Konkani Dictionary. It was published under the patronage of the Academy of Sciences of Lisbon. In Lisbon he devoted himself to the study of Sanskrit, Arabic, Persian and German. At Rachol and Rome, he had studied Greek, hebrew, Latin, French, Spanish and Portuguese. In 1908, he was appointed Professor of Sanskrit in the Curso Superior de Letras, at Lisbon. He held this post till his death on the 4th April, 1922.

As a Professor he was very much acclaimed and loved by his students. He invited questions from them. According to him, a true teacher is not the one who asks questions, but allows and encourages the students to ask questions. Once he has succeeded in doing so, he creates interest and enthusiasm for the subject he teaches, the basis of all achievement. Whenever a student went to his room, and inquired about the etymology of a word, Dalgado's knowledge of philology, etymology, semantics flowed like a torrent from his lips. The student always returned satisfied, his desire to learn grew all the more.

Dr. Antonio Miranda, who visited him, Said: "I felt as if my question had broken a bund. The torrent seemed to be endless. He asked me to bring form the library now this book, now the other, now this dictionary, now the other. He told me precisely where the book was, and to place it exactly from where it was taken. The question I asked was perfectly answered. the doubt disappeared. I asked him whether he had real all the books from his library. He remarked: There are books I read fully, and they are many. Of others, I read only some chapters, and the parts that were of interest for me. Others I know what they say."

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As a Professor he inculcated in his students a love for personal studies and private reading. He himself was a voracious reader. His room was a library. To answer a question, he would refer to dictionaries, grammars and personal notes. He taught his students to read, write and consult, and advised them to be specialists in the branch they took for their study. Patience, perseverance and devotion to work alone could make them successful. His life was spent among books scholars.

Mgr. Sebastiao Rodolfo Dalgado became famous with his pioneering work, *Konkani-Portuguese Dictionary.* His journey to Portugal with his new work. *Portuguese-Konkani Dictionary* and his appointment as Professor of Sanskrit put him in contact with the best scholars of the Portuguese capital. Lisbon. He enjoyed the friendship and understanding of men like Vasconcelos de Abreu, Goncalves Viana, Consiglieri Pedrosa and Leite de Vasconcelos.

Eminent Indian such as Cristovao Pinto, Gustavo Couto, Cristovao Nazare, Gama Pinto, Augusto Lisboa, herculano Cordeiro, Mariano Saldanha, and Peregrino de Costa, residing in the capital, frequently visited his home in Lisbon. These Indian students and professionals met occasionally for a dish of Goan rice and curry, *Xit-koddi,* at Dalgao's residence. Their relations from Goa would send them spices. There were hot discussions among these scholars, untrained in the culinary art, whether spices were to be added before the water boiled or after. Sometimes, the culinary adventure ended in a fiasco, but the conversation among these great minds was always stimulating.

Mgr. Sebastiao Rodolfo Dalgado possessed an excellent library. He was surrounded in his room by books. Possessing thousands of volumes, he remembered exactly the title and the place of these books. They were his constant companions and friends. In Italy and Portugal, Dalgado had the opportunity of visiting the famous libraries of Vatican and Lisbon. On Konkani literature he had the manuscripts of Evora, Torre de Tombo, and Biblioteca National of Lisbon. He visited the libraries in Paris, and London. During the last ten years of his life from 1911 to 1922, he was confined to his room. His innumerable friends both in Europe and India and the places he worked supplied him books and information he needed'' ''The Academy of Sciences went to the extreme in giving its Opinion on the Glossary as a complement of the Influencia. Dr. David Lopes had the kindness of anticipating a praise in one of the sessions, and supplying information concerning Arabic. The Directorate of the Geographical Society, by a special concession, allowed me to take the books of its rich library daily to may home. The Inspector of the Erudite Libraries made it easy for me the reading of some works of the National Library. The President of the Faculty of Arts obtained for me some specimens from the same Library. Friends, and men of letters from India offered me their collaboration in the consultations. I had with them, such as Amancio Gracias, Francisco Moniz, Christovao Pinto, Ernesto Fernandes, Padre Ludovico Ferrao, and P.E. pieris of Jaffna.''

What Dalgado said about Joao de Barros and his *Decadas da Asia,* could very well be said about Dalgado himself:'' Joao de Barros, sitting in the House of India, in Lisbon, knew about the East, and especially about India, particularly what concerns geography and ancient history, much more than many modern and ancient travellers.'' Mgr. Dalgado, unable to move to different libraries, made his room itself a library.

He was a hard working man. His scholarship and knowledge of Sanskrit and Oriental languages brought him recognition from literary and scientific institutions, both in Portugal and other European countries. In 1895, he was elected member of the Society of Geography and the Academy of Sciences of Lisbon. In 1896, he was elected member of the Institute of Coimbra. In 1904, His Holiness the Pope made him his Domestic Prelate.

In 1908, at the suggestion of the Arts Council of Lisbon, he was appointed Professor of Sanskrit in the University of Lisbon. In 1917, the Faculty of Arts of Lisbon conferred on him the title of Doctor of Arts, *honoris causa.* In 1921, the Royal Asiatic Society, London, elected him its member. In 1922,on the proposal of Dr. Julio Dantas, the President of the Academy of Sciences, Lisbon, the Academy conferred

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posthumously on Mgr. Dalgado its Membership, the highest literary and scientific distinction of Portugal.

At the suggestion of Mgr. Dalgado, a Chair of Konkani was established at the Colonial School of Lisbon. Dalgado instituted a prize for the most successful student of Sanskrit at the Lyceum of Punjim.

Mgr. Sebastao Rodolfo Dalgado suffered from diabetes. In 1911, one of his legs was amputated and in 1915, the other leg too was cut off. He lived a cripple for the last eleven years of his life. He was allowed to offer the Holy Sacrifice of the Mass in his own room. He would place a small table on his bed and write pages and pages of his monumental works. He would lecture to his students from his bed, receive his friends and work there for hours without end. It was on this bed "of excruciating and constant suffering, with half a body", as one of his friends said, that he wrote his *Glossario and Influencia do Vocabulario portugues em Linguas Asiatics.*

Mgr. Dalgado lived his last days between alter and bed, rather his bed was an altar of sacrifice where he offered his life and work to his Creator. He worked and toiled and slogged and even up to the day previous to his passing away, he went through the proof-reading of his Konkani work, *Floriegio dos Proverbios Concanis,* a collection of Konkani proverbs. Dalgado's was a life of infinite patience and perseverance. At Rome, he worked eighteen hours a day and at Lisbon he studied and wrote, ever during his sickness, for twelve hours a day. Dalgado loved Goa, and it was his wish to spend the last days of his life amongst his kith and kin there.

Mgr. Dalgado passed away on the fourth of April, 1922. It was a moment of light and glory. He had worked for Christ and His Church. His death was for him a moment of encounter with Him. Without ever giving any throuble to any body, serenely and peacefully, achieving all he aspired to in life, he gave up his spirit into the hands of his Creator.

Mgr. Sabastiao Rodolfo Dalgado was a religious man, a priest of the Lord. The need to Preach the word of God in the language of the people made him learn Konkani. "Since the colloquial language is not sufficient for the purpose of efficient preaching and the literary language is losing ground for lack of help, the literary language is losing ground for lack of help, the deficiency is made good by incorrect diction, improper to the place, and by circumlocutory and largely imported Portuguese words to the bewilderment of the audience that neither understands nor is pleased with such hybridisms." What Dalgado had expected from others, he practised it first.

Like St. Paul, he was all to all men: he conversed in Konkani with the Konkani, he spoke Tamil to the Tamalians, he talked Sinhalese to the Ceylonese; he was at home in Malayalm with Malaylees; he could speak the beautiful language of Rabindranath Tagore; he discussed in Kannada with the Kannadigas at Honawar, he had friends among Persians and Arabs who were delighted to listen to him in their mother-tongue.

He was a man of the East, yet he was an opeminded scholar. The Indians from Goa have produced a new kind of literature, Indo-Portuguese Literature. Mgr. Sebastiao Rodolfo Dalgado is one of its most distinguished makers. He wrote in Portuguese and he had a style that won acclaim of the learned Portuguese men of letters. Dalgado had gone through the works of all the major Portuguese writers, lexicographers and historians. Dalgado's style is original and well balanced, reflecting his personality; it is sober and erudite, concise and precise, coherent and disciplined, lucid and graceful. His diction is fluent and flawless and his phrase is polished and dignified, proper to one who is a master of the language.

In the words of Gonsalves Viana, "he was half body." With both of his legs amputated, he turned his room into a classroom and library, and, his bed a writer's desk. In Rome he worked for 18 hours and in Lisbon for 12 hours. In spite of the physical suffering and excruciating pain, he persevered in work and died working.

Mgr. Dalgado published nineteen scholarly works. The chief work of Mgr. Dalgado in the scientific field consisted in showing, with vast linguistic erudition, the influence the idiom of Portugal exercised in the East and vice-versa, much more exercised by the last, India, Indo-China, Japan, their industries,

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their customs cross before our eyes with their natural products, such as there are not in Portugal.

The Glossary which gave new life to our lexicology is a fine model of method, intelligence and wisdom. When it saw the light of day, some specialists of renown such as Long worth Dames, Vice-President of Royal Asiatic Society of London, Meillet, Professor the College of France, who gave glottal conferences in 1920 in Lisbon, Bloch of the Asiatic Society of Paris, Hugo Schuchardt, Professor the University of Groz who wrote enlightening studies on Oriental dialectology, especially on Malayo-Portuguese dialect, were unanimous in their enthusiasm with which they saluted it.''

Dalgado is one of the greatest cited scholars in the world. India took pride in his achievements. Portugal cliamed him as her own, her philologist, her Orientalist, her writer. He is truly a world citizen and an international scholar, the like of whom is rarely seen.

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## Dalpatram (Kavi) (1820 – 1898)

**Dalpatram, born at Wadhwan (Saurashtra) in 1820, was the bridge between the old and the new Gujarati poetry, which established him as the last among the old and the first among the modern poets of Gujarat.**

Dalpatram was born on 21st January, 1820 of devout, orthodox, middle-class Brahmin parents (father Dahyabhai, mother Amrita) in Wadhwan (Saurashtra), and educated locally and at Ahmedabad in the schools of indigenous learning. Young Dalpatram studied Sanskrit and Vraj poetry and poetics. He showed preconcious interests in verification, and at the age of twelve wrote a couple of verse-tales on the model of the medieval Gujarati poet, Shamal. He taught for some time, but his momentous meeting in 1848, with A.K. Forbes, a Scotchman, posted then as an Additional Judge at Ahmedabad, was a turning point in his life.

Forbes, an ardent lover of the Gujarati language and literature, who founded the Gujarat Vernacular Society in 1848, engaged the young poet as his personal assistant in collecting manuscripts and material for his proposed ''Rasamala''. Seven years later, when Forbes went home, Dalpatram took a job in the Revenue Department at Sadra (Gujarat). Only a year later, on a request from Mr. Curtis, the Hon. Secretary of the Society, Dalpatram joined him and for the next thirty-three years served the society, finally retiring on a monthly pension of Rupees twenty for himself, Rupees four for each of his two wives and a purse of Rs. 13,000 from the public. In 1885, the Government honoured him with a C.I.E.

Hailed, on the one hand, as 'a prince among the poets' (*Kavishwar'*) and, on the other, contemptuously dismissed as a '*garbi-bhatt*' or a common versifier, Dalpatram was partly a constitution of the older tradition and partly an illustration of the new trends in modern Gujarati poetry, written under the impact of the Western type of education and the influence of English poetry. Dalpatram himself had received no English education, and his knowledge of English was next to nothing. But the knowledge of a language is not the only avenue of imbibing influences. Dalpatram inhaled the English influence from the 'English' climate he breathed, and

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from his living contact with Englishmen and those who knew English. His intimacy with Forbes, in particular, gave him much.

He responded enthusiastically to the new trends and impulses could be seen from the variety of social, political, economic, religious and educational problems he handled in his poetry. He dealt with the problems of widow remarriage , 'invasion' of industry, duty of the king towards his subjects, love of the country, sanitly of religious outlook and education of women.

Dalpatram poduced a quantity of poetry (collected at his own hands in two volumes of '*Dalpatkavya*') which, apart from its quality a rarely failed to please and entertain his varied audiences for more than fifty years. Most of his poetry was recited before congregations before it appeared in print. His poetry reveals not only his own limitations but also those of his listeners. Yet, within these limitations, Dalpatram tried new forms, new themes, new metres in his poetry, consisting of shorter and longer poems. His shorter poems, comprising 'garbis', and 'geets' and 'padas', occupy about one-fourth of the space in his two volumes of 650 pages. They are compositions to be chanted or recited, and they generally conform to the medieval type in their form.

Though, they continue to be didactic and impersonal in character, Dalpatram used those old forms for the representation of new themes of a social and secular nature in preference to the religious noes in the poetry immediately before him. Thus, we have, for instance, 'garbis' on 'The Tailors of Bombay' (Dalpatkavya, II, p. 251), on the 'Parsis of Bombay' (Ibid, p. 294) and several others on prominent persons and public institutions, including those on Miss Mary Carpenter (for which the poet received a grateful acknowledgement from Her), on Satyendra Nath Tagore and on the Imperial Institute at London. Captivating by the sheer freshness of the theme are the two short poems on 'A Young fly' and 'The Cobbler's Stone'.

Among these shorter poems, probably the most durable and delectable, are his compositions for juvenile scholars in the Hope Series of graded Readers. Obviously written with an intent to instruct, these poems are mostly didactic, but their simple style and sunny humour left a pleasing and lasting impression on generations of young scholars, who cherished them in their memory as treasures of practical wisdom. Nothing like it was attempted before in Gujarati poetry, wherein few cared to write for children anything which children could understand and enjoy at the same time. As a humorist in verse, Dalpatram's position remains unassailed till this day.

Of his longer poems, the 'Invasion of Industry' had clearly a modern subject for its theme, which created quite a stir when it first appeared in 1851. Here, Dalpatram shows his awareness of the economic problems of the country, as his 'Rajavidyabhyasa' (1854) and his '*Vijayakshama*' (1859) reveal in no uncertain terms his enlightened views on politics. In another poem (1863), the poet features as an advocate on behalf of a wailing, neglected lady, called the Gujarati Language, whom he saw in a dream and whom he promised to help to the best of his abilities. The dream-machinery from Chaucer to Tennyson in English, and also in old Gujarati poetry, is nothing new, but Dalpatram's handling of the machinery for a new purpose once again confirms him as one who poured new wine into old bottles.

Dalpatram struck a distinctively new note in Gujarati poerty with his '*Bapani Pinpar*' and with his elegiac poem '*Forbesviraha*' (1865) on the death of his friend Forbes, which is probably the first elegy of the English type and also his truly subjective performance. Equally striking in their freshness and new stant are his poems on the six seasons of t*he Indian Calendar* (1877), which may be taken as his contribution to the poetry of Nature, which came to be written newly under the influence of English poetry.

Dalpatram's poetry was dominated by a social and moral purpose, which ofen led him to be didactic and instructive. He chose to reach the hearts of the people through the popular technique of stories, anecdotes, allegories and epigrams. His poetry belongs to the infancy of modern Gujarati poetry, and his achievements in that context are at least as remarkable as his

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acknowledged limitations. If there is too close a relationship between art and morality in his poetry, it has to be remembered that this was as much a part of the ancient heritage of Indian poetry as his own upbringing on Puritanical lines. Nonetheless, he almost broke away from the old tradition of Gujarati poetry, which made religion its subjects.

He adopted secular, social and literary themes, invaded Gujarati poetry with the modern theme of the effect of industrialization, produced a number of poems on Nature of a new variety, composed the first elegiac poem of the English type, adapted Aristophanes into a hilarious comedy (*Mithya-bhimana*), introduced a distinctly subjective note, wrote biographical and autobiographical verses, and composed a body of light verse for the juvenile readers which has never been equalled and rarely surpassed.

Whatever his intrinsic power as a poet, his historical significance as the bridge between the old and the new Gujarati poetry, which established him as the last among the old and the first among the modern poets of Gujarat, can neither be overlooked nor underestimated.

Dalpatram died in 1898 and his obituary notice appeared in the *Jnanasudha,* which also included a poem entitled '*Vasantotsav*' or the Festival of Spring by his undergraduate son Nanalal, who was in years to come hailed as the "Full-moon" of modern Gujarati poetry-- a remarkable coincidence which seemed to suggest that the torch had passed on from the father to the son.

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## Dalvi, Jaywant (1925 -- 1994)

**Jaywant Dalvi, born at Vengurle in South Konkan (Maharashtra) in1925, is a prolific and proficient Marathi writer.**

Jaywant Dalvi spent his childhood in Vengurle, a village in south Konkan, Maharashtra which provided many of his novels and plays their background and characters. Though, he started his career as a journalist and short-story writer, Dalvi has written novels, one-act plays, humorous articles and a travelogue. His fourteen novels include *Chakra, Sare Pravasi Ghadiche, Wedgal, Dharmanand, Adhantari and Swagat.* Out of his nine short-story collections *Gahivar, Jalatil Masa, Sparsh and Swapnarekha* deserve mention Kavale (one-act-play) Lok Ano Loukik ( a travelogue) *Fajitwada, Mishi utrun Dein, Kashasathi Potasathi and Sarmisal* (collections of humourous articles) and eight plays which include *Sandhya, Chhaya, Suryast and Purush* show the versatility of Dalvi's writing. His recent books-Album (1983, a novel), *Shri Mangalmurti Ani Company* (1983, humour), *Purush* (1983, a play) show that a writer who started his literary career back in 1957 is still writing with the same zest and proficiency.

All his writings reflect contemporary life. His depiction of the undercurrents of human mind and abnormal characters specially appeals to the reader. Under the pen-name '*Thanthanpal*', Dalvi used to write a column '*Ghatka Geli Pale Geli*', which was a major attraction of Lalit magazine. This column was Dalvi's satirical commentary on the personalities and happenings in the Marathi literary world. These articles were published in two volumes-*Thanthanpal and Ankhi Thanthanpal.*

With the same artistic proficiency, Dalvi can write humour as well as describe impressions of complex experiences lying deep down at the bottom of the mind. With the exception of Chakra (1963, a novel), all the themes of his writing are taken from the life and experiences of

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the middle-class people. In Chakra, Dalvi's portrayal of slum-life is very realistic, disturbing and thought-provoking. Chakra was filmed in Hindi and was well-received. *Mahananda, a* novel, was transformed into a play, *Guntata Hriday He* by S.N. Naware. Mahananda was later filmed in Marathi. Dalvi himself transformed his novel Sawalya into a play Durgi.

Dalvi is quite successful as a playwright. *Sandhya Chhaya*, a play about the life and problems of an old couple, was his first play. His plays mainly reflect social problems. Suryast, a play with a political theme and Purush introduce us to Dalvi's forthright and independent views. Dalvi has also competently edited a selection of P.L. Deshpande's writings, Pu. La. Ek Sathwan (P.L.: A collection). He passed away on September 16, 1994 at Bombay at the age of 70.

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## Dalwadi, Poojalal Ranchooddas (1901 -- ?)

**Poojalal Ranchooddas Dalwadi, born at Nama in Kheda district in 1901, was a poet and translator.**

Poojalal Ranchooddas Dalwadi a poet and translator, was born at Nama in Kheda district. He studied at Godhra, Nadiad and Gujarat College, Ahmedabad. He failed in Inter Science in 1922, and hence, gave up studies. He joined Gramashala of Kosindra town as a P.T. Teacher in 1923. He went to Pondicherry for some time in 1924, but came back. From 1926 onwards he settled in Pondicherry. He had come into personal contact with Aurobindo and the Mother.

His poems are scattered in a number of books, such as: *Parijat* (1900) *Matajina Moti* (1944), *Gitika* (1945), *Jaymala* (1945) *Kavya Kishori* (1946).,*Shubhakshari* (1947), *Prabhat Git* (1947), *Aradhika* (1949), *Kavya Ketu* as also in *Urmimala, Gujari, Padma, Nandi', praharshini and Bhagwati.*

His Parijat published in 1938 was highly acclaimed. Poojalal's *Kavya ketu* a successor to Praijat separated by a long period is a remarkable volume. *Kavya Ketu* is a collection of longer poems *'Vindhyachal,' 'Aburaj', 'Himalaya', 'Suvarnamay Dwarka'* etc., on the themes of nature, love etc. For quite some years Poojalal's poetry was confined to the modes and imagery associated with devotional poetry based on Aurobindo's and the Mother's vision. In *Kavya Ketu* however Poojalal seems to have extended his store of poetic images. His philosophy of life finds and eloquent expression in his poetic diction saturated with emotion. His sonnets, marked with solemnity of sentiments, fine texture of language and artistic expression have acquired a remarkable place in Gujarati poetry. Pictorial descriptions of seasons and harmony of metre and rhyme are significant aspects of his poetry.

Among his other works mention may be made of *Lotus Grove,* an anthology of his English poems, and *Stotra-Samhita,*a collection of his Sanskrit poems. Moreover his voluminous book of verse, *Maha Bhagwati*, has won appreciation from all quarters.

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He has translated into Gujrati, *Savitri* the epic poem of Aurobindo, running into six parts. He has been awarded Aurobindo gold Medal by Gujrati Sahitya Parishad for his verse translation of Savitri. Equally prominent is the version of Aurobindo's *Durga Stotra*. He has succeeded to a large extent in bringing out the original moods and sentiments into Gujarat, which bears ample testimony to his achievements as a translator.

Besides, he has also prepared, in a very simple and lucid language, a gist or quintessence in Gujrati, of Aurobindo's epic poems *Savitri* which has been published under the title *Savitri Sar Samhita*. Another book by him, *Chhand Pravesh*, explaining metres, has acquired wide popularity. He has thus secured for himself a position as a poet who has given new dimensions and imagery to Gujrati Poetry.

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## Dalwai Hamid (1932 – 1977)

**Dalwai Hamid, born at a village Mirjoli in Ratnagiri District in 1932, was an eminent social reformer, politician and writer. He was drawn towards Ram Manohar Lohia as his political mentor.**

Dalwai Hamid was born in a lower middle-class Muslim family in a village Mirjoli in Ratnagiri District. While at school, he was attracted towards Rashtra Seva Dal, a Nationalist youth Organisation with an egalitarian philosophy and as such he was drawn towards Ram Manohar Lohia as his political mentor. When he moved to Bombay in the early fifties in search of a living, he started expressing his views on his community.

During the sixties, he was engaged in studying the culture of Muslims of Maharastra. He toured the length and breadth of India and met the leaders of his community. In 1970, he founded a Muslim Satyashodhak Mandal, a non-political organisation and launched a movement regarding the Muslim personal law, the *Shariat*.

Dalwai's two books, *Laat* (1961) a short story collection and *Indhan* (1965) a novel, have been recognised as landmarks in regional literature of the sixties Stories from *Laat* exhibit in depth the deep rooted, age-long inhibitions, prejudices, customs and beliefs prevalent in village communities. He stirs, agitates and moves the readers. *Indhan* describes a village life changed considerably after independence wherein the minds of village communities are tending more and more towards communalism and groupism.

His novel is autobiographical in nature. Abolition of *Khoti* system and introduction of Land Ceiling Act had a wider impact on the area of Mohamadans and middle class gentries throughout the coastal life of South Konkan. A new awakening among lower castes and farmer communities led to constant clashes between them, which shattered the mutural under-standing that was a part of village life for ages. Dalwai has described the structure and face of a new village with a remarkable detachment. The Marathi language spoken by Mohamedans has a beauty of its own.

Dalwai's articles on Muslim issues have been published in a book form posthumously. *Muslim Jatiyateche Swarupa: Karane Va Upaya* (1978) and

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*Islamche Bharatiya Chitra*(1982) show his strength of courage and conviction and his innate urge for rationalist outlook.

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**Short Story:**

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## Damle, Moro Keshav (1868 -- 1913)

**Moro Keshav Damle, born in 1868, was a reputed Marathi writer, translator and grammarian.**

Moro Keshav Damle was a reputed Marathi grammarian and younger brother of Kehavsut. Damle hailed from Konkan. He secured his Master's degree from Poona in 1893 and joined the Madhav College, Ujjain as a Professor of Logic and Moral Philosophy. After its closure in 1902, he accepted position as the Principal, Neil City High School, Nagpur and worked there until his untimely death at the age of 45 in a railway accident.

He began his career as a Marathi writer by translating some speeches of Edund Burke (1894-99), and produced *Nyayashastra,* a work on Logic in two volumes (1896, 1902), before he turned to orthography (*Shuddha-lekkana-Sudharana,* 1905) and grammar. He published his major work, the *Shastriya Marathi Vyakarana* (1911). The most extensive (pp. 1000) grammar of Marathi produced till today, the *Shastriya Marathi Vyakarana* was a source of inspiration to many including Kamataprasad Guru, who fashioned his renowned grammar of Hindi after Damle's model.

Damle's reputation as a grammarian rests chiefly on a thorough and systematic compilation of grammatical material from the works of his predecessors and his critical evaluation of views on controversial issues in Marathi grammar.

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## Damodar (16th Century)

**Damodar, born at Walaharan in 16th Century, was an eminent Punjabi poet. He was the first to introduce a new genre to the Punjabi poetry**

Damodar's biographical details are not fully known. According to Bawa Ganga Singh Bedi, he belonged to Walahran, Tehsil Chanyot and lived during the reign of Akbar to whom he alludes at several places. He left his village and settled as a shopkeeper at Ghang, where he composed the kissa of Hir, the first of its kind. He claims to have witnessed the happenings of most of the events with his own eyes, but that seems to be only a poetic device, just to earn authenticity for his composition. He has given a comic end to his narration, whereas Waris Shah makes it a tragedy.

The work of Damodar has literary as well as historical significance in the annals of Punjabi literature. It is written in *Lehnda,* a western dialect of Punjabi. Damodar seems to have acquired a fair mastery over the narrative art by maintaining suspense, writing crisp dialogues, and using dramatic situations. He does not even forget the use of humour on proper and befitting occasions. He has composed his entire work in couplets with ease and has used fresh similes and new metaphors.

A literary work is the true index of the time in which it is written. Damodar's *Hir* is a true and authentic commentary on the social, religious and cultural happenings of the time. Damodar was the real pioneer who has the credit of being the first to introduce a new genre to the Punjabi poetry and the fresh legend of *Hir Ranjha* which in due course of time became the most popular legend in Punjabi literature. Dozens of Punjabi poets

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have composed their poetic compositions by borrowing this tale with necessary and artistic alterations. Waris Shah excels all of them. All this enhances the significance of Damodar's poetic art.

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## Damodar Menon, K.A.--

**(See under Menon, K.A. Damodar)**

## Damodar Pandit (14th Century)

**Damodar Pandit belongs to the class of the early Mahanubhava poets of 14th century who wrote longer narrative poems after the tradition in Sanskrit.**

Damodar Pandit belongs to the class of the early *Mahanubhava* poets who wrote longer narrative poems after the tradition in Sanskrit. His Vacchaharana (1316) is one of the early seven such Mahanubhava poems known as '*Sati kavya*'. It is based on an episode in the early life of Lord Krishna which occurs in the 10th skandha (book) of the *Bhagavata.* It narrates the story of Lord Krishna bringing back the Cattle and cattle herds of Vrindavan stolen away by God Brahma and gives ample scope for depicting Krishna-bhakti. It is small but neatly done work of about 500 verses in the Ovi metre and brings out the drama of the life of Lord Krishna which presents all the nine poetical sentiments. This is the '*Navarasa nataka*' that he enacted.

When he danced Ras with the Gopis, it was amour and when they fondled him playfully, it was humour. When frightended by Yashoda, he showed the sentiment of compassion, and when he defeated the poisonous Kaliya, he became rage itself. When he opened his mouth for his mother, it was wonder, and when he showed the vision of the universal Atman, it was fear personified. When he killed the demons, disgust and heroism appeared, while the sentiment of composure is, of course, ever with him.''

The *Vacchaharana* shows a peculiar practice of the Mahanubha poets of assigning their works to each other's names and thus creating problems about their authorship for the historians. Damodar mentions Kesiraja in several places as the author of the Vacchaharana though we know for certain that the mention is only symbolical of the friendship between the two.

Damodar was a musician as well and was specially permitted to sing devotional songs in spite of a direction of Chakradhara forbidding music. He composed some Chupadis which are a mixture of Marathi and Hindi.

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## Damodara Gupta (779 – 819)

**Damodara Gupta was the minister of King Jayapida of Kashmir. He is author of an amusing treatise on erotics, the *Kuttanimata.***

Damodara Gupta, minister of King Jayapida of Kashmir (779 -- 816) is the author of an amusing treatise on erotics, the *Kuttanimata.* The *Kuttanimata* (or *Sambhalimata)*-'' Advice of a procuress'' written in 1059, Arya verses is extensively quoted, and enjoys high literary reputation. The story is trivial. Malati, a young and beautiful courtesan of Benares, failing to attract lovers, seeks advice of an old bawd Vikarala, who gives her along discourse on the art of ensnaring rich young men and depriving them of their riches by flattery and feigned love.

The discourse frames (1) the story of Haralata who dies immediately after separation from her lover Sudarshana, and (2) the story of Manjari who impoverishes King Samarabhata by ensnaring him and of (3) Harsha's play *Ratnavali,* the story of which is also

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included. The work falls under Nidarshana variety of tale, didactic in purpose, and as such, is supposed to instruct in and illustrate the social vice of harlotry.

The theme is coarse, and dangerous, and the author's animated, rather frank, descriptions of heroines and their love-events reveal his intimate acquaitance with erotics and *Vaishiki Kala* from Vatsyayana and Bharata. But his treatment of the theme is elegant. The metre and the story move at a slow but graceful pace. The author's command over the language is commendable, his diction melodious, style simple and effective, and poetic endowments of no mean order. His characters, though not always agreeable, are yet drawn vividly and skillfully from certain recognisable social types; they are slightly heightened but essentially realistic, not caricatures of social types. The work is unique in presenting a picture of the droll life of the upper strata of the contemporary society from direct observation with wit and humour but without much moralising.

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## Damodaram, Sanjivayya (1921 – 1972)

**Sanjivayya Damodaram, born at Peddapadu village in Kurnool district in 1921, was a staunch follower of Democratic Socialism. His whole career was a record of self-confidence, courage and dedication.**

Sanjivayya Damodaram's concern and commitment for the welfare of the weaker sections in the society was genuine and sincere. Sanjivayya was born on 14th February, 1921 in Peddapadu village (Kurnool district, Andhra Pradesh) in a poor and uneducated Harijan family to Muniyya and Sunkulamma. Sanjivayya lost his father on the third day of his birth. Inspite of being haunted by poverty, Sunkulamma brought up the boy with all affection and attention. Those formative years influenced the mind and character of Sanjivayya. Sanjivayya had school education at Peddapadu and Kurnool.

In 1938, he joined the Arts College, Anantapur as a student in intermediate and in 1942 he took his B.A. degree from the same college. Financial difficulties prevented him from continuing his studies further. So after working in the Civil Supplies Department, he joined the Madras Law College. After getting his Law degree he enrolled himself as an advocate in the High Court of Madras in 1950. On 7th May, 1954 Sanjivayya married Krishnaveni, a native of Secunderbad and had a daughter.

He entered the political arena in 1950 as a nominated member of the Constituent Assembly. In the first General Elections held in 1952, he was elected from Kurnool to the legislature of the composite Madras State and joined the Cabinet of Rajaji as the Minister for Co-operation and Housing. Since then, he was almost continuously in ministerial office till 1971 and left the imprint of his dyanamic and progressive personality on all the departments he was in charge of. He was the Minister for Social Welfare and Health in the Cabinet of T. Prakasam (October 1953), Minister for Transport, Commercial Taxes, Co-operation and Law in the Cabinet of Dr. B. Gopala Reddi ( March 1955); Minister for Labour, Local Bodies, Social Welfare, Co-operation and Religious Endowments in the Cabinet of N. Sanjeeva Reddy (November 1956), Chief Minister (January 1960); Union Minister for Labour (January 1964); Union Minister for Industry (January 1966); and Union Minister for Labour (February 1970). In between he was the President of Indian National Congress (May 1962) for a period of about two years. In May 1971, he became the President of Indian National Congress for the second time. He continued in that office till his death on 7th May, 1972, due to heart attack.

His whole career was a record of self-confidence, courage and dedication. His concern and commitment for the welfare of the weaker sections in the society was genuine and sincere. Politically, he was a staunch follower of Democratic Socialism. Strict enforcement of the principle of reservation, enactment and implementation of Land Ceiling Act, consti-

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tution of three separate Corporations for Heavy Industries, Small-scale Industries and Mining, introduction of the Scheme of Old Age Pension, constitution of wage boards and promotion schemes for Harijans were some of his special achievements as the Chief Minister of Andhra Pradesh. As Union Labour Minister, he made the payment of bonus compulsory to the industrial labour and he was hailed as 'Bonus Sanjivayya'. As the President of the National Congress he laid down a policy that weaker sections, minorities and women should gain ground and accordingly they were allotted the maximum number of seats in all the states.

Sanjivayya was a lover and promoter of literature and used to recite poems. Under his patronage the First All India Telugu Writers' Conference was held in 1960. He was always ready to help the cause of literary and cultural development in the State.

He was a man of strong convictions though amiable in temperament. He was a great leader of the Congress Party and a patriot of outstanding calibre. He will be remembered especially as the champion of the weaker sections.

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## Damodaran K. (1912 – 1976)

**K. Damodaran, born in 1912, was an economist, Marxist theoretician and dramatist.**

K. Damodaran was an economist, Marxist theoretician and dramatist. After his higher education in Zamorin's (now Guruvayurappan) College at Calicut he went to Benares and took his title of Sastri from the Vidyapit there. During his college days, Damodaran was drawn to politics. He courted arrest, participating in the Salt Satyagraha' and was jailed for about two years Initially his activities centered around labour movements. He was a member of the AICC but later left the Congress and became a member of the Communist Party of India, of which he became State Secretary. He was for many years the editor of the Communist Party weekly *Navayugam*. He was also a member of the State Library Association *Granthasalasamgham* and the Keral Sahitya Akademi. He was elected to the Rajya Sabha, while working in Jawaharlal Nehru University at New Delhi as a Fellow.

Damodaran was considered to be one of the foremost theoreticians in the communist circles of Kerala. Most of his publications in Malayalam are on political philosophy and economic theory. He has not experimented much in creative literature but his play *Pattabakki* (The rent dues, 1937) was a tremendous success and was staged all over Kerala. His inspiration for such a play, as he himself has stated, was V.T. Bhattathirippad and M. R. Bhattithirippad who had urged Namboothiri youth, through their writings to shed their outmoded customs and practices. Pattabakki specially written and staged on the occasion of the conference of agriculturists in Ponnani Taluk in 1937, had a tremendous impact on the social drama in Malayalam.

The purpose of the play is apparently double-edged. It depicts how the poor and vulnerable agricultural labourers were exploited by the heartless, arrogant landlords. It also suggests the futility of anti-social and immoral activities. The hero of the drama goes to jail for theft and his sister is molested by the landlord. When the brother returns from jail, both of them rise in revolution against the feudal.

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*Intyayute Atmavu,* (Philosophy, Erankulam 1957).

## Damodaran Pillai, P. (1906 – 1979)

**P. Damodaran Pillai, born in 1906, was a critic, linguist and a translator. He worked successively as a journalist, as an officer in the Public Relations Department, as a Supervisor in Malaylam Lexicon.**

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He was a prolific writer. His main forte was literary criticism and linguistic and a translator. After taking his B. A. degree in 1928, he worked successively as a journalist, as an officer in the Public Relations Department, as a Supervisor in Malaylam Lexicon and finally as Assistant Supervisor in the Public Relations Department of Kerala University, Trivandrum.

He was a prolific writer. His main forte was literary criticism and linguistics. He has also published a book of pen-portraits. Many of his articles both in Malayalam and in English remain unpublished. As an editor of old texts, he has shown critical acumen and originality as can be seen in his edition of the 14th century Malayalam Sadeshakavya *Unnunilisandesham.* One of his unique theories about the status of Dravidian languages is that the Dravidian family of languages is genetically related to the Indo-European. He terms the combined family the 'Dravido-European'

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Krishna Chaitnya, History of Malayam literature, Poona, 1971.

## Dandawate, Madhu –

**(See under Madhu Dandawate)**

## Dandekar, Gopal Nilkanth (1916 – )

**Gopal Nilkanth Dandekar, born at Paratwada in Amaravati district, is a versatile writer who has contributed significantly to various literary genres. He has more than hundred books to his credit, on various subjects like religion, culture, mythology, history and literature.**

Dandekar has enriched Marathi literature by his prolific writing. He was born at Paratwada in Amaravati district and had his education upto English fourth class. He left his house at the age of thirteen and participated in the National Movement. During his wandering he met Saint Gadage Baba and was very much influenced by Baba's thoughts. He accepted Baba's discipleship and preached his thoughts through the Kirtanas (religious discourses) in a number of villages.

For understanding the *Janeshvari* in detail, he went to Dhulia and studied it under the able guidance of Sridharshastri Pathak. On his advice, he performed the Narmada Parikarma a pilgrimage along the banks of Narmada river. In 1946, he went to Oundha, the then princely state of Maharashtra, and helped Pandit Satavalekar in editing the periodicals, *Purushartha* (Marathi) and *Vaidika Dharma* (Hindi).

He is a writer with variety of experiences and finds solace particularly in past culture. His hobbies are photography, wandering and seeing the historical forts. His book Dugra Darshana is an outcome of this hobby. In order to aquaint the readers with the Shivaji era and the culture of that time, he wrote a series of novels such as *Kadambarimaya Shivakala, Baya Dar ughada, Hara Hara Mahadeva, Darya Bhayani, Jhunjara Machi. He to Shrichi Ichha.* Historical romance is a very popular trend in the contemporary Marathi novels in which the cultural revivalism is emphasised as a reaction to the crisis of values in the modern world. This nostalgic attitude is also reflected in Shitu (1955), *Padaghavali* (1956), *Pavanakathacha Dhondi and Machivarala Budha* (1958).

In these novels he has expressed his deep sorrow for the world going out of existence, heading towards Laya (extinction), as he says. His characters are obsessed with the disease of change. In *Udoni Hansa Chalala,* the love affair of Nala and Damayanti, and in *Ajuni Nahi Jage Golula,* the love affair of Shrikrishna and Kubja have been described beautifully. Mrinmayi and Mogara Phulala relate to Saint Jnaneshvara. *Kuna Ekachi Bhramangatha* is his best work describing his experiences during his Narmada parikrama. It reveals his strength and limitations as a writer.

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His style of writing is descriptive, picturesque, intensive and interesting. *Amhi Bhagirathache Putra* (1959) is novel on the tremendous efforts of the people for the construction of the Bhakra Nangal dam in Punjab. The purpose of this novel is to throw light upon the constructive efforts in the post-Independent India. He has also written the biography of Saint Gadage Baba. For his autobiographical writing, *Smaranagatha,* he was given the Sahitya Akademi Award in 1976.

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V.R. Kanadey, *Contemporary Marathi Literature,* Delhi, !991.

## Dandekar, Dr. Ramchandra Narayan (1909 – )

**R. N. Dandekar, born at Satara in Maharashtra in 1909, an eminent academician and administrator of a high calibre. He was actively associated with most of the important local, regional, national and international organisations working in the field of Sanskrit, Indology and Orientology.**

Dr. Ramchandra Narayan Dandekar was born on 17th March, 1909, at Satara in the Maharashtra State. For his college studies he joined the Willingdon College at Sangli (Maharashtra) in 1925, but migrated, after his Intermediate Examination, to the Deccan College of Poona, in 1927.

After completing his B.A. in 1929, he continued his studies and got his M. A. with Sanskrit from the University of Bombay in 1931, securing a first rank in the subject. In 1933, he repeated the same brilliant performance by passing his M.A. degree again with Ancient Indian Culture of the same University.

Dandekar then proceeded to Germany for further studies and got his Ph.D. in 1938 from the Heidelberg University. While in Germany, he obtained the Friedrich Ruckert Stipendiary, Deutsche Akademic during 1936 -37 and the Alexander von Humboldt Stipendiary in 1937-38. Dandekar's educational progress was very rapid under the inspiring guidance of the late Dr. S.K Belvalkar whom he regards as his real *guru*

After returning from Germany, Dandekar continued to teach Sanskrit and Ancient Indian Culture at the Fergusson College of Poona where he started as a professor in 1932. He became a Life Member of the Deccan Education Society, Poona, in 1940, and its Secretary in 1945. After having served the Society with great distinction till 1950, Dr. Dandekar joined the University of Poona as professor and Head of the Department of Sanskrit and Prakrit Languages, which post he held till his retirement in 1969. While holding this tenure of office, he became the Dean of the Faculty of Arts, University of Poona from 1959 to 1965 and held the charge as Vice-Chancellor of the University for some time in 1961. From 1964, to 1974 he was also the Director of the Centre of Advanced Study in Sanskrit, University of Poona.

Dr. Dandekar has been an academic and an administrator of a very high calibre. Being actively associated with most of the important local regional, national and international organisations working in the field of Sanskrit, Indology and Orientology, he has been living a very busy and fruitful life. His selfless work as Honorary Secretary of the Bhandarkar Oriental Research Institute and as General Secretary of the All India Oriental Conference for more than forty years, deserve a special mention.

Association with several Indian and foreign universities in different capacities and as a participator in learned national and international conferences and committee meetings, he has been extensively and frequently travelling not only throughout India but also in Europe, U.S.S.R, U. S. A., South East Asia,

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Japan, Australia, Brazil, Mexico, Venezuela, etc. He attended, for example, sessions of the International Congress of Orientalists held at Paris (1948), Istanbul (1951), Cambridge (1954), Moscow (1960), Ann Arbor (1967), Canberra (1971), Paris (1973), and Mexico (1976).

He had also the privilege to participate in sessions of the International Congress for the History of Religions held at Tokyo in 1958, at Claremont in 1965 and at Lancaster in 1975. Besides attending the International Congress, FILIM Session at New York (1963), Dr. Dandekar had also to participate twice in the sessions of the World Sanskrit Conference at Toronto (1975) and Paris (1979).

Dr. Dandekar had the honour and distinction to preside over the Ancient History Section of the Tenth Indian History Congress, the Vedic Section of the Fourteenth All-India Oriental Conference, the Indological Sections at the Twentythird, Twenty-fifth and Twenty seventh International Congress of Orientalists and the World Sanskrit Conference at Weimar (1979) and Varanasi (1981).

Dr. Dandekar had a unique opportunity to serve the International Council for philosophy and Humanistic Studies, UNESCO, as its Vice-President, from 1955 to 1961; the International Congress of Orientalists as its Executive Committee Member from 1967 to 1976, and the International Union of Orientalists as its Vice- Pesident in 1954. He also worked as Honorary Member of the French Academy of Far Eastern Studies (1949), as Charter Member of the International University Foundation (1957), as Member of the Academy of Human Rights (1957). as Secretary (Academic) of the Organising Committee of the Twenty-sixth International Congress of Orientalists, New Delhi (1964), and as Member of the Organizing Committee of the First International Sanskrit Conference, New Delhi (1972).

At the national level Professor Dandekar has been a Member Secretary of the Sanskrit Commission, Government of India; Vice-President of the Linguistic Society of India. Member of the Rashtriya Sanstha. Ministry of Education, Government of India; Member of the Indian Council for Cultural Realations (General Council); Member of the Indian National. Commission for Co-operation with UNESCO; Member of the Centeral Advisory Board for Archaeology, Ministry of Education, Government of India; Member of the Executive Committee of the Indian History Congress; Member of the Executive Committee of the Sahitya Akademi (General Council); Member of the Indian Institute of Advanced Study; Simla; and Member of the Academic Committee of the National Archives Board of Nepal.

At the state level, Professor Dandekar was appointed a Member of the Maharashtra State Board of Literature and Culture, and a Member of the Language Advisory Board, Maharashtra State.

Professir Dandekar has served also on various committees of different universities. He was a Member of the Executive Council of the University of Poona, a Member of the Sista Parishad of the Varanaseya Sanskrit Vishvavidyalaya, a Member of the Executive Council of the Banaras Hindu University, and a Member of the Sino-Indian Cultural Scoiety of Santiniketan.

Dr. Dandekar has been accorded civic reception by Poona Municipal Corporation on 3rd April, 1967, and by Great Bombay Municipal Corporation on 11th July 1968. On completion of sixty years of a very busy academic life on 17th March, 1969, Professor Dandekar was felicitated by his colleagues at the Centre of Advanced Study in Sanskrit at the University of Poona, by offering him a Felicitation Volume as a literary tribute and token on their genuine love and esteem for him.

The Professor, however, had the unique honour for being awarded *Padma Bhushan* by the President of India, 'Vacaspati' (D.Litt. *Honoris causa)* by the Sampurnananda Sanskrit Vishvavidyalaya, Varanasi; 'Mahamahopadhaya' by the Akhila Bharatiya Pandit Mahaparisad Varanasi; 'Gaveshana Ratna' by the Manipuri Sahitya Parisad; 'Honorary Member' by the *Societe Asiatique,* Paris; Honorary Member by the Ecole Francaise d'Extreme Orient, Paris; Kane Gold Medal by the Asiatic Society of Bombay, 'Silver Medallions' by the All India Oriental Conference, 'Tamrapatra, of Honour and 'Silver

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Medallion's by the Bhandarkar Oriental Research Institute, Poona, Visista Puraskara, by the Uttara Pradesh Sanskrit Academy, and D.Litt (*Honoris Causa)* by the Banaras Hindu University, Varanas.

Now in his Seventy-fifth years, Professor Ramchandra Dandekar is Emeritus Professor of Sanskrit University of Poona; Honorary Secretary Dhandekar Oriental Research Institute, Poona; General Secretary, All India Oriental Conference; President International Association of Sanskrit Studies; President, International Union for Oriental and Asian Studies; and President World Sanskrit Conference.

A renowned Orientologist, a prolific writer, and a Sanskrit scholar to the core, Professor Ramchandra Narayan Dandekar is a rare academic of whom, not only India, but any country in the world would be justly proud.

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## Dandin (7th century A.D.)

**Dandian, ancient poet and poetician in Sanskrit, belonged to Kanchi in South India. He is considered as the exponent of the guna school, but he stands midway between the alankara school of Bhamaha where all the ten gunas are said to be perfectly balanced.**

Dandian ancient poet and poetician in Sanskrit, belonged to Kanchi in South India. From his Avamtisundarikatha it is known that his ancestors migrated from Gujrat to the South during the Pallava period. He was the son of Viradatta and Gauri and grandson of Manoratha. His great grandfather Damodara was a friend of Bharavi (author of the Kiratarjuniya). Dandin lost his mother when he was seven and his father when he was quite young.

It is said that he had friends like Matridatta in Kerala. The *Avantisundarikatha* refers to the *Kadambari* and follows Bana's version while dealing with the story, but not Bhusanabhatta's version of the *Uttarabhaga.* The introductory portion gives the contemporaneity of Bharavi with the Eastern Chalukya King Kubja Vishnuvardhana, the Ganga King Durvinita, the Pallava king Simhavishnu and poet Damodara, the great grand father of Dandin. Hence Dandin has to be assigned to the middle of the seventh century A.D. The controversy regarding the relative priority of Bhamaha and Dandin is now settled with the discovery of *Avanmtisundarikatha.*

Dandin is the author of three famous works according to a eulogy of Rajashekhara (*trayo dandiprabandhas cha*). One of them is definitely the *Kavyadarsha* also called *Kavyalakshana* on literary criticism. The Dashakumaracharita was considered as his second work: now with the discovery of *Avantisundarikatha*, it is taken as the second work; the *Dashakumaracharita* is now considered by many scholars as the missing portion of the second part of *Avantisundarikatha.* The third work is said to be Dvisandhanakavya dealing simultaneously with the story of the *Ramayana* and the *Mahabharata.* Bhoja quotes from this work and refers to it as a work of Dandin.

Dandin's popularity was such that the Bhojaprabandha makes him a contemporary and equal of Kalidasa Bhavabhuti and Bharavi.

His *Kavyadarsha* also called the *Kavyalakshana*, is in three chapters. Dandin is considered as the exponent of the guna school, but he stands midway between the alankara school of Bhamaha where all the ten gunas are said to be perfectly balanced; the names of the gunas are the same as those given in the *Natyasastra* but there is not much agreement in the definitions; some of these gunas pertain to sound and others to the sense. He describes 35 alankaras, some with subdivisions. Doshas or flaws of literary compositions, are also described under ten types, generally following Bhamaha. Literature is classified on the basis of the language used and of the type adopted.

The *Dashakumaracharita* or the *Avantisundarikatha,* belongs to the katha-type of prose literature in Sanskrit. The available portion of the *Avantisundari* seems to be earlier section and the

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*Dashakumaracharita,* excluding the introductory *Burvapithika* section, the second part. There is difference of opinion among scholars about the exact prose text written by Dandin. The *Dvisandhanakavya* is lost; all that we know about it is from the reference and quotation found in Bhoja's *Sringaraprakasha.*

In his prose kavya Dandin followed the sweet vaidarbha marga which he advocated: he is famous for his padalalitya. Influence of his *Kavyadarsha* is clearly seen in the Tamil work *Dandialavankara* of the ninth century and the Sinhalese treatise *Sivabaslakara* (not later than the ninth century) and the Kannada work *Kavirajamarga* ascribed to the Rastrakuta king, Amoghavarsa Nripatunga. A Mangolian translation is also known.

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## Dang, Satya Pal (1920 – )

**Satya Pal Dang, born at Ram Nagar in Gujranwala district in 1920, was a politician and labour leader. He has been in jail for six times, mostly in connection with the Trade Union struggle and strikes ,**

Satya Pal Dang, politician and labour leader was born on 4th October, 1920 at Ram Nagar, district Gujranwala (now in Pakistan). His father Sh. Gian Chand Dang was a small landlord, who was kind to the poor and needy and provided free medical aid and advice to them. Philanthropic habits of his father instilled in him the spirit of social service. His father was elected as the Vice-President of the local Municipal Committee. Their house was situated at the centre, one side a Muslim Mohalla and on the other there was a Hindu Mohalla. Their family had friends in both. Satyapal developed a non-communal outlook from the early years of life. His mother Satwanti was not highly educated but had a broad and liberal outlook. Thus, he inherited public spirit from his father and liberality from his mother.

He passed his Middle School Examination from Government High School, Ram Nagar. Since, there was no high school there, he did his Matriculation from Dayanand Anglo-Sanskrit High School, Lyallpur and Intermediate from Government College, Lyallpur. After this, he passed B.A from Government College, Lahore. Thereafter, he joined DAV College, Lahore and later on in 1944, School of Economics Bombay University, Bombay. But he never passed his M.A. He was a good student and got government scholarship. He was also a good debator but poor in sports and games.

The years of his youth were hectic years when the national movement was catching up. His eldest brother Mehar Chand Dang was a nationalist and under his influence he developed strong anti-British views and started wearing Khadi at a very young age. He fasted the whole day when Bhagat Singh was hanged. As a student at Government College, Lyallpur, he took a leading part in organising Students Federation and a strike against the Detention system. Gradually, he developed leftist views and became a supporter of Nehru vis-a-vis Gandhi and then Subhas Bose. At Lahore, he took active part in the students movement, became General Secretary of Lahore Students Union and then of the Punjab Students Federation. He joined CPI in 1941 and has been its member since then.

During the Bengal famine he joined AISF delegation to Dacca and on return reported to students in Punjab on the Bengal famine. Lot of relief was collected and sent. He was either General Secretary or President of the All India Students Federation for a number of years. He undertook extensive tours in Telengana on behalf of the AISF, when CPI led armed struggle against the Nizam was going on there. Satya Pal reported on it through speeches and articles etc. to the students in the country. Later, he attended the first World Youth Festival held in Prague in 1947 on behalf of the AISF and participated in the meetings of leading organs of the International Union of students.

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He was elected Vice-President of World Federation of Democratic Youth, worked undergoing for two years, 1949-51. He left the students movement in 1952 and decided to work at Chheharata (Amritsar, Punjab), on the Trade Union Front. He was elected Member and then President of Municipal Committee, Chheharata in 1953 and was President till 1965, when he resigned due to pressure of work. This Committee was generally considered as one of the best run committees in the State and adopted altogether new policies. He was elected Member of the Punjab Assembly in 1967, defeating the then Chief Minister Giani Gurmukh Singh Mussafar, was a Cabinet Minister in the United Front Government led by Gurnam Singh, which fell in 1967, was reelected MLA in 1969, 1972 and in 1977, was leader of the CPI group in Assembly all these years. He was defeated in 1980.

He has been a Member of the National Council of the CPI for the last fourteen years. He is also a Member of the Secretariat of the Punjab State Council of the CPI. He is Vice-Preisdent of the Punjab Trade Union Congress (AITUC).

He has been in jail for six times, mostly in connection with the Trade Union struggle and strikes but only as undertrial prisoner, never convicted. He worked as Correspondent of *New Age (CPI)* weekly for some years till 1967, wrote one or two pamphlets on students, unity when he was Secretary AISF. He has been contributing articles to *New Age, Mainstream, Link, Nawaw Zamana,* Punjabi daily. He married Vimla Bakaya in 1952, without any dowry.

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## Dange, Shripad Amrit (1899 – )

**S. A. Dange, born in Nasik in 1899, was a remarkable personality. He deserves to be regarded as a pioneer of India's trade union and communist movement.**

Shripad Amrit Dange was born in October 1899 in a Marathi Brahmin family in Nasik, his father being a clerk in a Solicitor's firm. He went to school in Nasik, and joined the Wilson College after passing the Matriculation examination in 1918. From the age of nineteen, he helped his father in buying and selling shares in the Bombay Stock Exchange and came to know about the business world. When the influenza epidemic broke out in 1918.

Dange, on whom Tilak had made a deep impression, was drawn to relief work in the mill-areas of Bombay and came in direct contact with the working class. His father died in 1920. Meanwhile the non-cooperation movement had been launched by Gandhi after the Nagpur Congress and Dange gave up his studies and plunged into the movement. From this time onward he never ceased to take an active interest in the struggle for freedom, although his political views changed. He married Ushatai, a widow, in 1928, who shared her husband's political views.

Like many of his contemporaries Dange became disillusioned about Gandhi's method after the collapse of the non-cooperation movement and wrote a remarkable book entitled 'Gandhi Vr. Lenin' in March 1921 which revealed his socialist leanings and attracted the attention of M.N. Roy. It proved to be the turning point of Dange's life; he came to Communism via nationalism.

In the following year he started *The Socialist*, the first Communist journal in India, which continued to be edited by him until his arrest in the Kanpur Bolshevik Conspirancy Case in Feb-

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ruary 1924. In the issue of 16 September 1922, Dange announced 'the formation of the Indian Socialist Labour Party of the Indian National Congress.' Presumably he wanted that Indian Communists should work as a distinct group within the Congress.

The journal reached M.N. Roy in Moscow who deputed Charles Ashleigh, a British Communist, to meet Dange and bring him to Soviet Russia to attend the Fourth Congress of the Communist International. Although Asheigh managed to meet Dange secretly, his mission proved abortive thanks to the intervention of the Bombay police. His dream of visiting Moscow was not fulfilled until 1946.

Dange luckily came in contact with R.B. Latvala, a Bombay millionarie, who 'was very much interested in socialism', wanted him 'to manage his library', and used his influence on Vithalbhai Patel to appoint Dange as his Secretary. In fact, he came in close contract with the Patel brothers. He was first arrested in 1924 and sentenced, along with Muzaffar Ahmad, Shaukat Usmani and Nalini Gupta, to four years' imprisonment in the Kanpur Conspiracy Case. By 1926-27 the working class movement, initiated by the All India Trade Union Congress, was spreading widely. Coming out of Jail in 1927, Dange became active in trade union movement in Bombay, the centre of India's cotton textile industry, and was elected Joint Secretary of the All India Trade Union Congress. He also edited the *Karanti*, a Marathi weekly.

The working class movement became intense in 1928, and on the crest of the protracted strike of the Bombay mill workers, Dange emerged as a leader of the Girni Kamgar Union. He attended the first All-India Conference of Workers' and Peasants' parties held in Calcutta in December 1928. In March 1929, he along with thirty trade union leaders and communists, was arrested and sentenced in the Meerut Conspiracy Case, and remained in jail untill 1935. Although, the Communist Party had been declared illegal, he remained sunk in the working class movement in Bombay, was arrested in 1939, and spent four years in jail.

In May 1943, he was elected President of the AITUC as a tribute for his pioneering role in the trade union movement and was taken on the working committee of the World Federation of Trade Unions in 1945. His popularity as a public leader was demonstrated when he was returned to the Bombay Legislative Assembly as a Communist candidate in 1946. He showed his talent as a parliamentarian in the Legislative Assembly and later in the Parliament where he acted as the leader of the Communist group for some years. In 1946-47, he travelled in Eastern Europe and came back as an admirer of President Tito.

At the Second Congress of the Communist Party held in Calcutta in 1948, Dange enthusiastically supported B.T. Ranadive's adventurist line of overthrowing the Nehru Government by organising peasant revolts in villages and working class strikes in cities, but repudiated it in 1950 when the Communist movement had suffered a severe set-back. His rise in the party began from this year, when he was taken on the party politburo, started work in the party headquarters in Delhi, and undertook tours in the states.

When ideological controversies rent the party following the India-China War of 1962, he proclaimed unqualified support to Nehru's policy, and found himself at loggerheads with a section of the party leadership, who published the 'Dange letters' (alleged to have been written to the Government in 1924) and later formed the CPI (Marxist). After the split he retained the post of the Chairman of the National Council, firmly supported Russian position in the Sino-Soviet conflict, and despite old age was re-elected to this post in the Party Congress held in Cochin in October 1971.

Although Dange won his reputation in the party as a practical leader of the working class rather than as a theorist, he diligently studied economics, politics and literature, and published several books and pamphlets in English, his major work being 'India From Primitive Communism To Slavery' (Bombay, 1949). He has travelled widely and visited London, Paris, Moscow and the countries of Eastern Europe.

By any computation Dange is a remarkable personality. He deserves to be regarded as a pioneer of India's trade union and communist movement. In the ability to move a working class audience by the

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sweep of his eloquence he stands out above most of his contemporaries. Though not a Marxist theoretician, his writings in party journals reveal a keen intellect. Short in stature, jovial in nature and loyal to friends, he is capable of making bitter and sweeping attacks on his opponents and rivals. Throughout his long political career he has shown great respect for Indian national traditions, although there is no grain of doubt about his loyalty and devotion to Communism.

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M. Windmiller and G.Overstreet, *Communism in India*, 1959.

L.P Sinha, *The Left-Wing in India 1919-1947*, 1965.

## Daniel, K.M. (1920 – )

**K.M.Daniel, born in the Kunnumpurathu, is a prominent scholar and poet of Malayalam literature. He is essentially a literary critic proficient in Oriental and Occidental theories with little partiality for either.**

K.M.Daniel was born in the Kunnumpurathu family, which has produced many Sanskrit scholars and Malayalam poets, of whom K. V. Simon is the best known. He had a brilliant educational career with scholarships and distinctions. He took his M.A. degree in Malayalam from the Travancore (now Kerala) university in 1942. After serving in the Defence Department for about five years, he entered the teaching profession and continued in it till retirement Professor of Malayalam in 1975 from the University College, Trivandrum.

Daniel is essentially a literary critic proficient in Oriental and Occidental theories with little partiality for either. His works, mostly studies of well-known books and authors, bear the stamp of his deep erudition and objective judgment. They are *Sankhanadam, Vimarsaveedhi, Veena Poovu Kanmumpil* (A critical analysis and study of Kumaran Asan's 'Veena Poovu'), *Kaladarsanam* (Philosophy of Arts, which won the Kerala Sahitya Akademi Award in 1969), *Navachakravalam Naliniyilum mattum* (A critical study of Kumaran Asan's major love poems, which won the Sahitya Pravartak, a Co-op. Society's award for the best critical work published in the years 1972-74) and Veda Viharpathanangal (studies based on Vedaviharam). Besides these, he has published a revised version of A.R. Rajaraja Varma's Kerala Paanineeyam and has been a regular contributor to the leading Malayalam periodicals.

## Daptari, Keshav Laxman (1880 -- 1956)

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**Keshav Laxman Dapatri, born at Nagpur in 1880, was a leading Indologist. He has contributed extensively in astronomy, astrology, Vedic literature, and Vedanta philosophy.**

Keshav Laxman *alias* Bhauji Daptari, born of a respectable middle-class Brahmin family at Nagpur on 22nd November, 1880, received his education at Nagpur. His father Laxmanrao alias Bapuji was a teacher in the Government Middle School, Nagpur. Daptari was influenced by association with M.M. Bhattaji Shastri Ghate, M. M. Krishna Shastri Ghule and Shivdas Krishna Barlinge, who taught him Sanskrit scriptures astronomy, astrology, etc. He also received traditional education at home; this along with the Vedas and other Hindu religious, philosophical and medical treatises, exerted a profound influence on his future life. He passed his B.A. in 1900 from the Morris College Nagpur, where he was a Fellow

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during 1900-1901. He passed his B.L. in 1905. In 1941, the Nagpur University conferred D. Litt. on him. The Maharashtra Sahitya Parishad honoured him in 1948 with the title '*Vidvaratna*'.

From 1901 to 1905, Daptari worked as a teacher of Mathematics and Sanskrit in the Patwardhan High School, Nagpur, and for the next few years practised as a lawyer at Katol, Nagpur and Chanda. He discontinued legal practice in 1920 on account of the Non-coperation Movement. He supported the movement for national education, and actually became a Teacher, Professor and Principal of National School and Colleges (1921-1926). He occasionally used public platform for explaining to the public new demands of rationalism as also the results of his researches in Indology.

Daptari has contributed extensively, both in Marathi and in English, on astronomy, astrology, Sanskrit, medical literature, Homoeopathy, Vedic literature, chronolgy and Vedanta philosophy. The results of his researches and conclusions are sometimes most startling. He advocated realistic and rationalistic interpretation of the Upanishads and had written a dozen of books on the subject. Among his important publications may be mentioned: *Bharatiya Jyotih-Sastra Nirikshana*' (in Marathi), 1929; *Tattva Mimamsa Paddhati*' (in Marathi), 1937; '*Astronomical Method and its application to the Chronology of Ancient India' 'The social Institutions of Ancient India' 'Sachchikitsaprakasika* (in Marathi), 1949; '*Dharmarahasya*' (in Marathi), 1965; '*The Rationalistic Interpretation of the Upanisad*, in 1969.

On account of his profound knowledge of astronomy, Daptari was known as *Modern Bhaskaracharya*, and Lokmanya Tilak used to consult him regarding the Calendar Reform; while his proficiency in Homoeopathy earned him the name of Homoeopathic Dhanvantari. He was among the founders of Dharmanirnaya Mandala, Nagpur Tilak Panchanga, and Madhya Pradesh Samsodhana Mandala.

Daptari stood for the abolition of castes and untouchability. He wanted to ameliorate the sufferings of Hindu widows, and advocated raising the status of women in society. He shared the congress ideas of nationalism and supported constitutional and non- violent movements from 1905 onwards. He did not occupy any position or pre-stage in the nationalist movement as he avoided limelight; but he was highly respected as a constructive nationalist and an erudite scholar in his field of research.

All activities of Daptari from 1905 to 1954 were directed towards nationalist service and social progress through educational institutions, Congress movement, Homoeopathic practice and literary and research work. He lived in poverty to the end of his life for this ideology. His mode of life may be styled ascetic. He was quiet but heroic.

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## Dar, Abdul Ahad Azad --

**(See under Abdul Ahad Azad Dar)**

## Dar, Abdul Ghani (1907 – ?)

**Abdul Ghani Dar, born at Amritsar in 1907, was a nationalist leader, and social reformer. He believes that the entire educational pattern should be nationalistic in order to create patriotism.**

Abdul Ghani Dar was born on October 14, 1907, at Amritsar in Panjab. His father, Jivan Dar, and

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mother, Mukhtar Begam, had six sons- Mohammad Yamin, Mohammad Ibrahim, Ghulam Qadir, Ghulam Mohyuddin, Yusuf Dar and Abdul Dar. Abdul Ghani Dar had also one cousin brother, Sheikh Husain-ud-din. Abdul Ghani's father was a peon to the Governor of Punjab and worked in that capacity for 30 years. Abdul Ghani is Dar by caste. He was married to Zubaida Khatoon, daughter of Mian Shams -ud -din of Amritsar in 1937.

Abdul Ghani got some elementary education in Arabic, Persian and *Qorani-i-Majid* in Katra Khazana in Amritsar. He joined the Islamia School at Amritsar in 1915 and passed the Matriculation examination in 1925. After this, he left his studies and took up active political work. He made no foreign travels. Some of his close associates who influenced his mind and character were: Munshi Ahmad Din, Syed Ataullah Shah Bokhari, Dr. Satyapal, Dr. Saif-ud-din Kitchlew and Kedar Nath Sehgal. Being interested from his early days in associations like Amritsar Students' Union, Bal Bharat Sabha and Navjivan Bharat Sabha, Abdul Ghani Dar had started his political work by propagating the use of Khadi in 1921. He joined the Congress Party in 1924. He was a member of the Amritsar District Congress Committee.

In 1928, he was sent as a Congress delegate from Punjab to attend the All-India Congress Session at Calcutta. For a period of about 16 years he remained a member of the Ludhiana City and Ludhiana District Congress Commitees. From 1928, he was also a member of the Punjab Pradesh Congress Committee. He was arrested in 1930 for his participation in the Salt Satyagraha; in 1931 and 1932, for delivering anti-British speeches; and in 1937, 1939, 1940 and 1942, for taking an active part in the Congress movements. He founded the Congress Workers' Assembly in the Punjab in 1944. From 1932 to 1947, he was a member of the All-India Congress Committee.

He continued to be an active member of the Congress Party of Punjab. But in 1953, he left the Party and joined the Independent Party. He was elected to Parliament in 1971. Abdul Ghani contributed several articles on the political events of his time to the Urdu Daily, *Bande Mataram*. He has also some Urdu publications to his credit which were published before 1947. They are '*Tiranga*', '*Shaheed Yamin Dar*', '*Iqtsadi Uljhane*' and '*Congress Khatre Mein*'.

Abdul Ghani's mode of life has always been simple. He is against caste and untouchability and favours widow re-marriage and equality of status for women. He worked for the uplift of Harijan and organised their unions to create unity and a new awareness in them. Such an association as the Sweepers.' Union was organised by him at Amritsar in 1924. Though a Muslim by religion, Abdul Ghani is very liberal minded and believes in the Oneness of God and in the religion of human welfare. For him there is no difference between the Hindus and the Muslims.

As regards his educational ideas, he appreciates the Basic Education as initiated by Mahatma Gandhi, which he wants to be made free and compulsory. He believes that the entire educational pattern should be nationalistic in order to create patriotism. He is very critical of Western education and considers it denationalising and demoralising. His nationalistic ideas are revealed in the remark:'Indians must rule themselves and enjoy equal status'. For him all Hindus and Muslims are Indians first and last and their political aims are the same.

He believes in Gandhiji's principle of non-violence. His scathing criticism of the British policy of heavy taxation, studied neglect of rural uplift and land reforms and indifference to industrial development gives an idea of Abdul Ghani's economic thoughts. He firmly believes that the economy of the country can be improved only by industrialisation, land reforms and agricultural development. Abdul Ghani has all along been against any form of regionalism and communalism and possesses an all-India outlook.

In assessing the qualities and position of Abdul Ghani, it can be said that he is a true nationalist. He has all along been trying to promote national consciousness. Even his ideas about national education go to establish that in independent India he wants that the people must be imparted such education which may inculcate a love for the country.

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## Dar, Bishan Narayan (Pandit) (1864 -- 1916)

**Bishan Narayan Dar, born at Barabanki (U.P.) in 1864, was one of the most prominent nationalist leaders of U.P. in the early phase of the Indian National Congress.**

Pandit Bishan Narayan Dar, one of the most prominent nationalist leaders of N.W. Provinces (modern U.P.) in the early phase of the Indian National Congress, was born at Barabanki (U.P.) in 1864 in an upper middle-class Kashmiri Brahmin family. His father, Pandit Kishan Narayan Dar, was a Munsiff in Government service. It was a high office for Indians at that time, and obviously it was a rather well-off family in which Bishan Narayan was born.

He started his education, in the traditional way of North Indian aristocracy, with Urdu and Persian. He had his college education at Lucknow, from where he graduated. Then he went to England where he studied Law and was called to the Bar. On his return 1887, he started his practice as a Barrister in Oudh.

During his student days and specially during his stay in England, he was a voracious reader and make extensive reading in English classics. He was particularly fond of Spencer, Mill, Hume, Bentham, Huxley, Carlyle and Mayne. Among his political associates in later days who influenced him were: Pandit Ajudhia Nath, Pandit Bishambar Nath, Raja Rampal Singh of Kalakankar, Surendra Nath Banerjea, W.C Bonnerjee, Lalmohan Ghose and Chandavarkar.

Bishan Narayan Dar soon made his mark at the Bar and become one of the leading lawyers in the province. His interest in public affairs and the welfare of his country, however, did not allow him to remain content with a successful professional career. He was drawn into politics in 1892 and remained a most active figure in the national movement till his death in 1916.

His interest in public affairs had been roused quite early, even before he went to England. He regularly participated in the discussions of the Kashmiri National Club at Lucknow, covering a wide range of subjects. When in England, his political interest was again aroused by Gladstone's Irish Home Rule Bill, which inspired him to think of a similar measure for his own country. He met Lalmohan Ghose and Chandavarkar who were in England at this time, and their contact further fired his imagination.

It was in 1892 that Bishan Narayan Dar first attended the Indian National Congress, and from that time on he was a regular participant in the Congress sessions. He was one of the most eloquent speakers at the Congress, moving and speaking on important resolutions at almost every session.

In 1911, he presided over the Calcutta Session of the Congress and his Presidential address was one of the best in the history of the Congress. He was also a prominent figure in the U.P. Political Conference. As a member of the Imperial Legislative Council for several years in the beginning of the 20th century, he boldly advocated the nationalist cause and criticised governmental policies and measures.

His political ideas were best reflected in the speeches he delivered at the Congress sessions and in the Imperial Legislative Council and also in his numerous writings. Speaking of the reform of the Legislative Councils at the 1890 session of the Congress, he opposed the idea of special minority representation. 'The Legislative Council is a body where national interests ought to be represented and where all sectarian interests and class bias should be excluded.

The object of a National Assembly is only to discuss those matters which are common to the whole Indian Nation. On principle, therefore, I object to any

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clause for the representation of minorities'. Again in his Presidential address at the 1911 session of the Congress, he said, 'Sectarian political organisations are always objectionable, and nowhere more so than in India, where racial, religious and social prejudices are apt to enter into their composition.... and pervert the real aim for which they are started'. At the 1892 Session of the Congress, he criticised the bureaucracy for being indifferent to the economic miseries of the people. At the 1893 Session, he strongly criticised the Indian Councils Act of 1892 as undemocratic and irrational.

Like other nationalits of his day, Bishan Narayan Dar had also faith in the British sense of justice. In his Presidential address in 1911 he said: 'We have a Government whose justice is exemplary, and a Civil Service which in ability, integrity, zeal .... has no rival in the world. When I think of the dependencies ruled by other European powers, I thank God that I am a British subject'.

But at the same time he was a vehement critic of governmental policies and measures. He was in favour of the Indianisation of the bureaucracy, and wanted simultaneous Civil Service examinations in England and India. To the disparagement of the Indian educated class by the British officials, Dar retorted, 'To disparage the educated classes is to discredit Western civilisation and to cast an unmerited suspicion upon the real justification of the British rule in India'.

In the same address in 1911, speaking on the Morley Minto Reforms, he observed: 'The regulations are full of such glaring defects ... defects which are calculated to turn the elective principle into a mockery and the enlarged functions into an illusion'. At the 1894 session he criticised the Salt Tax and the top-heavy administration.

In 1893, when the cow killing riots took place in Azamgarh (U.P.) which led to a wholesale persecution of the Hindus, Bishan Narayan Dar took up the cause of the persecuted Hindus and fought on their behalf in the law courts and in the press. He went personally to Azamgarh and after due investigation of the facts he published a pamphlet, one of the best in Indian political literature.

In the Azamgarh pamphlet, he criticised the Government officials in their dealing with the situation. It created a sensation all over the country. He read a forceful paper on the reform scheme in the National Conference at Lucknow. He was a profilic writer and often contributed to newspaper like the *Advocate*, the *Leader* etc. His article in the *Leader*, entitled '*Present Political Situation*' published in March 1910, provoked the Government to take action against the editor and the publisher.

Bishan Narayan Dar held very liberal views on religion and social reforms. The Kashmiri Pandit community had declared him an outcast for going to England and demanded a *Prayaschit* on his return in 1887. He boldly refused, and ultimately succeeded in breaking the old Dharma Sabha and in forming, with the help of the progressive elements, a new organisation which came to be known as *Bishan Sabha*.

Bishan Narayan Dar wrote an illuminating paper on foreign travel in the *Indian Social Reform*, in which he outlined his ideas on religion, social reforms, education etc. Although staunchly opposed to the existing social evils, he did not support any hasty legislative to remove them. He preferred the method of education and slow persuasion.

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## Dara Shikoh (1615 -- 1659)

**Dara, born at Ajmer in 1615 stand unique among Muslim thinkers of In-**

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**dia as regards their moral courage and sincerity of conviction.**

Dara Shukoh was the greatest scholar of his age. He had a mystic bent of mind and his literary and spiritual pursuits were directed at establishing harmony between the two apparently conflicting customs and creeds of India. The first serious student of comparative religion and comparative mythology in medieval India, Dara preferred moral renunciation to asceticism and turned out volumes and tracts to bring about concord between the two communities.

Contacts with saints, mostly sufis, the great ones amongst whom were Mian Mir and Kavindracharya, awakened Dara to a spiritual life. He himself turned a Sufi, affirmed the unity of god (*tawhid*) and tried to realise the goal through knowledge and contemplation. By study and occult practices, he acquired a philosophical imagination which to a sufi is the true wisdom and help to know himself and become a perfect man (*kamil*). Unity in plurality was the keystone of his theosophy and Dara's vies rapidly veered towards Vedantism; he realised the absolute identity of the human spirit with God. In the final stage of his religion and religious life, he rejected dogmas and rituals of religion as superfluous. In his Quranic studies he rejects orthodoxy as unproductive and intellectual sterility; the externals of Islam, save Allah, Mohammed and Quran perished in Dara's mysticism. For this liberalism, Dara was accused by Muslim theologians of heresy and of being a pantheist.

Dara was the third child and the first son of Shahjahan and Mumtaz Mahal, born on 20 March 1615 at Ajmer. From his very early age, he developed scholarly pursuits and showed great interest in Persian poetry and speculative science. The miracles of saints entertained him more than the exploits of warlike heroes. His studies of religions with the object of discovering their underlying principles and harmonising these with the tenets of Islam resulted in Persian translations of the best tenets of Hindu philosophy, including *Bhagvatgita* and as many as 50 Upanishads. His *Sir-rul-Asrar* (the secret of Secrets) is one of the greatest literary achievements. Earlier he had compiled a comprehensive work on the lives and miracles of the saints of Islam. Mian Mir and Maulana Shah bore a great influence on him and after his initiation Dara designated himself as a Qadiri and Hanafi. His other works include a biography of Mian Mir, a gist of Sufistic practices and the different stages of spiritual illumination. For these and other achievements Dara called himself Kamil, a perfect man.

Dara's constant exercise of emotion and association with sufis and Hindu mystics made him credulous, sensitive and impractical which mainly accounted for his failure in political life. Even at the time when he laid siege of Qandhar, Dara was beguiled that the town would fall with the help of magic and miracles. He gave his confidence blindly to a few upstarts without experience of war which created a breach between him and high nobles who later harmed Dara. As a matter of fact, he lacked the capacity to judge men and situation at first hand. His doting father overlooked his failures and honoured him on return from the war. Dara's career as a soldier and administrator was uneventful.

In the summer of 1657 when Shahjahan fell seriously ill, he made his last will in favour of his eldest son, Dara. But the younger princes Shuja, Aurangzeb and Murad conducted a pernicious propaganda against Dara. They forged an alliance and accused Dara of imprisoning the emperor and usurping supreme power. Shadulla Khan, the minister who had been inimical to Dara, and even the Rajput princes, to whom Dara had rendered great help on the past, not only deserted him but joined the opposing group. When Dara lost the battle at Dharamat, traitors threw off their masks and even friends began to waver. Dara was, however, fortunate in having a most loving wife, Nadira Begum who solidly stood by him in his distress. The battle of Shamugarh decided Dara's fate and closed the age of Akbar--the age of nationalism in politics and culture.

After Shamugarh, Dara became a pessimist. He moved from place to place through the Punjab, Rajputana and Gujarat and finally decided to go to Persia. On the way he thought of taking shelter with Jivan

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Malik whose life he had saved from the wrath of the emperor. But the treacherous Malik handed him over to Aurangzeb's partisans. dara was brought as a captive to Delhi on 23rd August, 1659.

Exposed to the full balze of an August sun, Dara and his youner son were taken indecorously through the scenes of his former glory and splendour. In the bitterness of his disgrace he neither raised his head nor cast his glance to any side. Only once did he look up when a poor beggar from the road-side cried out, "Oh Dara ! When you were master, you always gave me alms, today I know you have nothing to give". Poor Dara had nothing to give except a drop of tear and a look of sympathy. Nevertheless, he raised his hand and threw his headgear to the beggar. The nolookers sighed.

After this Aurangzeb felt more embittered and referred the case against Dara to the Ulemas who accused Dara of heresy and issued the fatwa of death sentence. Thus Aurangzeb out of necessity--to protect the faith and the state--stage- managed a ghastly death to his elder brother. The charges of heresy such as wearing a ring with the word 'Prabhu' inscribed in Devanagari, association with Hindu ascetics and gift of a stone railing to the Keshav Rai temple were certainly not serious enough to justify capital punishment; it was a case of political murder.

While the subsequent success of Aurangzeb adversely affected the country's political destiny, Dara's failure was that he gave importance to concord between Hindus and Muslims rather than to war and statecraft. A historian says, "It is hardly an exaggeration to say that anyone who intends to take up the solution of the problem of religious peace in India must begin the work where Dara left it and proceed to the path chalked out by that prince. The world has not become richer anyway by the long reign of Aurangzeb; but it would have been certainly poorer without Dara Shikoh. Dara signifies a force of progress and Aurangzeb or reaction."

## Darbar Gopaldas Kashibhai –

**(See under Desai, Darbar Gopaldas Kashibhai)**

## Dard, Khwaja Mir (1717 – 1785)

**Khwaja Mir Dard was also a renowned mystic saint of Delhi. He is deemed as one of the main architects of Urdu ghazal.**

Khwaja Mir Dard was the son of a reputed mystic, Khwaja Muhammad Nasir Andalib. He was also a renowned mystic saint of Delhi. He did not migrate to any other place even when Delhi passed through the worst days of political turmoil and economic distress.

He is deemed as one of the main architects of Urdu ghazal in Delhi. His main contribution was the use of simple, colloquial language of every day speech and employment of short metrical forms in his ghazals in which he combines not only the usual themes of love (physical and metaphysical) and human relationships but also some intricate concepts of mystic experiences.

Apart from being a very important poet, he also distinguished himself as a writer of several treatises including an exhaustive book *Ilmul Kitab* on the philosophical aspects of Mysticism.

In Urdu literature, Dard will be remembered for his felicity and ease. He always appears to be spontaneous and effortless. Even without the ornamentation of similies and metaphors, he manages to give his ghazals the radiance of his personality, which is attractive without being ostentatious. His tone is intimate and conversational; his works simple, colloquial and jingling with friendly sounds.

In his poetry, which is intimately personal, there is a mystical insight born of deep experience and mature outlook on life. The simplicity of style and depth of Dard's poetic vision not only left an impact on his contemporaries but also found favour with the literary historians and teachers of the language, as

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also the orientalists, one of whom, John Gilchirst translated into English a number of his couplets in his Grammar of the Hindustani Language such as:

Afsus ahle did ko gulshan mein ja Nahin. *Nargis ko go ke ankhen hain par sujhta nahin* (Alas, the enlightened enjoy not a place in this garden, for although the Narcissus hath eyes, nothing is visible to it).

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## Dardi, Gopal Singh –

**(See under Singh, Gopal Dradi)**

## Dariyavji (1676 – 1758)

**Dariyavji born in 1676, was mediaeval *sadhak* and saint poet and founder of the Ramsanehi sect of the Rain branch.**

Dariyavji was mediaeval sadhak' and saint poet and founder of the Ramsanehi sect of the Rain branch. Nothing definite is known about his parentage and caste. It is said that his mother's name was Giga or Gigan and that of his father Manaji alias Manasaram. Though he is believed to be a cotton- carder, his identity as a Hindu or a Muhammedan is disputed. The names of his parents being of the Hindu style, his birth as a Hindu may be taken for granted. He lost his parents in the childhood and was brought up by his maternal grandfather at the latter's village Rain. Rain became the place of his 'sadhana' where he founded a Ramdwara.

A life-long celibate, he took initiation from Premdasji a Rajput of village Khinyasar (Bikaner). Premadasji was a disciple of Santdasji Gudadpanthi of Dantada (Bhilwara), and according to others Balakram, a disciple of Santdas, was his 'guru'.

Both the Ramsanehi sects of Rain and Shahpura trace their decent from Santdas II who was the fifth in the discipular tradition of Agradas of Ramanand Sect. Of Dariyavji's many disciples, nine were women. Of these Purandas, Kishandas, Sukhramdas, Nanakram and Harakharam were famous 'Sadhakas' and poets. Besides, there had been many other poets in this tradition, such as-Hemdas, Haridas, Ramkaran, Sanvatram, Khetaram, Sivkaran, Premdayal, Madaram Sahajram, Tejaram, and poetess Abha or Ambha Bai.

His work is said to be considerably voluminous, but at present only 412 'Sakhis' (couplets) and 33 'Padas' (songs) divided respectively into different topics and music modes and notes are available in published form. After his death portions of his messages committed to memory by his disciples, was collected and put into writing to be handed down to us. A critical edition of the vani is yet needed.

He was a follower of 'Nirgun Brahma' whom he calls Ram. According to him *'Ram-smaran'* is the ultimate truth in all scriptures, and this alone leads to ultimate realization, 'Jiva' can get eternal repose through *'smaran'* alone. His preaching presents a beautiful synthesis of the *'Nirgun'* (formless) and the *'Sagun'* (formed). 'When to praise and whom to malign, as 'Nirgun' and 'Sagun' are equal in weight. 'Nirgun' is my father and 'Sagun' is my mother says he. His state of 'sadhana', experience and ideology have been revealed in selected words with brevity, clarity and force. Liveliness, lucidity, depth of thought and experience, expressed in effective similies are the qualities of his message. the language is spoken Rajasthani.

According to him, one need not desert home to become a saint, one can acquire sainthood even at one's home. This requires straight forwardness, fearlessness and thorough equation between the interior and the exterior. the practice of *'Sankhya-yoga'* is like the zigzag movement of an ant, ful of interruptions and dangers, but the 'Bhakti' is like a straight flight of a bird free from such hurdles. Exaltation of the Guru, the Saint, Rama and the glory of his 'smaran', ways of 'sadhana' and indications of his mystic state mostly form the subject matter of his messages. He does not believe in dogmas but in the realisation of the ultimate truth. He was soft and sweet, he deprecated ostentations and was respectful towards women.

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## Darshak (1914 - ?)

**Darshak, born in 1914, is a Gandhian thinker, historian, educationist, novelist and dramatist.**

Darshak is the pen-name of Manubhai Rajaram Pancho. He is a Gandhian thinker, historian, educationist, novelist and dramatist. He is editor of Kodiyun (earthen lamp) a monthly magazine. He teaches Gujarati history and political science in Ambala and Sanoshara institutions. He was given Ranjeetram gold medal for his essays and novels in 1964. In his young age he was inspired by Gandhian ideology which he has interpreted through different genres. One of his novels *Zetropithan Chhi Jani Jani* (1952) is written against the background of freedom struggle led by Gandhiji. Gandhiji is brought as one of the characters of the novel to show how he tackled various problems.

His first novel *Banojghar* (Prison, 1931) gives us an inkling of his dormant qualities in the field of novels. His second novel *Prem Ang Puja* (Love and worship, 1939) shows the impact of love on the ideals of freedom and equality. *Bandhan Ane Mukti* (Boundage and Freedom, 1939) a historical novel with the background of freedom struggle of 1857 established him as a novelist of repute.

*The Deep Nirvan* (Lamp and emancipation, 1944) is also a historical novel, giving us the picture of city republics in ancient India, in which fundamental rights of the common people were not only guaranteed in the written constitution but also implemented. The author recreates the glory of ancient India in an impressive manner. It is one of the top ranking historical novels.

In *Zerto Pidhan Chhe Jani Jani* Part I and II (poison is taken willingly 1952-58) he has chosen the theme of India's struggle for freedom in the third decade of twentieth century and it was acclaimed as one of the great novels of post Gandhian era. *Socrates* (1964) is a historical novel on the successful working of the democracy. It is for the first time in Gujrati literature that a period of Greek history has been depicted in a novel. It is a glorious illustration of Gujrati prose in which sentiments and thoughts are happily and efficiently blended.

His play *Paritran* (protection, 1907) depicts the conflict of Pandavas and Kauravas as a conflict between brutish strength and ethical values. The drama has been successfully staged. the *Soda Ane Antim Adhyaya* (The deal and the last chapter, 1982) is a historical play on the background of second world war where there is a trial of strength between the demon like strength of Hitler and the strength of the soul force. The dialogues are catchy and the conflict is well depicted.

*Greece and Rome* (1946) are historical stories. *Apno Varso Ane Vaibhav* (Our heritage and glory, 1953) is a historical work on the cultural heritage of India and *Madhyakalin Santono Sankriti Falo* (Contributions of saints in the mediaeval period, 1980) is a research work of a high standard. The *Itihas Ane Kelavani* (History and education, 1973) is a treatise on the teaching of history, his pet subject.

*Vagiswari Nan Karnafulo* (The flower ornaments of the ears of the goodness of learning, 1963) is a collection of his essays on literary criticism which gives us an idea of his critical faculties and his width of knowledge as he has discussed some of the best literary works of Eas and West. *Be vichardhara* (two schools of though, 1945) a comparative study of Gandhism and Marxism *'Shantinan Paya* (Foundations of peace, 1973), *Lokshahi'* (Democracy, 1973) are his essays on political system having Gandhian background. In the 1978, *Mahabharatno Marm* (Essence of Mahabharata, 1978) the writer has elaborately explained the significance of Mahabharata and Karma theory (action theory).

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## Darsi, Chenchayya (1890 – 1964)

**Chenchayya Darsi, born at Kanigiri in Nellore District in 1890, was an eminent social worker and trade unionist. He was deeply interested in the welfare of the labourers and women.**

Chenchayya Darsi was born in 1890 at Kanigiri, in Nellore District of present Andhra Pradesh, in a Vaisya (merchant community) family. He had his education upto Matriculation at Ongole and later joined the Pachaiyappa College, Madras. Having failed in the Intermediate examination, he discontinued his studies for some time. In 1912, he went to the United States to study B.Sc. in Agriculture at the California University, Berkeley. After graduation, he returned to India in 1915.

His first wife Annapoornamma died shortly after their marriage. Then he married Subhadramma who became famous as a social reformer in Andhra. He and his second wife were closely associated with the 'Yamini Poorna Tilakam' in social reform activities in Andhra.

While in America, he came under the influence of Lala Hardayal and joined the Ghadar Party in San Francisco. When the First World War broke out, the Ghadar Party decided to send to India an eight member group to organise a revolution. Chenchayya was one of them. On his way, he landed in Japan and met Dr. Sun Yat Sen. From there he proceeded to Bangkok in Thailand, where he was captured and sent to the Alipore Central Jail in Calcutta as a political prisoner. He was released in December, 1919.

He joined the Congress Party in 1920 and remained in it up to 1935, but did not subscribe to Gandhiji's non-violent approach to politics. He believed in terrorist activities and revolutionary programmes. He contributed a large sum of money to the *Swarajya* edited by T. Prakasam. Dissatisfied with the programme of the Congress Party, he left that organisation to join the Socialist Party in 1936. Four years later (1940), he joined the Communist Party of India and worked in close association with Comarade Ghate in Madras.

Chenchayya was also deeply interested in the welfare of the labourers. He was President of the Labour Union of the Simpson Company in Madras which had a membership of 1500. When he organised a strike in that Company in 1940, he was arrested and imprisoned in the Nellore Jail till 1942. His fellow Communist prisoners in the Nellore Jail gave him the title 'Marshal Chen.' He also organised Labour Unions in the *Beedi* and Cigarette manufacturing industries between 1942 and 1946. Chenchayya adopted a modern outlook to wards religion and condemned all superstitious religious practices. He advocated the abolition of the *'Purohit'* (Priest) system and child marriages. He was a member of the Theosophical Society and also of the Brahmo Samaj.

He was a sincere social worker and was deeply interested in the welfare of women. He founded the 'Hindu Yuvati Saranalayam' (Hindu Destitute Young Women's Orphanage), and through that organisation helped the *Kalavantulu* (prostitutes) who did not like to pursure that profession and also widows and *Vaisya* women. He contributed large sums of money for the education of such women. He also encouraged widow remarriages. He established a Widow Rehabilitation Centre in Madras in 1930 which gave shelter to women of all castes. After leading a heroic and patriotic life dedicated to the service of his fellowmen, Chenchayya died on 30th December, 1964.

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## Daruwalla, Keki. N. (1937 – )

**Keki. N. Daruwalla, born in 1937, is an eminent Indo-English poet and short story writer. His originality lies in his depiction of the social scene which he does with rare verve and his use of subtle, sometimes ironic, imagery.**

Keki. N. Daruwalla is an eminent Indo-English poet and short story writer. Son of N. C. Daruwalla, who taught English literature, Keki also had his Master's Degree in English literature from Punjab University. As a visiting Fellow he went to Oxford in 1980. He entered government service in 1958.

His professional career as a police officer and his inherent penchant for poetry, perhaps accentuated by his somewhat disturbed and unsmooth schooling-hopping from one medium to another, have produced a sort of sceptic attitude which is reflected in his writings also. Despite his professional training and avowed aim of avoiding the '*maudlin mud*' of sentimentality, Daruwalla is never adetached observer-he is rather, unlike so many of his compatriots of the Indo-English scene, deeply moved by the maladies, deprivations and miseries of the society he lives in and has written, often satirically, about them.

One of the most versatile and substantial modern Indian English poets, Daruwalla's first collection of poems *Under Orion* was published in 1970, which immediately drew the attention of both the critical as well as the common readers for the fresh and forceful imagery. This was followed by *Apparition in April, Crossing of Rivers, Winter Poems and The Keeper of the Dead* which incidentally won him the Sahitya Akademi award in 1984 for its thematic variety, vivid imagery and poetic sensibility. He has to his credit a collection of short stories *Sword and Abyss* and several articles of criticism too. He has also edited an *Anthology of Indian Poetry in English.*

Daruwalla's originality lies in his depiction of the social scene which he does with rare verve and his use of subtle, sometimes ironic, imagery. He can ingeniously exploit a quite common place image while describing the climax of a fornication: "I enter her the way a boat starved of fresh water enters a harbour" (The Night of the Jackals); or uniquely thread his boyhood memory with his grown up experience of consigning his first-born child to the flames in Fire-hymn.

A *Zoroastrian*, one of Daruwalla's best known poems centres round the assassination of Charvaka: in the poem of the same name he takes up the theme from the *Santiparva* of the *Mahabharata,* though his view of religion, on the whole, is "characterised by a modern scepticism tempered by a lively human curiously."

In his later poems, particularly in the poems of *The Keeper of the Dead;* Daruwalla seems to shift his stance; instead of depicting the society incisively, he appears to have moved towards a more personal and inward kind of poetry and his imagery which previously were of turbulance, have given place to the intense and comparatively calm ones.

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## Daryabadi, Abdul Majid, (Maulana) (1892 – 1977)

**Maulana Abdul Majid, born at Daryabad, district Barabanki, U.P. in 1892, a devout Muslim and philosopher of Islam and interpreter of the Holy *Quran.***

Maulana Abdul Majid Daryabadi was born in 1892 at Daryabad, district Barabanki, U.P. in the Kidwai family. His ancestors came to India in the wake of Sultan Mahmud Ghaznawi's incursions into India. His grandfather Mufti Mazhar Karim was a religious scholar. He was sentenced by the British government for transportation for life for his alleged anti-British activities but his sentence was later reduced and he was freed after seven years. His father Shri Abdul Qadir was a government official. Maulana Abdul Majid was his youngest son. He got his early education at Lakhimpur Kheri and Sitapur and higher education at Canning College, Lucknow and Aligarh Muslim University. His academic career was not very bright. He did his B.A. alright but could not complete his M.A. (Philosophy ).

He was interested in writing articles for magazines and newspapers from his student days on subjects of topical interest particularly religious in nature. Maulana had a voracious appetite for reading. He did not read books merely for the sake of reading but he did imbibe in his own personality what he read. The books which influenced him most were Dresdale's *Elements of Social Science*, Maudeslay's *Mental physiology and Mental Pathology.*

In addition to these books, he studied the works of Mill, Hume, Spencer and Bradley. He was so much influenced by these books that his faith in religion was shaken and he became a rationalist and sceptic. Further, Maulana's appetite for reading led him to the study of religious philosophy such as Hindu philosophy, Buddhist philosophy; Chinese Philosophy and lastly, the Mathnawi of Maulana Rum. These books were instrumental in dispelling his atheistic and rationalistic views and attracting him towards spiritualism, divinity and religion whcih he had discarded earlier.

Revival of religion by the Maulana was further strengthened by contacts with devout Muslims like Akbar Allahabadi, Maulna Mohammad Ali and Maulana Ashraf Ali Thanawi. The full circle from atheism to religion was, thus, completed in about ten years i.e. from 1910 to 1920 and the Maulana emerged as a devout Muslim and philosopher of Islam and interpreter of the Holy *Quran.*

To revert to the story of his life, he was married in 1916. By this time, his father had died and the economic condition of the family was in poor shape so the Maulana had to earn his living. He was offered a job in Aligarh as literary Assistant of the Education Society by Sahibzada Aftab Ahmad Khan but the job did not suit him and he resigned in a couple of months. The search for means of livelihood continued and he got an offer from Hyderabad as translator which he accepted but resigned after eleven months and returned to Lucknow. His contact with his well wishers at Hyderabad continued and at last he was granted a life pension from Hyderabad State in recognition of his services to Urdu literature.

The literary creations of Maulana Abdul Majid were wide and varied in nature comprising translations, original works and articles. His literary activities began when he was a school student and continued throughout his life. His earliest works came out when he was under the spell of atheism. His first book *Psychology of Leadership* was published in England. This book was later rendered into Urdu (with some additions) which was published by Anjuman Taraqqi-Urdu, Hyderabad under the title *Falsafa-i-Ijtma* (This book was later disowned by him when he reverted back to religion).

Other works of the same period were *Falsafa-i-Jazbat* (in Urdu), translation of Lecky's *History of Civilization in England.* The last stage of his literary career was marked by predominance of religious writings which included translation of the Holy *Quran* and commentary on it. Other works of Maulana included *Maqalat-i-Majid; Safar-i-Hijaz; Hakimul Ummat; Some Pages from Personal Diary of Maula-*

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*na Mohammad All and his Autobiography* (published posthumously).

Maulana Abdul Majid, besides being an eminent translator, critic, biographer and interpreter of Islam was a journalist of great eminence. He edited many journals. The first journal edited by him was Sach which had to be closed down after ten years. In 1935, he started another journal named *Sidq* which continued till 1950 but afterwards it appeared under the new name of *Sidq jadid* which he continued to edit till his death. Maulana's forthright comments on current events were greatly admired by his readers. His style of writing was unique in beauty of expression and was flavoured by humour, sarcasm, novelty and ornamentation. In 1967, he got Arabic Scholar Award of the Government of India and in 1975, he was awarded the Honorary degree of Doctor of Literature by the Aligarh Muslim University. He died in January 1977.

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## Daryani, Hari Gurdinomal 'Dilgir' (1916 – )

**Hari Gurdinomal, born in Sindh in 1916, is a distinguished Sindhi poet. His poetry of the hope, promise awakening is deep rooted.**

Hari Gurdinomal 'Dilgir' Daryani is a distinguished Sindhi poet. After obtaining Bachelor's degree in Science in 1939 and in Civil Engineering in 1942, he joined service in Sindh Public Works Department. He had worked as Executive Engineer at various places before migrating to India in 1958. He took to teaching and became the founder principal of Tolani Polytechnic, Adipur in 1959.

Dilgir imbibed the rules of poetic art under the guidance of Nayazail Niyaz. But the content of poetry as deeply influenced by 'Bevas'. With the publication of his collection of poems 'Kod (shells-1942), he made a mark as a promising young poet. His *Harish-Chandra Jivan Kavita* was published a year earlier (1941). He won the Sindhi Adabi Board Award in 1941 and 1942 for the books mentioned above. Both the books bear an unmistakable stamp of 'Beva's influence. *Mauji Git* (Joyful Rhymes-1942) is a book of poems for children authored by both 'Bevas and Dilgir'.

He has written many poems for chldren which are yet to be compiled in a book form. Mak Phura (Dewdrops-1953) is a collection of poems by 'Dilgir and Shyam'. Dilgir's other two collections are *Mauj Kai Mahran* (Ecstasy of the Indus-1966) and *Pal Pal jo Parlau* (Music of Life's Moments-1977). He received the Sahitya Akademi award for 1979 on the collection of his pomes *Pal Pal Jo Parlau.* The lastest collections of his poems entitled Rolu Avaza (the wandering voices) was published in 1984. He introduced Hindi Git form in Sindhi which has stayed as an important form.

He was the first to have experimented with Triolet, a French verse from, and has used many other forms: Wai, Doha, Bayt, Sonnet, Free verse, Ghzal, Rubai and other Persian verse forms and various metres. He has made a good use of pure Sindhi rhymes. His language is simple, full of grace and tenderness. 'Dilgir' is basically a romantic poet.

Love and life are the main themes of his poetry. He is a seeker of beauty who finds an ecstasy in living a full life. He always looks the bright side of life, though at times he adverts to the injustice being done to the women by the society as also the pitiable condition of the poor. His poetry of the hope, promise awakening and his optimism is deep rooted. He calls himself an incorrigible optimist. He has inspired and guided many a young poet.

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## Daryani, Khanchand S. (1898 – 1965)

**Khanchand S. Daryani, born in 1898, was a famous Sindhi playwright. He was much influenced by Gandhiji's movement and used drama as a vehicle for social awakening. He is hailed as the father of social realism in Sindhi drama.**

Khanchand S. Daryani Sindhi playwright, graduated in Agriculture from Poona on merit scholarship and joined Sindhi Government service in 1919. He was much influenced by Gandhiji's movement and used drama as a vehicle for social awakening. He is hailed as the father of social realism in Sindhi dram.

Khanchand S. Daryani founded in 1920, the 'Deti Leti' Committee to fight the evil of dowry. He wrote and presented his first play '*Gulab Jo Gul*' (Rose Flower) in 1922 under the auspices of this committee in which he played the heroine's role. this was the first fulllength play on this subject. In 1923 he, alongwith likeminded writers and artists, founded the Rabindranath Tagore Literary and Dramatic Club. One of its objectives was to Promote socially relevant plays. Daryani was their main writer-director.

During the active innings of over a decade. Daryani wrote 20 plays, most of these being original creations. Besides dowry and domestic conflicts and turmoils, he dealt with the problems of hunger and unemployment, the tyranny of landlords and the rich as also the travails of the farmers and the industrial labour. He later moved over to the wider and glamourous world of Hindi films. The original plays written by the author are: '*Ratna* (1924),*Zamindari Zulum* (1928), *Maya Jo Andh* (1930), *Bukha Jo Shikar* (1932) and the translations *Mulka Ja Muddabar* (Ibsen's Pillars of Society), (1923), *Desha Sadpu* (Materlinck's Monna Vanna, 1927).

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## Das, Achyutananda (1460-1512)

**Achyutananda Das, born at Tilakana in Cuttack district in 1460, was a medieval Oriya poet and one of the *Panchasakhas*.**

Achyutananda Das is a medieval Oriya poet and one of the Panchasakhas. The year of his birth is generally placed between 1460 to 1512, according to S. N. Das, it is 1489.

Achyutananda was the son of Dinabandhu of village Tilakana in Cuttack district, belonging to 'Aho' family designated by some as ''Karana'' and others as 'Gopla. Dinabandhu was an officer of Prataparudradeva and got the designation of 'khuntia', signifying his work of supplying dresses and other articles of decoration to the deities at Jagannath temple. His grand father Gopinatha was also an official under the king. Achyuta's mother, Padmavati was a princess of a royal family. Dinabandhu, childless for a long time, dedicated himself to Lord Jagnnatha and was blessed with the son Achyuta.

His childhood was quite mysterious. He was always unmindful and some times stared at things like an idiot. He began studies at the age of five but was quite an indifferent student. His father, being much worried finally took him to Puri where he came in contact with Srichaitanya and was much delighted by his kirtan. He was then initiated by Sanatana Gosvami at the instance of Srichaitanya.

Achyutananda, on Guru's instruction, trav-

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elled to, different places to propagate the doctrine of Jnanamisra bhakti. Then he joined Balarama, Jagannatha, Yasovanta and Ananta and was recognised as one among the Five associates. Traditions believe that Achyutananda had visited the whole of India and during his itinerary he established his abode (hemitage) at Majjhikhanda or Akhandachala very close to the Maninaga hill in the state of Ranapur. Achyutananda composed Oriya Bhagavata Lahiri-Harivamsa under the patronage of Padmanabha Narendra, the king of Ranapur.

Achyuta still remains as the patron-saint of millions of Gopalas (cowherds), for whom he worte a series of 'Ogalas' (Riddles for the cowherds). He wrote 36 *Samhitas*, 78 *Gitas*, 27 *Vamsanucharitas*, besides 7 volumes of *Harvamsa*, 22 *Upavamsas*, 100 *Malikeas, some koilis, some chautisas, tikas, vilasas, nirnayas, ogalas and bhajanas depicting the excellence of Srikrishna.* Many of his books have not yet been printed. But his works like--*Bhagavatalahari Harivamsa, Sunyasamhita, Graurubhakti Gita, Anakara Samhita, Paramagupta Gita, Anantagoi, Ogala, Agata Bhavisya, Sisuvedasaptanga, Anakara Brahmayantra, Ekaskshare Samhita* and others have been greatly appreciated by the critics and the general readers.

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## Das, Alamohan (1895 – 1969)

**Alamohan Das, born in Howrah district in 1895, was first sucessful Bengali industrialist.**

Shri Alamohan Das was born in 1895 at Khila Baruipur village in Howrah district. He belonged to a middle class peasant family. His father was Gopimohon and his mother was Birajmai. His original name was Surendra Mohan Das. Later on it was changed. He had no formal education, attended village Pathsala for some time. He came to Calcutta at the age of fifteen.

Das started his life selling puffed rice at first from another person's shop at 11, Galib street and later on he established his own shop at 82, Cornwallis street. But hard labour and ambition made him into a big industrialist. He established Howrah Chemical works-an acid making factory and after that Bengal Weighing Scales, a weighing machine repair shop. At the same time he engaged himself also in speculation business and went to Rangoon where he established a stationery shop for a short while.

The entire area where the "Howrah Chemical works" and the "B.W." scales was set up was a marshyland now prominent as 'Dasnagar'. Initially the area amounted to fourteen acres. These two business ventures proved profitable and were gradually extended around 1921. He also acquired the adjoining areas until in 1950 the total area of Dasnagar amounted to four hundred acres.

Along with Bengal Weighing Scales, he also established a Managing Agency firm named "Das Brothers" for the import and export of Jute and Jute crops. In June 1933, he set up another factory of Machine and Machine Tools, textile Machine, Printing Machine etc. It was known as "Pauls Engineering Works." In July 1937, he founded "Bharat Jute Mills" which was inaugurated by Sir P.C. Roy. He was the first Bengali to try such a venture. In 1961, a section of it was opened by Dr. Bidhan Chandra Roy. Machineries used in this mill were all manufactured at India Machinery Co. Ltd. In 1940, Das Bank Ltd. with sixty branch offices came into existence with Mr. Das as its Chairman.

Around the same time perhaps a little earlier, he started India Machinery Co. Ltd. amalgamating B.W. Scales, Atlas Weighing Machine and Pauls Engianeering Co. three Companies established between 1921 and 1928. India Machinery provided employ-

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ment for two thousand workers at a time but usually there were seven hundred workers in each shift. It manufactured machine and machine tools for use in various industries, all designed by Bengali engineers. For the first time, a wagon weigh bridge weighing four hundred metric tons could be built in India. He was also Chairman of Howrah Insurance Company Ltd. (1941), Arati Cotton Mills Ltd. (1946) and the Great India Steam Navigation Company Ltd. (1945).

But his most remarkable achievement was the establishment of Asia Drug Co. -a large medicine manufacturing unit and Das Sugar Corporation both of which were established in 1942. In 1943, he planned a motor car manufacturing factory and a steel factory but the Government objected to both proposals. The turning point in this direction was the establishment of Arati Cotton Mills which was inaugurated by Dr. Syamaprasad Mukherjee in 1946.

In 1947, his Bank failed due to unavoidable circumstances like economic crisis, partition of India etc. Two years earlier, he had presented a draft plan to the Bengal Government regarding agriculture and allied activities, maintenance of national defence and internal peace-reorganisation of police, army and navy etc, regarding education and administration, and lastly, proposal concerning industry and commerce. But the government paid no heed to it.

In 1961, when Dr. B.C. Roy visited Dasnagar, he asked for a vacant land for the establishement of West Bengal branch of the Central Training Institute (Under the Union Ministry of Labour). Dr. Roy also asked for some additional land in order to build up an industrial estate. Shri Das at once agreed to the proposal and an area of about one hundred bighas on the western side of Dasnagar was given to the Government.

Shri Alamohan in order to build up a self sufficient modern town at Dasnagar established a post office, a school, a hospital building, a temple and a sports ground. In the middle of the sixties acute economic depression then raging throughout the country made its impact felt also on Dasnagar itself. Due to labour trouble and countrywide industrial depression, work was suspended in India Machinery Co. Arati Cotton Mills was closed down forcibly in 1968. Later on it was, however, nationalised in 1971 by the National Textile Corporation (N.T.C.).

By 1956, Asia Drug Co. had also come to a stand still. The Central Government took over the mangement of India Machinery Co. on 25th November, 1972 nearly two years after Shri Das's death. Shri Das was also connected with many social organisations and clubs. He had also written his autobiography in Bengali. He is survived by his wife, three sons and five daughters. He died on 30th December, 1969 at the age of seventy-six. A railway station was inaugurated in 1971 in Dasnagar it was named after him efforts were made in 1971 to name it 'Shramiknagar' But except these one or two efforts the entire set up of Dasnagar was on the verge of collapse after Shri Alamohan's death with no signs of recovery.

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## Das, Amalprabha (1911 -- )

**Amalprabha Das, born at Dibrugarh in 1911, took active part in the national movement and constructive programmes of Mahatma Gandhi. She is rekoned in India as a prominent constructive worker in recognition of which she was recipient of the Jamnalal Bajaj Award in 1981.**

Amalprabha was born at Dibrugarh on 12 November, 1911. Her father, Dr. Harekrishna Das (1875-1958) was a Government servant in the Medical Department and retired as Civil Surgeon in 1927 while her mother, Hemaprabha Das, was the Headmistress in Dibrugarh Government Girls High School. Originally the family belonged to a village near Barpeta in the Kamrup district and, as Amalprabha's grandfather came to Gauhati for legal practice, the family permanently settled in Barpetiapara in Gauhati.

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Having completed her school education in Dibrugarh, Amalprabha passed the Matriculation Examination from the Local Government Girls' High School in 1927. Her father admitted her in Bethune Girls' College, Calcutta, with a view to giving her education in science. At the time her elder sister, Tilottama Das, was studying Medicine in Calcutta Medical College. After passing Intermediate Science Examination in 1929, she left for Banaras Hindu University for the Degree course in Science but due to disturbances in the University following the Civil Disobedience Movement of 1930 Amalprabha returned to Gauhati and engaged herself in Congress work.

However, after a year she went to Calcutta and joined the Scottish Church College from where she obtaimed the B.Sc. Degree in 1933. Two years later, she took M.Sc. Degree in Applied Chemistry of Calcutta University. On her return to Gauhati, she joined the Chemical Laboratory which her father had started as a private enterprise to produce certain drugs. But the institution did not last long as her father was deeply engaged in the Congress movement.

It may be mentioned that the Government of Assam had suspended in 1930 the pension of Dr. Harekrishna Das on account of his participation in the freedom struggle. However, the Congress Coalition Ministry of Assam restored the pension in 1938 and paid the entire arrear money which Dr. Das donated to a few constructive work centres which he set up and placed under the charge of his daughter, Amalprabha.

Meanwhile, Mahatma Gandhi's visit to Assam in 1934 in connection with Harijan work had an abiding influence on Amalprabha, for Gandhiji stayed with Dr. Harekrishna Das and this afforded the young lady to come in close contact with Gandhiji. Thereafter, the residence of Dr. Das turned into a centre of Congress activities, specially constructive programmes, and Amalprabha was drawn to them very closely. In 1941, she offered individual Satyagraha for which she was sentenced to six weeks' simple imprisonment. During the Quit India Movement, she was detained for a year as a security prisoner and, after release, she became a home internee at Gauhati for some time.

Amalprabha's keen interest in constructive work began in 1939 when she underwent a course of training in Gramodyog at Wardha . Except the interruption caused by her jail terms she had devoted herself to various constructive works. Her involvement in them became deeper when Gandhiji visited Assam in 1946 and stayed in the Sarania Ashram in the ourtskirt of Gauhati which was set up by Dr. Harekrishna Das and put under the charge of Amalprabha. Over the years she has trained in the Ashram many batches of girl workers mostly from tribals, orphans and other weaker sections of the society. On her own initiative she established in Gauhati a Sarvodaya Centre and a Bhoodan Mandal.

The workers trained there are sent to various places to propagate the message of Acharya Vinoba Bhave. Amalprabha has closely associated herself with the Kasturaba Gandhi National Trust and Bhoodan Movement specially after 1945. Amalprabha is rekoned in India as a prominent constructive worker in recognition of which she was recipient of the Jamnalal Bajaj Award in 1981. She was awarded *Padmashree* by the Government also but she declined it as, in her opinion, the award was incompatible with her work in the Sarvodaya field.

A spinster, Amalprabha resides with her elder sister, who is a medical practitioner, in a small house close to the old residence of her father. Her share of the paternal property in the downtown Gauhati has been gifted for use as a centre of constructive work including a library consisting of publications on the teachings of Gandhiji and Vinobaji. Frail-bodied, she lives a simple life and is highly respected by all sections of the society.

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## Das, Araksita (1846 – )

**Araksita Das, born in 1846, was an eminent Oriya saint poet. He built up the doctrine of his religious faith on the basis of Orissa's rich tradition which was quite independent in spirit.**

Araksita Das an Oriya saintpoet, was born in B.K. Raj family. His real name was Balabhadra Deva. Like Buddha he developed a detached attitude towards the luxurious life and left the palace in quest of truth and self realisation. Not witnessing any divinity in the so-called man-installed god, (like Dayananda Sarasvati), he propagated his faith against idolatry. Realising the pointlessness of the baneful caste-system, he began to take food from the neglected down-trodden, low-class people irrespective of caste, creed and religion.

After 18 years of travel and practice of penance, he settled down in the cave of Olasuni hill which has become a holy place for his deiciples after his death. Like an *Abadhuta'* (one who is free from bondage) he was nirbikara (unaffected). He realised God everywhere; in the words of Bhagavad Gita, he was a *Samadarsin* (one who had equal vision). He has advocated the worship of the omnipresent *Nirakara Brahma* (Brahma who is formless).

In the true sense of the term he was a real saint like the *Panchasakhas* (five associates) in Oriya literature. The essence of Orissa's religious culture is the path of Bhakti which has been reflected in the works of the spiritual exponents and saint-poets of Orissa. Araksita has expressed the doctrine of *Pinda Brahmanda* (body, the same as universe) and *Jnana Bhakti* (Devotion by knowledge).

In religious doctrine he was more akin to the great Achyutananda Dasa, author of *Sunya Samhita* ( Text on the Void). He was well versed in *Srimad Bhagavata* and other major puranas (mythology). Though he built up the doctrine of his religious faith on the basis of Orissa's rich tradition, he was quite independent in spirit. The tenets of his religious experience have been expressed in his works namely '*Mahimandala Gita'* (Poem of the Universe) and *Bhakti Tika* (commentary on devotion ) in a very simple language and lucid style.

In his Mahimandala Gita he has depicted the mystery of the universe and human body and their similarity in the form of a dialogue between Mana (Mind) and Chaitanya (consciousness) as well as the glory of Nama (name of Nirakara Brahma), the traditional guru vandana (Worship of Guru), devotion, equal vision and tolerance along with his reformative attitude towards untouchability.

He is more a religious teacher than a poet. Araksita and Bhima Bhoi (saint poet of the Mahima Dharma) stand on an equal footing in relation to religious experience. Both of them have advocated against idolatry and untouchability like the Brahmo reformists of Bengal viz,. Ramamohan Ray and Kesabchandra Sen.

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## Das, Arjuna (15th – 16th century)

**Arjuna Das was an early medieval Oriya poet who assimilated into Oriya *Akhyayika Kavya* literature the structural peculiarities of the Sanskrit *Mahakavya*.**

Arjuna Das was an early medieval poet. Nothing is known about his parentage or the place of his birth. His pious attachment to Lord Jagannath and the lively descriptions in his works, of the details of daily worship and important Yatras (ritualistic festivals) of the Lord lead to the surmise that he lived in Puri. His time is likewise uncertain. However, his ideas of pre-Chaitanya Jnanamisra Bhakti and his language in-

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cluding the obsolete words used by him as well as the profuse references to his lines in the works of poets posterior to him are fairly sufficient evidence to place him around 1450-1525.

Of the two Kavyas of Arjuna Das discovered so far, *Ramabibaha* (literally, the marriage of Rama, published in 1931) is doubtless the earlier one. A kavya of twelve cantos its theme has been taken from the *Ramayana* ending with the return of king Dasaratha's party to Ayodhya after the marriage. The style is puranic. There is otherwise little poetic excellence, nevertheless in *Ramabibaha* he carves out a canto-based Kavya form followed by his successors afterwards.

In his other Kavya, *Kalpalata* (literally, the creeper fulfilling all desires, published in 1961) so named after its Nayika (heroine), Arjuna Das writes on an original love theme, detatched from the puranas, the epics and religion, with fictitious characters on the model of the traditional Srinagara (erotic) Kavyas in Sanskrit. In course of treatment he divides it into thirteen cantos with guidance as to Raja (metre) and or Vani (tune of an earlier popular song.) His concept of this erotic Akhyayika Kavya (Versetale) had become, as it were, to his medieval successors in matter of form and content, of technique and development, a finished model to be copied with marginal variations only.

Arjuna Das was thus a pioneer poet who assimilated into Oriya Akhyayika Kavya literature the structual peculiarities of the Sanskrit Mahakavya with a view to producting Sringara Rasa (erotic relish). Although so astoundingly original, he was too simple and unsophisticated in language as well as presentation, so that both his works had the indigenous Puranic touch but lacked the characteristic excellence of the courtly Sanskrit Kavyas.

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## Das, Ashutosh (1888 -- 1941)

**Ashutosh Das, born in Hooghly district in 1888, was an eminent doctor and social servant. He was silent and humble, so that his left hand never knew what his right hand gave away.**

Ashutosh Das was born at Serampore, in Hooghly district, in 1888 in an indigent family. He was a meritorious student and won scholarships in his Middle English, Entrance and F.A. examinations. While yet a boy, he came under the influence of Satish Chandra Sen Gupta, a well- known teacher-revolutionary. In his College days, he joined the Calcutta ''Anushilan Samity'', the great revolutionary centre of Bengal, from which in later days the famous ''Jugantar Party" emerged as an offshoot. He was entrusted with organising revolutionary work in and around the Hooghly district. He did his difficult job with singular devotion. He was in intimate touch with renowned revolutioners like Jadugopal Mukherjee, Bepin Ganguly and Jatin Mukherjee.

Ashutosh Das graduated from the Medical College, Calcutta, in 1914. During the First World War he joined the I.M.S. and served in various places in India, Mesopotamia and Arabia. He left the permanent cadre of the Indian Medical Service, at the end of the War, at the call of Gandhi and returned to India. He then devoted himself whole-heartedly to Gandhian mass contact and rural reconstruction and settled down at Haripal, a village notoriously devastated by malaria and kalazar. His heroic endeavours through years succeeded in wiping out kalazar from the locality. He trained a batch of young men for rural health service keeping the trainees with him as inmates of his own household.

During the North Bengal flood of 1922, he devoted himself whole-heartedly to relief work. He founded the ''Kalyan Sangha'' in Haripal, and in 1925

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helped the Tarakeswar Satyagraha Movement in various ways. During 1930-34, he joined the Civil Disobedience Movement and courted imprisonment several times.

In 1932, he was one of the Dictators of the Civil Disobedience Committee of Bengal. He was a member of the Bengal Provincial Congress Committee as also of the All India Congress Committee for many years. He worked hard to organize cooperation amongst workers of different districts. He had visited Wardha and Sevagram and had close contact with Gandhi. He also participated in Gandhi Seva Sangha at Malikanda session in East Bengal in 1940.

The "Congress Chakshu Chikitsha" Samity was his creation. For years it served rural areas by sending out teams of doctors for eye treatment of poor villagers, removing cataracts and restoring eye-sight. In this great humanitarian work, Dr. Anadi Charan Bhattacharyya was his worthy associate.

Ashutosh was a bachelor. He spent all he earned in the service of his country. He had neither a life-insurance nor any bank balance. He was silent and humble, so that his left hand never knew what his right hand gave away. 'Self never entered into his calculations.

While offering "Individual Satyagraha" on foot from village to village, he fell a victim to malignant malaria and died on 31st July, 1941. On receipt of the news Gandhi lost no time in sending his message of sympathy: "His death is a distinct loss. We can but intensify our devotion to the country's cause. Please convey my condolences to his bereaved mother".

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## Das, Atibadi Jagannatha (1490 – )

**Atibadi Jagannatha Das, born in 1490, was an eminent Oriya poet. His name in Orissa is not only remembered as a poet of devotion but also as a translator of the Bhagavata into Oriya.**

Atibadi Jagannatha Das the author of Oriya Bhagavata is a house-hold name in Orissa not only as a poet of devotion (Bhaktakavi) but also as a translator of the Bhagavata into Oriya in sonorous couplets. Sanskrit was the predominant language in Orissa before the time of Jagannatha Das. The Brahmins recognised it as the official language by composing outstanding works in Sanskrit. The masses however, could not understand the significance of the Vedas, Vedangas, Puranas, Dharmasastras, etc. written in Sanskrit. The Brahmins influenced the rulers mainly to encourage composition in Sanskrit.

Although Gajapati Kapilendradeva of the Suryavamsa was himself a patron of Sanskrit he was never indifferent to the Oriya language. He incorporated Oriya songs in his Sanskrit drama Parasurama Vijaya. During his period Sarala Dasa could become a Ganakavi for his Mahabharata, Ramayana and Chandipurana. Thereafter, Balarama Dasa also earned the same reputation for his Oriya Ramayana.

During the time of Prataparudradeva, the common people in Orissa were immediately attracted towards the Oriya language. Born in the Kausika family, one Bhagavan Dasa of Kapileswarapur near Srikshetra (Puri) was a professional reciter of the Puranas (Purana-Panda). His wife Padmavati, was extremely pious and devoted to him. To them was born Jagannath Das in 1412 Saka era (1490 A.D.) on the eighth day of Bhadra bright fort-night.

As he was intelligent and interested in learning, he could acquire considerable knowledge of Sanskrit and Philosophy within a very short time. Being deprived to parental care in his early youth, and having devotion towards Lord Jagannatha, the poet began to recite puranas under the Banyan tree (Kalpa-Vata) within the precincts of the Jagannatha temple.

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It is learnt that to fulfill his mother's pious desire, Jagannatha Das began translating the *Bhagavata* into Oriya in 1508, at the age of eighteen years. He completed the Gopalila portion of the Dasamaskandha. When Chaitanya reached Puri in 1509--1510, he was charmed to listen to the episode of Krishna's Rasalila and praised him alongwith his other disciples.

Jagannatha Das wanted to be initiated by Chaitanya who had been greatly impressed by his spirit of devotion and intellect, but Chaitanya advised him to get his initiation from Balarama Dasa, the greatest Oriya Vaishnava poet. This has been corroborated by the *Jagannatha Charitamrita* and Dibakara Dasa's *Nityagupta Chudamani*. Chaitanya was extremely pleased with him and conferred upon him the title '*Atibadi* (greatly great) indicating his saintly character. He is, therefore, popularly known as Atibadi.

Besides his *Bhagavata*. Jagannatha Das also wrote a number of books such as *Krishnabhakti Kalpalata, Krishnabhakti Kaopalataphala, Nityaguptamala, Upasana Sataka, Niladri Sataka, Sri Radharasamanjari. Prema Sudhanidhi and Nityachara Upasanavidhi* in Sanskrit, and *Saivagama, Golokasaroddhara, Solachaupadi Brahmanda Bhugola, Tula bhina, Artha Koiliet* in Oriya. He has also composed numerous Bhajans in honour of Lord Jagnnatha and Krishna and many others on *Brahmajnana*. The first chapter of his *Dwadasa Skandha* bears hint that the poet died after the completion of his *Ekadasa Skandha. Dwadasa Skanda* was subsequently completed by his disciple, Mahadeva Dasa. He has left behind him a Matha at Puri, called the Bada Odiya Matha. He was one of the Pancha Sakhas (Five Associates) of Orissa.

At time passed, the Sanskrit pandits became increasingly jealous of the immense popularity of Jagannatha Das's *Bhagavata* among the masses in Orissa. They devised ways to create scandalous stories about him on every occasion. Nevertheless, by the grace of Lord Jagannatha and his association with the Gajapati Prataparudradeva and his queen, he emerged unscathed from all attempts of defamation.

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## Das, Baccha (16th century)

**Baccha Das was an eminent medieval Oriya poet. His works based on the social evil of selling young maids to rich and lustful old man.**

Baccha Das is an early medieval Oriya poet. Nothing absolutely is known about his family and place of residence. The only work attributed to his authorship is the *Kalasa Chautisa* (first discovered and included in the *prachina Gadyapadyadarsha* of Artaballabha Mahanti in 1932) which was not known to the earlier historians of Oriya literature. Mahanti happened to come across a phrase-Kalasa Padhanti (literally, read or recite Kalasa) in the Mahabharata of Sarala Das and supposed that by Kalasa, Sarala Das referred to this hitherto unknown Kalasa Chautisa of Baccha Das. Accordingly he argued in the critical introduction of his work that in order to be so mentioned by Sarala Das this literary piece must have attained sufficient popularity and hence concluded that it was written a century earlier i.e. in the middle of the 14th century.

For about two decades Mahanti's view was accepted the Kalasa Chautisa was held to be the earliest specimen to extant Oriya poetry. But in the early fifties Mahanti's argument was challenged and

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the time of Kalasa Chautisa as well as Baccha Das became an interesting controversial issue. The work was studied in its various aspects such as theme, ritual discipline, diction, poetic pattern and music and it is now generally believed that the word Kalasa in the Mahabharata did not mean the title of this poem.

On the contrary it meant benedfictory verses, recited on auspicious occasions like marriage. Hence Baccha Das was not anterior to Sarala Dasa. Its subtlety of poetic concept and the logical and more polished use of idioms, despite some archaic words and phrases, suggest that the work may belong to a more developed period, the early 16th century.

Kalasa Chautisa is in fact a panegyric to Shiva although cleverly written in the form of a satire. As a Chautisa it contains thirty four stanzas composed in the alphabetic order peculiar to that poetic pattern. the them is the marriage of Shiva and Gaura (Gouri: Parvati). But the bridegroom has been described as old and decrepit and as he rides on his old haggard bull bending almost double in tense asthmatic fits, he is unable to recognise men from a close distance, nor can he hear their voices.

As incarnation of poverty, the bearded rustic has besmeared his body with ashes, and has a wreath of serpents on the heavy braids of hair on his head. The wretched looking man is unable to hold himself erect while sitting on the altar. The daughter of King Himavanta and her mother take a glimpse of this gaunt man from aside and both burst into tears while Gauri swears that she would commit suicide if her hand is given in marriage to this old man. They allege that although there were so many young princes, the father has picked up this old man as suitor to his beautiful young daughter with a motive to make money out of it.

But soon the king comes and consoles them saying that Gauri was a really fortunate girl in getting for her spouse this God of the Gods. The king's order was carried out and the marriage sole mnized. After the rituals were over, Shiva dropped his disguise and appeared as a handsome young man and the couple had a happy honeymoon.

The style and diction are mainly archaic, but the satire is based on the social evil of selling young maids to rich and lustful old man and in this context the realistic depiction of the bridegroom in near-death condition and strong resentment of the young maid in juxtaposition make this poem a unique piece of art, although some critics feel that the traditional character of Uma has been lowered thereby.

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## Das, Balarama (15th – 16th Century)

**Balarama Das was the poet-composer of Jagamohan Ramayana. He was a contemporary of Gajapati Prataparudradeva and also of Chaitanya.**

Balarama Das, the poet-composer of Jagamohan Ramayana was a contemporary of Gajapati Prataparudradeva and also of Chaitanya. The poet himself has given a few details about his life. From his *Jagamohan Ramayana* and *Srimadbhagavad Gita* it is known that his father was Mahamantri Somanatha Mahapatra. In *Jagamohan Ramayana*, there is a reference to his mother, Manamayi and his family. He neither mentions Gajapati Prataparudra nor Chaitanya in these works.

In yet another work *Uddhaba Gita*, Balarama Das gives some more details about his life. According to it he used to please Lord Jagannatha with his songs during the period of the Lord's stay at Gundicha Mandir during Rathajatra festival. In his other books such as *Gitavakasa, Brahma Gita, Bhava Samudra, Bata Abakasa* and Panasa Chori, and exaggerated account of the poet's devotion to Jagannatha can be seen alongwith refrences to Prataparudradeva, who on many occaions tried to test Balarama's knowledge of scriptures like *Gita Vedanta, Brahma Vidya* as well

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as his devotion to Lord Jagannatha, Vedantasara Guptagita is his only work in which both Prataparudra and chaitanya have been mentioned.

According to this work, the King Prataparudra acepted Chaitanya as his Guru and Balarama Das as his Parama Guru. But as the work is supposed to have been written in 1510, which coincides with the year of Chaitanya's arrival at Puri the fact mentioned is very doubtful.

Madhaba Pattanaik, most likely a younger contemporary of Balarama, in his Vaishnava Lilamrita mentions that Balarama together with his four friends, accompanied Chaitanya in his tour throughout Orissa. And when Balarama died, the whole of Orissa, especially Puri, was shoked and people felt shaken as though a mighty banyan tree had fallen.

Devakinandan, a 16th century Vaishnava of Bengal, in his Vaishnava Bandana, gives high tribute to Balarama for his supernatural powers.

Divakara Das, the 17th century writer, who authored *Jagannatha Charitamrita*(the biography of Jagannatha Das) makes a casual reference to Balarama. According to him Balarama was a disciple of Haridaya Narayana in the line of Gauri Das Pandita and was a devotee of high order. Further, Balarama Das was always absorved in reciting the Lord's name and so was known as 'matta balarama' (mad Balaram). He was one of the close associates of Chaitanya, who directed him to accept Jagannatha Das as his disciple. He then went on a pilgrimage to Dwaraka.

Accorrding to another 17th century work, the *Chaitanya Bhagavata*( a biography of Chaitanya) of Ishwar Das, Balarama was the son of Somanatha, an officer of the king, and came from Chandanpur, a village near Jaipur. When Chaitanya was passing through this village, Valarama met him and joined his party. Chaitanya initiated him in the *'Rama taraka Paramabrahma'*.

Elsewhere, he says that once Balarama was invited to grace one grand festival (mahotsava) at Cuttack, arranged by Prataparudradeva, where he was honoured as the writer of the Ramayana and Srimad Bhagavat Gita. Chaitanya made him the supervisor of the Nanda Matha. According to Ishwar Das, Balarama having subdued a mad elephant once was called '*matta Balarama'* by the people for his dare-devil act.

According to a local tradition reported by Jagabandhu Singh in his Prachina Utkal, in the early part of the present century, Balarama died at a ripe old age, on his way to Puri, at Begunia, near Konarka, on the Akshaya Tritiya day (early April). There is a smadhi of Balarama in this village and every year a festival (mela) takes place on the Akshaya Tritiya Day honouring Balarama. In the nearby village, Erabanga, there is a Jagannatha temple, as it was impossible for him to go to Puri due to his debilitating old age. The people, in grateful rememberane of the builder, call this Jagannatha temple the Balarama temple.

Balarama Das is famour as the poet of Jagamohan Ramayana also known as Dandi Ramayana, the first and greatest complete Ramayana in Oriya literature. This Ramayana, because of its immense popularity in Orissa, had influenced almost all the later poets of Rama-Kavyas. He is credited with the writing of the following: *Kanta Koili, Baramasi Koili Hanumana Chutisa, Kamalal Ochana Chautisa, Srimad Bfhagavat Gita, Gupta Gita. Vedantasara Gupta Gita, Uddhaba Gita, Brahma Gita (Prose), Pralamba sara Gita (prose), Amarakosha Gita, Brahmanda Bhugola, Bata Abakasha, bedha-Parikanama, Bhabasamudra and Karna Dana.*

All these works are well known and popular in Orissa, because of their philosophical discussions on the subjects like kavya yoga, Jnana-bhakti marga, and premabhakti marga. The poet's devotion to Lord Jagannatha is also to be seen in most of these works, specially in Bhaba-samudra and Bata-Abakasa. A child in Orissa starts his education from a book of Balarama like *Kamalalochana Chautisa,* makes his life meaningful when he grows up by reading the works like Jagamohan Ramayana, Uddhaba Gita etc, and meets his death the old age after listening to Srimad Bhagavat Gita of Balarama.

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## Das, Bamacharan (1907 – )

**Bamacharan Das, born at Cuttack in 1907, was a leading educationist of Orissa. His main objective was to maintain discipline in the educational institutions.**

Professor Bamacharan Das was born on 7th March, 1907 in an aristocratic family of Cuttack. His parents took keen interest in his early education. From childhood he exhibited a deep sense of responsibility towards his studies. As a result, he passed Matriculation in First Division in 1928. In those days, the Ravenshaw College was the only college in the region and he joined it. He passed Intermediate in Arts in First Division in 1924 and in 1926, he passed B.A. (Hons) also in First Division. In 1926 he passd M.A. in Mathematics from the Science College of Patna University. Later, he went to England and obtained B.A. (Hons) from the London University also in First Class (1931). Professor Das, throughout his student career, was an example to his fellow students.

He did not confine himself to text books alone. He was taking keen interest in sports and outdoor life. So much so, he obtained a Pilot's licence when he was in England. He maintained his interest in flying for a very long time. He was an active member of the Orissa Flying Club, Bhubaneswar during the fifties. His interest in various sports was equally high. As a teacher, he would inspire his students to engage themselves in various games and sports. He himself was a keen player of tennis.

He started his career as a teacher in Mathematics in the G.B.B. College, Muzaffarpur. He shifted to the Science College, Patna in 1931. There was no separate province for Orissa and it was a part of Bihar till 1936. Sri Das worked in the Patna Science College till 1936, the year in which the Oriyas got a separate province. Thereafter, he came to the Ravenshaw College, Cuttack as 'Professor of Mathematics. He served the Ravenshaw College with unique distinction till 1951. Professor Das took keen interest to popularise Mathematics among his students. There were no books in Oriya on the subject. One of the great contributions he had made to the field of education in Orissa was to write a number of books on Mathematics in Oriya. It was a difficult task but he did a grand job.

He served in the Orissa Educational Service as the Principal of the Samant Chandrasekhar College, Puri, and the Ravenshaw College. As an administrator, he had the reputation of being tough. His main objective was to maintain discipline in the educational institutions and there should be no compromise on this issue. However, whenever there were occasions for sympathy and compassion, Professor Das would not hesitate to offer them in plenty. His students would remember with gratitude, the love and affection they received from him. He was, in the real sense, the friend, guide and philosopher for them.

He had the opportunity to study the problems of Orissan education in detail. As the Director of public Instruction, he moved throughout the province and met the cross-section of people. He realised that Orissa needed not only more educational institutions, their quality should also be improved. He did a very good job as the member of the Senate of the Patna University, Utkal University and as the Vice-Chancellor of the Sambalpur University. As the Chairman of the Committee for opening New Colleges in Oris-

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sa (1977-79), he opened a new dimension in the field of expansion of higher education in this province.

Professor Das served as a member of the Orissa Public Service Commission, Member of the Orissa Pay Commission, President of the Orissa Mathematical society, and as Chairman of various college Governing bodies. In all these assignments, he poured out his attention and total interest as few others would do. That is the reason why he had been accepted by all, without the slightest hesitation.

He had been on a delegation to a Session of the UNESCO on Education held at Karachi 1961. His contribution to different journals speaks of his scholarship and aptitude for higher learning and research. His research students adore him.

Professor Das takes sincere interest in the cultural life of Orissa. He was the guiding force behind the Kala Vikas Kendra of Cuttack. For ten years i.e. 1964 to 1974, he devoted his time and energy to make the Kala Vikas Kendra a pioneering cultural organisation of the province. During this period, the Kendra shot into prominence and was the main centre for cultural activities of this region. Professor Das inspired the artists of the Kendra to visit different parts and create almost a kind of cultural renaissance. Considered in the context of the socio-economic conditions of the region, this was indeed a great achievement. Of no less importance, was the contribution of Professor Das to the field of physical activities. He was the Vice-President of the Orissa Olympic Association during 1955-1969. As a sports enthusiast, he combined in him the art of an artist with the zeal of an educationist.

Professor Das has a happy family and some of his children have made mark in their respective spheres of activity, including the All India Services. Like a captain of a ship, he knows his job, how to pass over different moments of stress and strain and also moments of happiness. This is a great asset in the character of Professor Das. This has made him care free and one has a feeling that time has left him almost untouched. Even after retirement, Professor Das bursts with his activities spread in different dimensions. His interests are varied, therefore, there is little boredom in his life. He is always busy with some problem and there is little time to look back, let alone for regrets.

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## Das, Banamali (18th century)

**Banamali Das was notable poet of Padavali literature in Orissa. His fame as a Vaishnava-devotee and a poet spread throughout Orissa.**

Banamali Das a notable poet of Padavali literature in Orissa, lived in the last part of the 18th century. He was a contemporary of Birakishore Deb (1735-1792) of Khurda Raj family. He was known in his day as one of the most popular writers of Orissa. His fame as a Vaishnava-devotee and a poet spread throughout Orissa through singers, devotees, dancing girls and even through common people who wanted to remember his impassioned songs either for their private prayers to god, or to please the gathering of devotees.

In spite of this popularity he was being often confused with a number of Banamali Dasas, who were also known as poets. One of these Banamali Dasas, who were also known as poets. One of these Banamali Dasas was the writer of Chata Ichhabati (a poem of romance) who flourished most probably in the 16th century. The other Banamali Das, popularly known as Sisu Banamali, was a poet of the same period and was known for his Rasa Kavya. The third Banamali Das known as the writer of *Sachitra Ramayana*, a translation of *Bhojaraja champu*, was also a contemporary of Birakishore Deb of Khurda. Though these poets were well-known for their Kavyas, they are not to be confused with Banamali Das under discussion, who was and has all along been famous for his extremely melodious devotional songs and fine Padavali lyrics.

From the inadequate materials available about him the following can be said about his life. He was an

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inhabitant of Puri and was born in a Karana (Kayastha) family. His original family title was Pattanaik. After accepting the Vaishnava cult, he came to be known as Ballavananda Das. But by that time, as he had already been known as a poet, he preferred to retain his earlier name instead of the name given to him by his Guru.

A collection of his poems was first published in 1934, long after his death, with the title *Banamali Padyabali*, under the joint editorship of Babaji Baishnaba Charan Das and Samanta Gaurakrishana Kabiratna Pattanaik. In this collection there were about 200 poems. The editors claimed that they had collected the poems from a manuscript written by the poet himself. In the subsequent editions of this collection, another 34 poems appear, in which the names of Charan Das, a close friend and supporter of the poet, and Birakishore Deb, the patron of the poet, figure.

The time prior to Banamali Das was known as the Riti School of poetry, which almost reached its climax in the works of Upendra Bhanja. Words fascinated the poets of Riti School, and they attempted not mere arrangement but almost played with words wherever they needed and wherever they wished, for the purpose of alliteration and assonance. Banamali did not follow this tradition. He was more interested in thoughts than words. He always geared his language to the need of thought and never permitted himself any indulgence with sound. His use of colloquial and idiomatic language, as also the simplicity of his diction moved him towards clarity and precision so much that his popularity soon reached a new high and even surpassed that of most of his predecessors.

Banamali was a fine lyric poet, and one of the finest in Oriya literature and ranked with Kavisurya and Gopal Krishna for his intense and impassioned emotions and hauntig melody.

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## Das, Basanta Kumar (1883 – 1965)

**Basanta Kumar Das, born at Renga in the district of Sylhet in 1883, was a freedom fighter, politician and minister in pre and post partition. He was a highly respected political figure in Pakistan till the establishment of a military dictatorship.**

Basanta Kumar Das was born on 2nd November, 1883 at Renga, Kandiachar, village Negal in the district of Sylhet in Assam (now in Bangladesh). He came of a very poor Bengalee Kayastha family and his early life was one of great hardship and struggle. His father's name was Sarat Chandra Das, and his mother's, Shyama Sundari Das. He married Kusum Kumari Das, daughter of Sarada Shyam, a distinguished lawyer of Sylhet. She was an active social worker and started the Sylhet Mahila Sangha.

Being born in a very poor family Basanta Kumar Das had to struggle very hard in his early days. Yet, by dint of his own efforts, he managed to have a good education. After graduation, he passed the B.L.examination in 1910. He set up practice as a lawyer, but because of extreme financial necessity he accepted a Government appointment as a Munsiff. His nationalist bent of mind did not allow him to stay long in Government service. After a few years, he resigned and resumed practice as a lawyer at Sylhet.

His political career began in 1921 when he joined the Indian National Congress and participated in the Non-Cooperation Movement. In 1923, he joined the Swarajya Party started by C.R. Das and Motilal Nehru. He was elected to the Assam Legislative Council twice (1926--1929) as a Swarajya candidate. In 1930, he resigned his membership of the legislature at the call of the Congress and joined the Civil Disobedience Movement. He was one of the prominent leaders of the national movement in Sylhet, and in 1932

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he was arrested and sentenced to two years' rigorous imprisonment.

In 1937, he was again elected to the Assam Legislative Assembly and became the Speaker as a nominee of the Congress. He held that position till 1946. As a Speaker, he played his role well, befitting the dignity of the Chair. When a no-confidence motion was moved against the Sadullah Ministry and there was an equality of votes on both sides, he boldly followed the British Parliamentary convention and exercised his casting vote in favour of the *status quo*. It, no doubt, went against his own party, but it was the only thing to do to maintain the non-partisan attitude of the Speaker.

On practical consideration also it was right, because it would have been difficult for the Congress to form any stable ministry at the time. He was very well-read in Parliamentary procedure, and some of his rulings, e.g., that the Speaker had the right to prorogue the Assembly, showed his legal acumen and knowledge of Parliamentary practice.

In 1946, he became the Home Minister of Assam. As Home Minister, his handling of the 'referendum' in Sylhet, which was to decide whether Sylhet would stay within Assam or go to Pakistan, was bitterly criticised by many at the time. He was accused of not being vigilant about the activities of the Muslim League also of the British officials on this question. The inner story of this 'referendum' is not known yet fully.

But in defence of Basanta Kumar Das, it may be said that the transfer of Sylhet to Pakistan had already been secretly decided upon and accepted by the Congress High Command and also by many in the Assam Congress to reduce the Bengalee element in Assam's population. Basanta Kumar Das could have taken up a strong attitude at the time *vis-a vis* his party and the Assam Ministry, but he preferred to avoid going to the bitter end leading to a Ministerial crisis, specially when he was not certain about the attitude of the Congress Parliamentary Board. That he was not callous to the plight of the Hindus in sylhet is proved by the fact that after partition he did not move over to India, like so many others, but decided to stay on in East Pakistan to look after the interests of the minority.

In 1948, he was elected President of the East Pakistan National Congress. He continued to be a highly respected leader in Pakistan, and for some time he was the leader of the opposition in the East Pakistan Legislature. Later, he became the Finance Minister of East Pakistan in the Cabinet of Abu Hussain Sarkar. In 1958, he became a Central Minister of Pakistan in the Feroz Khan Noon Cabinet and was given the portfolios of Education and Labour. In the same year he was elected President of the International Labour Organisation. He was a highly respected political figure in Pakistan till the establishment of a military dictatorship.

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## Das, Bhagwan (1869 – 1958)

**Bhagawan Das, born in 1869, was an ardent freedom fighter since a living philosopher must answer the problems of the day.**

To say that Indian philosophy is other worldly is a travesty of truth. Sankaracharya, in his "Prasnnottara Malika" (catechism), asks what we should earn (*Kim Sampadyam manujaithi*) and answers *Vidya* (knowledge), *Vittam* (wealth), *Balam* (prowess), *Yashaha* (renown ) and *Punyam* (merit). Yogasutras insist on the development of physical prowess (Kaya Sampatti). The world is called the seat of liberation (*Mokshayate Samsaraha*). The crown of Vedanta is not an abstraction but an experience. One cannot transcend the world without going through it.

When the Indian philosophers warn us against illusion (*Maya*), they are only asking us to shake off our bondage to unreal values. Liberation (*Moksha*) is not renunciation but proportional development of body, mind and spirit. (*Pranaramam Mananandam Santi Samrudham Amrutam*). Asceticism is a frame of mind and a spirit of detachment. For the truly de-

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tached, home constitutes hermitage (*Niwrutti ragasya Griham Tapvanam*). At the moment of liberation, one attains universality of spirit (*Samyag Darsana Kalam Eva Tat Phalam Sarvatmatyam Darsyati*). Karma is effortism and not fatalism. What is enjoined is renunciation in action, not of action. The stress is on action and not inaction. *Bharata Ratna* Dr. Bhagawan Das was cast in the mould of our ancient Rishis and savants. He was an ardent freedom fighter since a living philosopher must answer the problems of the day.

He was born on January 12, 1869 in an aristocratic and affluent family. He showed signs of brilliance at an early age. At the tender age of 12, he passed Matriculation and obtained his Master of Arts Degree in his 18th year. He was straight away appointed as Tahsildar and a year later promoted as a Deputy collector. In response to the call of some of his friends, more particularly Annie Besant, he resigned from Government service in 1896 and occupied himself whole heartedly in the service of Central Hindu College at Varanasi as Secretary of the Board of Trustees. Subsequently, Madan Mohan Malaviya developed it into Banaras Hindu University. Later, he served as Chairman of Banaras Municipality and Kashi Vidyapith as its Kalapati.

For some years, he identified himself with the freedom struggle and was imprisoned. He insisted on 'Swaraj' being clearly defined to avoid communal misunderstandings. His report as Chairman of Kanpur Riots Enquiry Committee was proscribed and forfeited by the Government. He was elected to the Central Legislative Assembly in 1934. Owing to his interest in higher values of life, he resigned after three years and fully occupied himself with the pursuit of philosophy and interpretation of Indian thought. When Hindustan Cultural Society was founded at Allahabad under Gandhiji's inspiration with the avowed object of promoting communal understanding and harmony, he was unanimously chosen as its President.

He was exact and accurate in his knowledge of Eastern and Western thought. His book "Ancient Versus Modern" shows how well and appreciatively he tried to study Marxism. His approach was synthetic and rational. Science and religion found a remarkable and at the same time a quite natural and just synthesis in his thinking. His work on 'Science and Peace' was recognised as a work of original speculation based upon his deeper insight into eastern and western thought. His 'Science of Emotions' won the appreciation of modern psychologists.

Another outstanding contribution is his "Science of Social Organisation." It is a wonderful interpretation of ancient laws of Manu and their comparison with the modern development of social science. His "Manavadharamasara" in Sanskrit verse is a veritable tour de force. The three volumes of his "Science of Sacred Word" deserve special mention. In his later days, he authored several books on philosophy, which secured him an abiding place in the galaxy of thinkers.

"The Essential Unity of All Religions" is his magnum opus. It points out that there is transcendental unity of religions in spite of apparent empirical diversity. the reason for repetition of crusades, jehads and individual persecutions is that people have not cared to study and understand the fundamentals of different religions. The vehemence with which creads were preached and the savagery with which they were practised are among the disgraces of humanity. The regrettable fact is that we struggle for religion, write for it, fight for it, die for it and alas do anything but live for it. How true are Swift's words "We have just enough religion to make us hate but not enough to love one another".

With his encyclopaedic knowledge of the origin and growth of different religions, he made a notable contribution towards bringing people together on the plane of mind and spirit. He strove his utmost to clear the mist of misunderstanding and give to the world a friendly countenance and character calculated to dissolve rigid postures and frozen attitudes and unveil rich horizons of human spirit.

In the fitness of things, there is no copyright in this book. He felt that there was no originality in truth and there was one eternal truth for all to copy reminding us of Tolstoy who renounced copyright over his books, According to an old Talmudic saying: the

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Rabbis asked why the law was given in the wilderness. The answer given was that no nation could claim proprietary right over truth. Truth is one though sages call it by different names (*Ekam Sat Vipraha Bahuda Vadanti*). St. Ambrose in his well-known gloss on Corinthians said: "All that is true by whomsoever it is said is from the holy ghost." St. Paul in his Epistle to the Galatians has spoken of the fruits of spirit as "Love , Joy, Peace, long suffering, gentleness and meekness".

In spite of his being an ardent Theosophist, he did not agree with Annie Besant when she proclaimed Jiddu Krishnamurty as Messiah. After Krishnamurty broke away and dissolved the Order of Star, he compared the situation to a cub getting out of the control of its stage manager. He wanted "Varnasharama"to be on the basis of aptitudes and professions. To clarify his position, he insisted on Maulana Azad and other non-Hindus like him being classed as Brahmins and Ali Brothers as Kshatriyas. He was an erudite scholar in Sanskrit. It was a pleasure to hear him conversing with pundits from various parts of the country in eloquent and faultless Sanskrit.

His attitude was one of trust tempered with criticism, pinning faith in the central ideas of Indian thought. He was an effective critic of the deviations which took place, spoiling the strength and purity of religion. Free India conferred on him the supreme distinction of 'Bharat Ratna'. He received honorary doctorates from the Universities of Banaras and Allahabad. His flowing beard symbolised saintliness and wisdom. He had the appearance of a patriarch. He was noted for clarity and independence of his views.

He passed away at Varanasi on September 19, 1958, at the age of 89. "The Times" of London recounted his life and work in its obituary tribute. Jawaharlal Nehru observed that the more he knew him, the more he admired him. A memorial trust was erected in 1959 to encourage the study and propagation of his philosophy, to promote moral and social education to provide medical relief, and the like. A souvenir paying homage to him was published. The Government of India issued a commemorative stamp on the eve of his birth centenary.

He was the deepest thinker of his times and a scholar of rare attainments. His knowledge was profound and upto-date. His assessment was just and impartial. He was always tolerant enough to understand his opponent's point of view. Men of his calibre and character are few in any age.

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## Das, Bhaktacharan (1729 – 1813)

**Bhaktacharan Das, born in Orissa in 1729, was an eminent Vaishnava poet. He was well versed in Sanskrit devotional literature and philosophy.**

Bhaktacharan Das was an eminent Vaishnava poet. Born in a Karan family, his original name was Bairagicharan Pattanayak. He became famous as Bhaktacharan after initiation to Vaishnava cult in the lineage of Rupa Gosvami. He was well versed in Sanskrit devotional literature and philosophy, travelled to all the sacred places of India on foot, established many 'maths' in Orissa. His Mathura Mangala (bliss of Mathura) and Manah Siksha (lesson to the mind) are read and appreciated as his best Kavyas.

Mathura Mangala narrates the departure of Krishna to Mathura, the wailing of the gopis (cowherd maidens) in his separation, Uddhaba's arrival as messanger and consolation to gopis by explaining Vedantic philosophy (jnana), in response the gopi's discarding janana and placing Bhakti (loving devotion) above all other paths of liberation. Actually the poet-devotee establishes the superiority of devotion to janana. In Manah Siksha the poet lays down all principles and day to day practices to be followed by an aspirant of Raganuga Sadhana (practice of erotic love to Krishna).

Other popular compositions are *Gopa Mangal* (Bliss of Gopa), *Manabodha Chautisa* and Kalakalevara Chautisa. These are so popular

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that till now, they are read in every house in a Orissan village.

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## Das, Bholanath (1859 – 1929)

**Bholanath Das, born in Nowgon in 1859, was a great rhyme innovator in Assamese. His poems are the earliest attempts and models of modern poetry.**

Bholanath Das was a great rhyme innovator in Assamese. He passed Entrance Examination from Nowgong High School, but could not pursue higher education because of his mother's sudden death. Henceforth, he worked in different capacities, such as those of district surveyor of Nowgong, teacher in the Nowgong High School, clerk in the educationdepartment, and teacher in the Sibsagar Survey School.

In 1888, he successfully appeared in the Provincial Sub ordinate Civil Service Examination and became a subdeputy Collector. Here, he steadily rose to be an assistant-settlement officer from which post he retired in 1912. He was connected with several social activities. In addition to that he was interested in painting, sewing, carpentry, etc. He was a quiet soft-spoken gentleman, who lived within his means.

Besides efficiently discharging his official duties he also made notable contribution to Assamese literature where he earned a niche for himself. The noted literary critic Dimbeswar Neog has described him as the fine morning star of Assamese Kavya in blank verse. He may be said to have initiated the Assamese lyric and epic style of writing.

Assamese literature was passing through a critical stage when Bholanath took to writing. In 1836, the Asamese language was replace in the schools and courts by the Bengali language. For about 36 years Assamese school children had to read Bengali in the place of their mother tongue. The tussle between their mother tongue and Bengali resulted in the birth of a hybrid language which was not doing any good to anybody. We find regret and misery expressed on this matter by the writers of the time like Gunaviram Barua, Lambodar Bora, Kamala Kanta Bhattacharya, Bholanath Das and others. Their writings were also a clarion call to Assamese people to undo this injustice.

Bholanath was educated through the medium of Bengali but he wrote his *Sitaharan Kavya* in Assamese at that very time of language crisis. His model in blank verse and vocabulary was of course, Michel Madhusudan Dutta of Bengal. A part of Bholanath's Kavya written while he was still a student was published in the Assam Bilasini in 1878. His *Sitaharan Kavya* was however completed ten years later, in 1888. The use in his kavya of newly coined words and verbs derived from nouns has made his book a little artificial but there are marks of poetic grandeur here and there.

In 1882-83, two parts of his poetical selection entitled Kavitamala appeared. During the next year was published, in two volumes, his second book of poetry entitled *Chintatarangini.* His incomplete manuscript, bearing the title Subhadra Haran was irrecoverably lost.

In the first part of his *Kavitamala* there are twenty poems. Though the language is at times a little archaic, there are definite signs of the new romantic age that was gradually coming to Assamese literature during the British period. His poems *Megha, Madhuhasi, Kiyono Na Jage*

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*Mon*, etc, are the earliest attempts and models of modern poetry. In his poems and essays there is the use of Sanskrit and tatsama words and he was the first to employ the blank verse. In several poems of his Kavitamala and chintatarangini, he also uses some unrhymed couplets of which he is reckoned as an exponent.

As a matter of fact it was Bholanath who liberated Assamese poetry from the rigours of the closed rhymed couplet and by employing blank verse infused into it a new verse movement. He is not only the path-finder of this majestic verse, but also its most successful artist. This does not take away from his merit in the rhymed verse to which his contribution is by no means less memorable. He admitted with greatitude his indebtedness to Michael Madhusudan Dutta in this regard.

The chief characteristic of his verse is not the end-stopped line but the end-stopped thought. A second characteristic is its verse paragraph. Here again he showed great skill. In addition to this the use of Sanskrit tatsama words he conferred on his lines not only music and virility but also classical dignity.

The thought content of his poems was not negligible. The model that he set of instructional poems intended for text books was later imitated by several other poets. He wrote a few poems in the form of questions and answers, much in the pattern of the Ojapali system of Assam.

In thought and execution his writings together with those of Ramakanta Chowdhury constitute the first new move forward in Assamese poetry.

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## Das, Birakishora (1898 – 1973)

**Birakishora Das, born in 1898, was a famous freedom fighter, lyricist and National poet.**

Birakishora Das was a famous lyricist, better known as *'Jatiya Kabi'* (National poet) for his patriotic songs. He began to write patriotic poems, when he was serving as a clerk under the British. But subsequently he had to quit the job. His first collection of poems, *Mohana Banshi* (Mohan's flute, 1921) was based on the principles of non-co-operation movement launched by Gandhiji. *Bidrohabina* (Rebellious Harp, 1930) depicted the events of salt satyagraha movement of 1930.

His other collections like *Ranabheri* (war Trumpet, 1932) and *Dundubhi* (Drum, 1932) were also full of patriotic feelings. These books were banned during the British regime. But the poet did not submit to the British Government and suffered imprisonment in consequence. In the prison, he wrote lyrical poems, collected in *Sabuja Sathi* (Young Companion, 1934). He was inspired to write poems on Gandhiji's fasting for untouchability at Yerwada prison. The hero of his poem is Bandhua, a harijan friend of his childhood, who was denied the right to worship Goddess Saraswati.

This type of poems indicates the social consciousness of the poet. Gandhian ideals like non-violence, love, and sacrifice are the themes of his collection Smriti Kanika (Molecules of Memory). After independence, the poet had turned his attention towards the development of children by starting a monthly magazine for children called Mo Desha (My Country). Recently Government of Orissa has established a college at Cuttack and named it after the poet; it is a real tribute to Jatiya kabi Birakishora.

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R.P. Mahapatra, *Orissa Culture*.
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## Das, Bidhubhusan (1922 – )

**Bidhubhusan Das, born in Cuttack in 1922, was a successful teacher, educationist and politician of Orissa. In whatever field he remained, he left his clean and prestigious mark of intelligent and honest thinking.**

Bidhubhusan Das hails from an aristocratic family of Cuttack. His ancestors were rich and had worked as zamindars. His father was a member of the Indian Civil Service. His uncle, Sri Nityananda Kanungo was a minister in the Central Government and a Governor for a long time. With this background, Bidhubhusan Das had little to worrry about his education and other problems. He had the best possible facilities for pursuing his studies.

Bidhubhusan was a brilliant student. Throughout his career, he was a first class student. He passed his M.A. in English from the Patna University. He had his D. Litt from Oxford and A.M. from the Columbia University. With these rare attainments in the academic field, he was uniquely equipped to be the professor of English in the Ravenshaw College, Cuttack. Incidentally, the Ravenshaw College was the only college in Orissa where post-graduate education in English was available. He was the Senior Professor of English from 21st January,1957.

Professor Das was a brilliant and successful teacher. His students loved him and admired him. His classes were never to be missed. He was successively Principal of the Ravenshaw College, Principal of the Ranchi College and Professor of English in the Tribhuban University of Nepal. In all these posts, he showed unique quality of learning and administration. These posts were not only challenging but also interesting for him. Wherever he had gone, he succeeded in creating a band of admirers.

He was the youngest Director of Public Instruction of Orissa. He joined this post on 1 October, 1968 and continued till April 1980. As the Director of Public Insruction, he had to play a major role in framing the educational policy of Orissa. During his time, Orissa was exposed to a new kind of experience in education. Not only there was rapid expansion of colleges but there was qualitative improvement in the system. Professor Das was a man of great discipline.

In Orissa, as in other parts of the country, there was a tendency of declining standards. During the seventies, Orissa was passing through political and social problems on a unprecedented scale. This had its impact on the schools and colleges. Professor Das tried to see that educational institutions remained, as far as possible, away from these changes.

Professor Das had attended a number of national and international seminars and conferences. He is reputed to be a convicing speaks and his assessment of situations exhibits a high sense of correct analysis. In Orissa, where political winds blow with every change in the cloud, it must have been a difficult task for Professor Das to head the educational system of the province. Successive Ministries and Education Ministers tried to put their pressure and bring about as many changes as possible. Professor Das had to adjust to these problems. Sometimes, he came in the unpleasant look of the politicians and suffered for it. At one stage, he was to remain away from the post of the Director of Public Instruction and be confined to the State Institution of Education, Orissa.

Professor Das is a great admirer of talent. He used to discover talent in his students and encouraged them in different fields. Special mention may be made about his literary contributions. He along with some of his dedicated students, published a literary magzine- *Prajnya*. This magazine, though short-lived. occupied a significant place in the history of Oriya literature. Professor Das has contributed a number of research papers in his subject to different journals of

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the country and outside. He had been the President of the All India English Teachers' Association.

Professor Das was member of the Syndicate, Senate and Academic Council of the Utkal, Berhampur and Sambalpur Universities. In these capacities, he not only had a free hand to recruit excellent teachers for these Universities, but also lay the guide lines for academic and general administration of these Universities. Thus, Professor Das remained as the main force behind the Government, non-Government and university education in Orissa. In whatever field, he remained, he left his clean and prestigious mark of intelligent and honest thinking. That is the main reason for Professor Das to be remembered by all including his dear students.

Professor Das is a keen student of cultural activities. He took interest in the local forms of dance, music and art. He was closely connected with several associations and organisations which took part in such cultural activities. More often than not, he was seen with students and scholars who carried out research in this area.

Professor Das is happily married. His wife Mrs. Prabhatnalini Das is the Professor and Head of the Department of English, Utkal University. One of his daughters is serving in the Indian Foreign Service.

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## Das Bishwanath (1889 – ?)

**Bishwanath Das, born at Subalaya in the district of Ganjam in 1889, was a prominent freedom fighter, minister and parliamentarian. He had a commanding personality and not accustomed to compromise on principles.**

Bishwanath Das was born in 1889 in the village Subalaya in the district of Ganjam -- then a district in the erstwhile Madras Presidency in Telugu-speaking tract, for which Bishwanath had to choose Madras as the scene of his activity in the first part of his career. Bishwanath's father Krushna had married twice, and he was the son of the second wife. He was adopted by his uncle Madhusudan Das. It was a Brahmin family and its principal source of income was agriculture. There was an atmosphere of superstition and religiosity in the family, in which Bishwanath grew up in his early years. In later years, however, he could free himself from that atmosphere and get over superstitions like caste system and untouchability.

Bishwanath had married Gouri Devi, daughter of Raghunath Panda of village Kumari in the same Ganjam district. His father-in-law was a petty Government Officer in the Revenue Department. Bishwanath has two sons, Harihar and Bhikari Charan Das. Gouri Devi died young, in 1924, when Bishwanath was only thirty-five. He did not marry again.

Bishwanath started his education at home under a private tutor. After passing the M.E. examination, he came over to Cuttack and joined the Town Victoria High School, now called Bhakta Madhu Vidyapitha. He passed the Entrance examination in 1908 or1909. He then joined the Ravenshaw College, Cuttack, from where he graduated. He passed the B.L. examination of the Calcutta University in 1919.

Bishwanath Das had active contact with great leaders of the Oriya people like Utkal Gaurab Madhusudan Das, Pandit Gopabandhu Das and many others. He was also associated with eminent leaders of Madras like Sir Subramania Iyer, Sir Sivaswami Aiyer, S. Satyamurthi, Alladi Krishnaswami Ayyar and C. Rajagopalachari, when he was a member of the Madras Legislative Council. Among his young associates and co-workers were Sashi Bhushan Rath, Niranjan Patnaik, Lalmohan Patnaik, Sribatsa Panda and others. Of the two young men of Berhampur town in Ganjam who had chosen the peasants' front and the workers' front as the fields of their activity in the twenties, one was Bishwanath Das and another Varahagiri Venkatagiri. Bishwanath had also an active young man, N.G. Ranga, as his assistant in the ryot movement in Madras.

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Bishwanath Das started legal practice at Berhampur in 1920. At that time, lawyers had as a second string to their bow political activity, and as the son of an agriculturist, his familiarity with the problems of the ryots took him to the Kisan Movement. He was the leader of the Madras Ryot Sabha, and in that capacity he led many peasants' revolts against the Zamindars of Ganjam.

As a peasant leader, he was elected to the Madras Legislative Council where he had occasion to cross swords with top ranking leaders, including the Chief Minister, the Raja of Bobbili. He and V.V. Giri had joined hands in defeating the Raja of Bobbili in his home constituency, from which Giri was elected. Being engaged in peasant politics, Das had little opportunity for playing a leading role in the movement for the creation of Orissa as a separate province; still then because of his eminence in politics he was chosen for the Chief Ministership of Orissa in 1937, a year after the creation of the separate Province.

Bishwanath had been drawn to Gandhiji from his student days when he came to know of Gandhiji's work in South Africa. He responded to the call of Gandhiji and joined the Civil Disobedience Movement at Gopalpur- on Sea. He was arrested but released after the conclusion of the Gandhi-Irwin Pact.

As a member of the Madras Council from Ganjam which became a part of Orissa in 1936, he was taken as a member of the Orissa Advisory Council in 1936, and on being elected to the Orissa Legislative Assembly in 1937 in the first General Election held under the Government of India Act, 1935, he was elected Leader of the Congress Legislature Party which had secured a majority. When the Congress agreed to accept office in June 1937, Bishwanath Das was chosen as Chief Minister.

As Chief Minister, Bishwanath Das was a hard nut to crack. He set up many new conventions for the guidance of his successors and for his contemporaneous Cabinets in other provinces. His administration was clean, strong and efficient. His control over the administration and his relation with the Governor were most dignified. He used to hold preliminary meetings of the Cabinet to take decisions before the Cabinet formally met under the chairmanship of the governor, and by this procedure he had his own way in government and no conflict with the Governor.

The most significant event of his Chief Ministership was his threatened resignation on the issue of the appointment of an acting Governor during the leave of the permanent incumbent. He firmly asserted that a Revenue Divisional Commissioner, who was his subordinate, could not be pushed up to the position of Governor, constitutionally superior to the Cabinet, even for a temporary period. This stand was supported by the Congress High Command and Mahatma Gandhi; ultimatly it had an echo in the British Parliament and the impasse was solved by the cancellation of the leave granted to the permanent Governor.

Das was an enlightened and determined administrator, and the administrative set-up for the new province of Orissa was built by him with care. He had undertaken legislation to protect the interests of the ryots and appointed a Committee to advise the Government in regard to the establishment of a university for the province. He had, however, created some powerful political enemies who subsequently wrecked vengeance on him.

His Cabinet, like all other Congress Cabinets, resigned in November 1939 as a protest against India being dragged into the Second World War without consultation with her representatives, and Bishwanath Das plunged himself into the Individual Satyagraha and Quit India Movements. He was imprisoned for about three years and released in 1944. He fought the election in 1946 and was returned to the Orissa Assembly. But his political enemies who had captured leadership and power engineered an election petition against him, and the Election Tribunal declared him ineligible to contest any election for six years.

During this period he devoted his energies to the organisational wing and became the President of the Provincial Congress Committee. On the conclusion of the period of his ineligibility, he was elected to the Rajya Sabha in 1958, and while a member there, he contested the mid-term election in 1961 and was

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elected to the Orissa Assembly. However, the political situation had changed and his claim to leadership was ignored.

In 1962, Bishwanath Das was appointed Governor of Uttar Pradesh and continued in that office till after the Fourth General Elections in 1967. On retirement from office, he was elected President of the Servants of the People Society founded by Lala LajpatRai. He also took a keen interest in the establishment of Ved Bhawans for the study and propagation of the Vedas. He heads a Trust formed for this purpose and his target is to establish four Ved Bhawans in the four Dhams of Puri, Dwaraka, Rameswaram and Badrinath. In 1968-69, he submitted a report to the Governement of Orissa on students' indiscipline. In 1971, he was persuaded to come out of political retirement to accept the Chief Ministership of Orissa again in a coalition Cabinet.

Bishwanath Das is known for his sobriety and simplicity. He is economically affluent but lives an austere life. He is orthodox in his attitude and does not take to modern ways of life so easily. He is devoutly religious and God-fearing. He has a commanding personality and he is not accustomed to compromise on principles.

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## Das, Bisnu (1575 – 1625)

**Bisnu Das was medieval saint poet. His poetic style shows a transition from the simple Puranic approach to the more complicated verbose style of courtly poetry.**

Bisnu Das was the poet of the medieval ages. His parentage as well the place of birth are not known. Nevertheless, from references in a *Kavya, Lilabati* (so far unpublished) by Raghunatha Harichandana (1580-1610), Vassal Prince of Banapura, it has been inferred that he was the court-poet of Banapura. This prince, a lover of literature, had in his court a galaxy of writers including Bisnu Dasa, who had filled the whole word', as it were, with his poetry. The prince learnt the art of poetical composition from Bisnu Dasa, who was an erudite scholar of Sanskrit Kavya and poetics, a fact very clearly borne out by the standard of excellence in his works. Another vassal Prince, Kunjabihari Bharamarabara of Dhenkanala (1650-1670), mentions in his Kavya *Premasila* (also unpublished) that his poetry would sur-pass the poetic glory of Bisnu Dasa and other pots of his rank.

Bisnu Das's Sabitri Charita (Second edition, 1950, chakradhara Mahapatra) is a Kavya in seven cantos celebrating the popular theme of Sabitri and Satyaban. It is written in the usual Puranic style. But *Premalochana,an Akyayika Kavya* of 20 cantos which is his major work bears clear traces of his poetic power.

In respect of theme, this kavya is a depiction of the love affairs between Princess premalochana and Prince Sudhakara. They were introduced to each other through the good offices of a goose, and got married later. In this respect, it has borrowed ideas from Sanskrit Kavyas, particularly, Naisadhiya Charita, as well as similar earlier Oriya Kavyas. The author has experimented with the ornate style of the traditional pattern peculiar to the Naisadhiya Charita.

In comparison with the earlier *Akhyayika Kavyas,* the diction of *Premalochana* has become more alliterative. The depiction is punctuated with more uncommon similies, mentaphors and hyperboles. The style shows a transition from the simple Puranic approach appealing directly to the heart, to the more complicated verbose style of courtly poetry calling for greater intellectual exercises. In other words, Bisnu Dasa's Premalochana ushers in a new era of Oriya poetry, the country Riti Kavyas of more than two centuries to follow. Bisnu Dasa's other works include a fairly large number of Chautisas including Sumukhi Chautisa (Prachi, 1931) *Barsabhabana Chautisa* (Prachi 1931) *Mandakini-Chautisa* (Prachi, 1931), *Ksetrabiraha Chautisa* (1978) and *Sandesa Chautisa* (1979).

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## Das, Damodar –

**(See under Rahul Sankritayan)**

## Das, Danai (18th century)

**Danai Das was an eminent poet. His graphic and life-like portrayal of characters, panoramic description, the simple language and the natural settings has earned covetable glory and a status.**

Danai Das was a great poet. Nothing is known about his parentage or place of birth. Curiously, scholars assign Dasa to the period between the 15th and 18th centuries, but the consensus favours the 18th century. His only *kavya, Gopibhasa* (literally, the cowherd women speak) published in non-abridged from (Prachi, 1929) depicts the love between Krishna and the gopis. A legend assigns 96 cantos to this Kavya, but the present compilation of 32 cantos gives Gopibhasa a fairly complete look. There are altogether 3610 two line verses written in a single metre, each line consisting of eleven Aksharas (syllables).

Gopibhasas dwells upon the reminiscences of the gopis after the departure of Lord Krishna form Gokula to Mathura, the city of Kamsa, with Kamsa's minister, Akrura, on an express understanding that he would be back in four day's time. Krishna, however, failed to return. The gopis waited eagerly. The playful Krishna had always delighted them with his naughty pranks. He would mysteriously assume the size of a charming full-grown youth with whom each Gopi spent blissful moments. The first sixteen cantos of Gopibhasa are devoted to the life of the gopis during the sixteen days immediately following Krishna's departure. Sixteen thousand in number, they have sixteen daily meetings under the leadership of the sixteen celebrated gopis, namely, Radhika, Lalita, Bisakha, Indurekha, Mallika and others.

In simple poetic lines, the poet has narrated the pangs of lovers' hearts, with accounts of intimate bliss experienced by the individual gopis. The poet has imagined about a hundered such episodes. These are, with dexterity, put into the mouths of the rustic women folk, expressed in simple language commensurate with the natural upsurge of pathos in their hearts. There is repetition, and the direct narration of love-making has, at times, become sickening.

Still, the graphic and life-like portrayal of characters, panoramic description, the simple language and the natural settings have earned Gopibhasa a covetable glory and a status parallel only to the most popular folk poetry. Dasa has devoted the other half of his kavya to the Vaishnavite philosophy.

As desired by Lord Krishna, Radhika is initiated by sage Angira and as the queen of Brindabana, guides the gopis to a life of real devotion. Later, sage Narada instructs the gopis in the objectives of an incarnation, and helps them to reconcile themselves to their present fate with a fond hope that after all, Krishna remains their Lord, and would return to them after eight years. Two *Chautisas, namely, Suna Kannada and Bada Kannada chutisa* are also attributed to Dasa's authorship.

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## Das, Debadurlabha (16th century)

**Debadurlabha Das was a Vaishnava poet of great erudition. His style shows a happy blending of the Puranic directness and the simple lucidity of the pattern of early *Akhyayika Kavya*, punctuated with the rhythmic requirement of the metre employed.**

Debadurlabha Das was a devout Vaishnava poet of great erudition. Nothing is known about his parentage and residence. The only poetical work ascribed to him is *Rahasyamanjari* (literally, the bunch of mystery flowers, published by Prachi, 1925) a Kavya in twenty four cantos, based on a religious theme pertaining to the mystery of the cult of devotional love between Sri Krishna as Lord and the Gopis (cowherd women), headed by Radha, as devotees.

The story dramatically begins with the malicious curiosity of the queens of Dvarka, Krishna's consorts, at his estimation of Gopi's love as greater than theirs, and then weaves around their visit in the Lord's company to Brindabana, where they were greatly impressed with the unfathomable love of the Gopis manifested with the unfathomable love of the Gopis manifested with the celebrated Rasakrida.

At last the damsels acknowledged, with all humility, the greatness of Gopibhaba whereupon they were admitted to the presence of Radha. She greeted them with profound honour, as they were her counterparts in Dvaraka, where the Lord had preferred to live in their company. the story, as rightly claimed by the author, is not found in any of the famous Vaishnavite works and is only cognate to that of Gopichandana by Chanda Dasa. The religious importance of *Rahasyamanjari* Consists in glorifying Gopibhaba and clearly depicting Radha as the chief Gopi, and approach initiated by Chanda Dasa.

But of greater significance is its literary merit. Das's style shows a happy blending of the Puranic directness and the simple lucidity of the pattern of early *Akhyayika Kavya*, punctuated with the rhythmic requirement of the metre employed, leading ultimately to a neat finish with regard to the sound and meaning sequence. The descriptions of nature and of human forms and movements are graphic as well as suggestive and brief: Das's poetry thus breathes an air of realistic naturalness. Further, here is an example of effective characterization in the portrayal of the malicious Jambabati, the love-ridden Radha and gopis, the devoted and innocent Garuda etc., a fact which accounts for the rich human appeal sustained throughout.

Finally, the poet maintains adequate restraint in the matter of depicting the lovers' conjugald alliances, a fact which lends the Kavya and appreciable gravity. Rarely is there a Kavya with such marked degree of success as *Rahasyamanjari* that combines the poet's originality, erudition, impressive exactitute as to religious doctrine and artistic excellence all blended in one.

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## Das, Debesh (1911 – )

**Debesh Das, born in 1911, was a eminent scholar and novelist of Bengali literature.**

Debesh Das was educated in Calcutta and London, passed Bar-at-Law from the Middle Temple and was enlisted in the Indian Civil Service. He served in different capacities under the Government of India and retired in 1969 as a Cabinet Secretary.

A widely travelled man, he started writing since he was a student. His first book, *Europa* (1940) in Bengali was introduced by Tagore, and its Hindi version by Rajendra Prasad; next book Rajoara (1953) earned him the glory of felicitation in the royal court of Udaipur. His first short story book Rome Theke

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Romna (1954), earned the first prize of German Literary Digest. His first novel was *Raktarag* (1955).

He delivered lectures on Indian literature in Oxford, London, New York and Prague and presided over All India Bengali Literary Conference at Jaipur. He was an associate of the Sahitya Akademi and UNESCO for eighteen years.

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## Das, Deshbandhu Chitta Ranjan (1870 – 1925)

**Chitta Ranjan Das, in Calcutta in 1870, was a landmark in the history of India's struggle for freedom. He was well-known for his intellectual, political and journalistic pursuits.**

Deshbandhu Chitta Ranjan Das, whose life is a landmark in the history of India's struggle for freedom, was endearingly called 'Deshabandhu' (Friend of the country). Born on 5th November, 1870 in Calcutta, he belonged to an upper middle class Vaidya family of Telirbagh, Vikrampur, in the Dacca district. His father, Bhuban Mohan Das, was a reputed Solicitor of the Calcutta High Court.

An ardent member of the Brahmo Samaj, he was also well-known for his intellectual and journalistic pursuits. For his generous disposition and extravagant habits, he became an adjudicated insolvent towards the end of his career (d.1914). Chitta Ranjan's partiotic ideas were greatly influenced by his father's. Chitta Ranjan was the second child and eldest son of his parents. His youngest brother was P.R. Das, a Judge of the Patna High Court. In 1897. Chitta Ranjan married Basanti Devi, daughter of Barada Nath Haldar, Dewan of Bijni Estate in Assam.

After receiving his early education at the Lodon Missionary Society's Institution at Bhowanipore (Calcutta), Chitta Ranjan passed the Entrance examination in 1885 as a private candidate. He graduated from the Presidency College in 1890. He then went to England to compete for the I.C.S.; but he was "the last man out " in his year. Therefore he joined the Inner Temple and was called to the Bar in 1894.

In his intellectual pursuits Chitta Ranjan was fond of Shelley, Browning and Keats in particular, and in general of European literature including plays. He was deeply interested in Religion and philosophy: he studied Brahmo religious books as also Vaishnave literature; the teachings of Ramakrishna Paramhansa and the ideas of Swami Vivekananda impressed him too. He was conversant with the writings of Bankim Chandra, D.L. Roy, Girish Ghosh and Tagore. In later life, while in prison, he used to read books on political philosophy. It was Bankim Chandra who partly influenced him in his political ideas.

Brahmabandhav Upadhyaya also influenced him, making his nationalism dynamic and kinetic. While at the Presidency College, Chitta Ranjan was a leading figure of the Students' Association; and from Surendra Nath Banerjea he took his first lessons in public service and elocution. While in England during 1890-94, he gave electioneering speeches on behalf of Dadabhai Naoroji, besides an address at a protest meeting, presided over by Gladstone, in connection with offensive anti-Indian remarks made by John Maclean.

In 1894, Das came back to India and enrolled himself as a Barrister of the Calcutta High Court. But he did not get the backing badly needed to make a good start in the profession. The Calcutta Bar was then crowded with great personalities like Griffith Evans, T. Palit, Monmohan Ghosh, W.G. Bonnerjee and T.A. Apcar. His anxiety to remove the stain of insolvency on his father's name made him all the more impatient. So, he shifted his practice to Mofussil courts and began to make his mark as a criminal lawyer. It however took some time to render his financial position satisfactory. Like his father, Chitta Ranjan had also to take shelter of the Insolvency Court.

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In 1907, he appeared as the defence lawyer of Brahmabhandhav Upadhyaya and Bhupendranath Dutta who were prosecuted for sedition. His abilities as an advocate evoked general admiration, though he did not succeed in baffling the prosecution. The turning-point in his career came when he was called upon to appear on behalf of Aurobindo Ghose in the Alipore Bomb Case (1908). It was due to his brilliant handling of the case that Aurobindo was ultimately acquitted.

In his eloquent advocacy in this case he concluded: "...a man like this who is being charged... stands not only before the bar in this court but also stands before the bar of the High Court of History... he will be looked upon as the poet of patriotism, as the prophet of nationalism and the lover of humanity... his words will be echoed and re echoed not only in India, but across distant seas and lands ...". Success in this case brought Das to the forefront of professional and political platform.

Chitta Ranjan was the defence counsel in the Dacca Conspiracy Case (1910-11). He was an adept in civil law as much as in criminal law. His success in the Dumraon Raj Adoption Case bears testimony to his eminence as a civil lawyer. Within a very short period he built up a fabulously lucrative practice. In 1920, his professional monthly income rose to Rs. 50,000.

In 1913, when Chitta Ranjan rose almost to the top of his profession, he took the rather unusual procedure of paying his as also his father's time-barred joint debts for which they had gone to the Insolvency Court. This act, prompted by his high moral sense, made a profound impression on his countrymen.

Early in life Chitta Ranjan gave vent to his intense patriotic feelings as a student of the Presidency College and also while away in England during 1890-94. In 1901 he financially contributed to support the agitation in South Africa. He was associated with the revolutionary organisation, the Anusilan Samity. During the Anti-Partition Agitation he played his role as a co-worker of S.N. Banerjea, Bepin Pal and Aurobindo Ghose; he gave lectures on swadeshi movement and associated himself with two nationalist organs- the *New India* and the *Bande mataram.* He also raised his voice against Gurzon's Indian Universities Bill and indictment against the Bengalees.

It was, however, not before 1917 that Das came to theforefront of nationalist politics. In that year, he was invited to preside over the Bengal Provincial Conference held at Bhowanipore. At the Conference Chitta Ranjan gave in Bengali his memorable presidential speech, animated by lofty idealism and patriotic fire. Chitta Ranjan's political career was brief but meteoric. In course of only eight years (1917-25) he rose into all-India fame by virtue of his ardent patriotism, sterling sincerity and oratorical power. Further his advent into the political field in 1917 took place at a crucial moment.

Patriotism was a consuming passion with Chitta Ranjan - a part of his religion and "not an imitation of European politics". It was echoed in his speech at a meeting held at Mymensingh in October, 1917. In the field of Indian nationalism, Deshabandhu was a seer; he had no doubt the final victory of the cause and the fulfilment of India's cultural and spiritual mission in the world.

In 1917, Chitta Ranjan played a significant role in the controversy over the election of Mrs. Annie Besant as President of the Indian National Congress for its Calcutta Session. During this period (1917-18), he also took part in the agitation against the government policy of internment and deportation under the Defence of India Act. On the eve of the Calcutta Session (1917) of the Congress, he had been on a lecturing tour in Eastern Bengal, addressing large gatherings on Self-government. In his impassioned address on the Self-Government resolution at the Congress Session, he affirmed: "I want the power to build my own constitution in a way which is suited to this country".

In 1918, both at the Congress special session in Bombay and at the Annual Session in Delhi, Das opposed the scheme of Montagu-Chelmsford Reforms as wholly inadequate and disappointing. The demand for Provincial Autonomy was successfully propounded in the teeth of vehement opposition from Mrs. Besant and others. In 1919, Chitta Ranjan went

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to the Punjab as a member of the non-official Jallianwala Bagh Enquiry Committee. At the Amritsar Congress (1919), he made the first advocacy of obstruction while opposing the idea of co-operation with the Government in the implemention of the 1919 Reforms.

In 1920, at a special session of the Congress held at Calcutta under the presidency of Lajpat Rai, Gandhiji gave his famous programme of Non-Cooperation with the Government. Das sought some changes in it but in vain. He, however, had the support of Pal, Malaviya, Jinnah and Mrs. Besant. Three months later the Congress met at Nagpur where he, however, accepted Gandhiji's lead and came back to Calcutta to renounce his large practice at the Bar. The whole nation was deeply impressed to see this supreme act of self-sacrifice. Deshabandhu now threw himself heart and soul into the movement. Besides the Non-Cooperation Movement, the large-scale exodus of the Coolies from the Assam tea gardens and the strike of the Assam-Bengal railway employees engaged his attention in 1921. The same year he was elected President for the Congress Session to be held at Ahmedabad.

In its repressive measures the Government declared as illegal the Congress Volunteers' organisation which took a leading part in the boycott of the visit of the Prince of Wales (1921). Deshabandhu decided to defy the arbitrary government order. Along with Subhas Bose, Kiran Sankar Roy and many others, his wife Basanti Devi, son Chira Ranjan and sister Urmila Devi were arrested. Deshabandhu himself was arrested and sentenced to six months' imprisonment. After his release in 1922, he was elected President for the Congress Session at Gaya.

With the suspension of the Non-Cooperation Movement at the instance of Gandhiji, following the Chauri Chaura incident, the whole country went into despondency. At this critical hour Deshabandhu endeavoured to give a new orientation to Indian politics through his Council Entry programme, i.e. "Non-Cooperation from within the Councils". He however met with vehement opposition from the Mahatma and the "No-changers". At the Gaya Congress C. Rajagopalachari led the Council-Entry opposition. His motion being lost, Deshabandhu resigned the presidentship. Thereafter, he organised the Swarajya Party within the Congress in collaboration with Motilal Nehru, the Ali brothers, Ajmal Khan, V.J. Patel, Pratap Guha Roy and others. It was initially known as the Congress-Swaraj-Khilafat Party. In spite of the bitter criticism launched by the "no-changers" like Shyam Sundar Chakraborty and J.L Banerjee, the Jalpaiguri Conference was organised by the Swarajists in 1923. Through the efforts of the Swarajists, Maulana Azad was elected President of the Congress special session at Delhi, where the programme of Council-Entry was approved. The programme was later confirmed at the Cocanada Session.

At the General Election of 1923, the Swarajists swept Bengal. Deshabandhu spurned the offer of Lord Lytton to take the responsibility of the Transferred Departments. In the council, he followed the policy of smashing the official and semi-official machinations, despite the Government's repressive measures. Chitta Ranjan's policy of Council Entry was vindicated by the government's defeat of the Budget. He not only succeeded in killing Dyarchy in Bengal but also in shaking the Bureaucracy in India to its very foundations.

In 1924, the Swarajists captured the seats of the Calcutta Corporation. Deshabandhu was elected the first Mayor of the Corporation. He proved to be an ideal Mayor in every respect. He was re-elected as Mayor the next year. In 1923, he presided over the All India Trade Union Congress at Lahore, and in 1924 at Calcutta. In 1925, Deshabandhu was the President of the Bengal Provincial Conference held at Faridpur. In this last Presidential Address he put forth his ideas on Swaraj and Dominion Status.

Deshabandhu wanted "Swaraj for the masses, not for the classes". To him, "Swaraj is Government by the people and for the people". In his last political testament (Faridpur, 1925), he made out a strong case for Dominion Status. He held: "Dominion Status today is in no sense servitude... (but )an alliance by consent... for material advantages in the real spirit of cooperation".

Further, he believed in non-violent and constitutional methods for the realisation of national inde-

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pendence. He explained: "I am one of those who hold to non-violence on principle... It is for India to show light to the world -Swaraj by non-violence and Swaraj by the people". (Presidential speech, Gaya Session of the Congress, 1922). An advocate of communal harmony and Hindu-Muslim unity, Chitta Ranjan effected, in 1923, theBengal Pact between the Hindus and Muslims of Bengal, though opposed by a section of the Congress.

In the economic field, Das stressed the need of constructive work in villages. He did not favour the idea of mere industrialisation and held: "Industrialisation reduces man to a machine".For the re-construction of the 'cottage' and 'national' industries he wanted the agriculturists to be trained up "in the ways of useful handicrafts".

A champion of national education and vernacular medium, he felt that the masses should be properly educated to participate in the nationalist movement. He deprecated the prevalent Western system of education that would only promote "a kind of soulless culture". He was associated with the foundation of the 'National Council of Education' and other similar institutions such as the 'Gauriya Sarvavidyayatan' and 'Calcutta Vidyapith.' In 1921, he presided over the National Educational Conference held at Vikrampur.

Chitta Ranjan also made his mark as a poet and an essayist. The *'Malancha'*, his first book of verse, was published in 1895. Later four more volumes of lyrics were published- *'Mala'*, *'Antaryami'*,*'Kishore-Kishoree'* and *'Sagar-Sangit'*. He contributed short stories and articles to different journals. As a journalist his contribution was likewise note-worthy. He started a literary quarterly, the *Narayana,* in 1914, and an evening daily, the *Banglar Katha,* in 1922, both in Bengali. In 1923, he founded the Swarajya Party organ, the *Forward,* and in 1924 the official organ of the Calcutta Corporation, the *Municipalgazette.*

Chitta Ranjan was ostentatious in his mode of living till he joined the Non-Cooperation Movememt; after 1921, he led a simple life. His religious and social outlook was liberal. Under the Brahmo influence he was first a Vedantist, but later showed leanings towards the 'Sakta' (Mother-cult) and Vaishnavism. He was against caste-discrimination and untouchability. A believer in women's emancipation, he supported the spread of female education and widow remarriage. An advocate of intercaste marriage, he gave his own daughters in marriage in Brahmin and Kayastha families.

Chitta Ranjan's munificence in the social field was proverbial; there were innumerable cases of his private charity. He made over his property to a trust for the country's service. At his Bhowanipore residence is now located the hospital named Chitta Ranjan Seva Sadan.

Chitta Ranjan passed away on 16th June, 1925 at Darjeeling at the age of fifty five only. His mortal body was taken back to Calcutta where the last rites were performed. Thousands of people with Gandhiji at their head joined the over two-mile-long funeral procession to pay homage to the departed leader.

Great as a jurist, Chitta Ranjan was the greatest and most dynamic leader of the then Bengal. He was an eloquent exponent of her thought and culture. above all, he was an apostle of Indian nationalism. In the words of Tagore, "the best gift that Chittaranjan left for his countrymen is not any particular political or social programme but the creative force of a great aspiration that has taken a deathless form in the sacrifice which his life represented".

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## Das, Dinakrishna (1650 – 1710)

**Dinakrishna Das, born in 1650, stands out among the great poets and devotees of Krishna and Radha cult in the medieval Oriya literature.**

Dinakrishna Das stands out among the great poets and devotees of Krishna and Radha cult in the medieval Oriya literature and flourished during the rule of King Divya Singh Dev of Khurda Royal Families. He was of the age of ornate poetry in Oriya. The metaphors and similies were modelled on the pattern and style of Sanskrit Kavya and the hall mark of ornate style was verbal artificialities, pedantries, subtle rhymes, etc.

Further, the literary compositions during his period were marked by adherence to the depiction of the theme of Vaishnavite devotion enshrined in the eternal love of Radha and Krishna. Medieval Oriya poetry was over-whelmingly packed with the essence and import of Vaishnavite movement. Besides, the pervading cult of Jagannath had exerted its indelible impact on Oriya literature and it was a force to reckon with. The then Oriya literature and the writings of the medieval poets like Dinakrishna Das emphasised the importance of lord Jagnnath or Purushottam who is identified with Lord Krishna of Brindaban.

Dinakrishna Das developed a poetic pattern constituting embellishment of words and imageries and description of the passion of love as displayed between Krishna and Radha. Dinkarishna is credited with a number of worthy literary works among which *Rasakallol* (Waves of Delight) is his greatest work. The theme of this notable work is derived from the episode of Krishna's departure to Mathura while its craftsmanship is characterised by verbal jugglery and the obsession with sex, to the extent of being vulgar.

*Rasakallol* is divided into 34 cantos each designed in a different metre. The first canto describes the importance of Jagannath, the next chapter is devoted to the emergence and birth of Krishna and the remaining cantos describe the delight of Gopis, the attempt of Putana to kill the child Krishna, the childhood of Krishna and Balarama, the erotic play of Krishna with Gopis, the destruction of Kaliya, the projection of Radha, the most extra-ordinary beauty and youth's enduring symbol the description of different season and its impact on the erotic behaviour of Radha, Gopis and Krishna, the depiction of Rasalila, the union of Radha and Krishna, then the journey of Krishna to Mathura at the summons of Kansa, the killing of Kansa, the separation of Krishna from the Gopis, the pang of separation suffered by the Gopis, the conversation of Uddhaba with Gopis on the theme of the power of devotional knowledge.

One finds in Rasakallol an echo of Jayadev's celebrated love lyric *Gitagovinda*, a hunger for erotic ecstacy linked with the spiritual quest, a sublimation of massive erotic passion and a profound understanding of the Vaishnavite humility and devotion to the cult of Radha Krishna. Packed with accumulative detail, it is replete with sweetness and is recognised as a major literary work in medieval Oriya Vaishnavite poetry. Its structure is dominated uniformly by musical vibration of a ttender heart.

Further, the speciality of the work lies in that each line in each canto carries *ka*' initial throughout the book. Krishna is the hero and Gopis are heroines and Gopalila of Krishna is its theme. Dinakrishna Das in the *Rasakallol* has achieved poetic excellence and Vaishnavas synthesis between the devotional attitude of Gaudiya aishnavas and Orissa Vaishnavite. Artatran Chautisa is another enchanting composition by Dinakrishana regarded as a masterpiece of adequate lyrical exultation and devotional fervour. As such *Artatran Chautisa* literally meaning the "Ode of an afflicted soul" is a poetic document of a bleeding soul.

The name Dinakrishna Das in medieval Oriya poetry is a controversial one as one Dinakrishna Das is credited with the authorship of literary works such as *Rasabinod, Madhab Mangal, Jagamohan Chhanda, Namratha Gita, Prastab Sindhu and Guna Sagar. Anyway,* Dinakrishna Das of Rasakallol and Artatran Chautisa occupies a place of distinction in

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medieval Oriya poetry. The poet is admired as a pioneer of Riti School of poetry in Oriya literature.

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M. Man Sinha, *History of Oriya Literature*, Delhi 1962.

## Das, Dinesh (1913 – 1985)

**Dinesh Das, born in 1913, was an eminent Bengali poet and journalist.**

Dinesh Das was an eminent Bengali poet. Connected with a number of periodicals as their literary editor, he was for a time associated with banking service, then switched over to the teaching profession wherefrom he retired.

He shot into prominence with his book of poem *Kaste* (The Sickle, 1938) which held out that the sickle was the moon of the present age and thus established himself as a poet of the toiling masses. He was awarded a national prize for this work in 1980. His poetry, couched in very balanced phrases and neat metres, is a blend of Gandhian values and democratic sentiments.

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## Das, Dineshranjan (1888 – 1941)

**Dineshranjan Das born in 1888, was a leading freedom fighter, scholar and novelist. He has his chief claim to fame in the history of Bengali literature.**

Dineshranjan Das has his chief claim to fame in the history of Bengali literature for his editorship of *Kallol*, the *avant-garde* literary monthly of the twenties. He left college during the Swadeshi Movement and was for some time a student of the Art school.

Apart from his two collections of stories, *Matir Nesha* (lure of the Soil) and *Bhuin Champa*, he regularly contributed verses, stories and sketches to *Kallol* and elsewhere. Two of his novels *Dipak and Rater Basa* (Rest for the Night) were published serially in Kallol. As the founder of the Kallol publishing House, he published about two dozen books by different authors.

He was a cartoonist of no mean order and was a pioneer in this field. In the last decade of his life he came to be deeply involved in the world of cinema as actor and director.

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## Das, Durga (1900 – 1974)

**Durga Das, born at Aur, in district Jullundur in 1900, was an eminent Journalist, author and nationalist. He was fair and objective in reporting, informative and analytical in feature writing, constructive in editorial comment, and a channel for communicating the voice of dissent to the corridors of power in his role as a political columnist.**

Durga Das, journalist, author and nationalist was born at village Aur, in district Jullundur, Punjab, on 23rd November, 1900. His father was the Headmaster in the village school, but the other relatives were

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in business. His was a secular Khatri family and his father was influenced by the Sanatan Dharam. He had his early education at Middle School, Rahan; he passed his Matriculation from Sain Das Anglo Sanskrit High School at Jullundur, and his B.A. from D.A.V. College Lahore.

The social and political climate at Lahore influenced him, he joined the religious debates and political lectures at Bradlaugh Hall. The speech of Mrs. Sarojini Naidu, in particular, highly influenced him and he started spending his pocket allowance on purchasing a copy of the *Tribune.* The study of the *Tribune,* created in him a keen desire to be a journalist. K.C. Roy was his mentor who trained him for journalistic career and he was enrolled as a parliamentary reporter at the time of Punjab disturbances in 1919 with the Associated Press of India. He was on road to a long journalistic career and greadually acquired sharp perception of the national movement, which not only thrilled him but he became the interpreter of the national politics and wrote feelingly about it from the angle of an insider.

However, he was not swept by emotions and was objective in his approach to men and politics of his times. A reading of his autobiographical work, *From Curzon to Nehru & After,* makes it clear that he was capable of giving his readers the flavour of the times and as the book progresses, the images of important leaders of the national movement come vividly to the mind of the reader. He made a fine blend of history, politics and personal memoirs. He married Shrimati Rattan Devi in 1919.

In 1927, he was elected as a member of Simla Municipal Committee and was successful in getting some concessions for the porters and the rikshawpullers. In 1921, he established rapport with Mahatma Gandhi, who agreed to admit Durga Das to the closed door meetings of the Congress Subjects Committee, on the eve of the Civil Disobedience Movement.

His career, spread over fifty-five years, fell into four distinct phases. He was with the Associated Press of India. now known as the Press Trust of India. from 1919 to 1937 and was its Chief Parliamentary Correspondent, ace newsman and editor. Thereafter, he worked as a newsman (Special Representative), feature writer and leader writer of *The statesman* of Calcutta and Delhi from 1937 to 1943. He was posted first in Lucknow and in 1942 moved to New Delhi as *The Statesman's* first Indian representative at the Centre with the status of a Senior Assistant Editor.

He became Joint Editor and political columnist of the *Hindustan Times* in April 1944 and Chief Editor of the paper in 1957. He founded INFA (India New and Feature Alliance ) on 14th November, 1959 following retirement from the *Hindustan Times* and was its managing Director, Editior -in-Chief and political coulumnist. Ten years later, he also founded *The States.*

The whole country and the world was his beat Almost yearly, he travelled throughout India and did a score of trips to foreign lands, beginning with his tour of Europe in the summer of 1931. These visits included three round--the world trips in 1950, 1957 and 1967. He met top world personalities during these visits, among them five British Prime Ministers, three US Presidents, three Prime Ministers of Japan, two Chancellors of West Germany, two Chairmen of the Soviet Union and Presidents Tito and Nasser.

He had the unique distinction among journalists of having run a weekly political column for twenty-nine years, first as political Diary by Insaf, then Editor's Note Book in *the Hindustan Times,* and finally Political Diary in his capacity as Editor -in Chief of INFA Since his political column was syndicated by INFA to scores of dailies published in English and Indian languages, he had the largest readership among columnists, running to several millions. The Gandhi-Irwin Pact of March 1931 and the bomb thrown in the Central Assembly Chamber by Bhagat Singh and his associates were among his world scoops.

He toured the country in 1922-23 with the Lee Commission on civil services in India and earned from Lord Lee the tribute that his reports were up to the highest standard of Fleet Street. His sketch on the members of the Simon Reform Commission deflated the body at a psychologically important moment. In 1938 he helped to save a political crisis, in UP by quiet

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mediation between the Governor, Sir Harry Haig, and the Premier, Pandit Pant. He forecast Mrs. Indira Gandhi's succession to Prime Ministership eight years before it occurred.

Durga Das observed four principles as a journalist. He was fair and objective in reporting, informative and analytical in feature writing, constructive in editorial comment, and a channel for communicating the voice of dissent to the corridors of power in his role as a political columnist. He cultivated a style that was easily comprehended by the average reader. Professional honours came to him in various forms. He was the first Secretary of the Press Gallery Committee of the Central Legistative Assembly set up in mid-thirties and Chairman of the Committee for over a decade after independence. He was Chairman of the first Press Consultative Committee set up in India by Premier Pant in UP in 1938.

President of All India Newspaper Editiors 'Conference 1959-60, a member of the Small Newspapers Inquiry Committee, set up by the Government of India, and founder-President of the Press Club of India for three years (1959-62). The creation of the Press Gallery Committee and the Press Club was due to the initiative he took as a result of his study of the working of Parliamentary and Press institutions in the West in 1931. He was a member of the Press Council for seven years and had the distinction of representing the working editors in the first Council and the proprietor editors of small newspapers in the second.

Durga Das was author of *India and the World*, published by *The Hindustan Times* in 1958, and of *India from Curzon to Nehru & After* published by Collins of Britain in 1969. He was Editor of the book *Gandhi in Cartoons* and of ten volumes of *Sardar Patel's Correspondence 1945-50* (6,000 pages) published by the Navajivan Trust of Ahmedabad. His love for the profession found culmination when he founded in 1969 the Durga Das Ratan Devi Trust to give five annual Durga Ratan Awards for excellence in journalism. The Trust was founded with royalties earned by Durga Das ' memoirs (*India From Curzon to Nehru & After)*, reinforced by a substantial part of the provident fund and gratuity he received on retirement from Chief Editorship of *The Hindustan Times*.

His memoirs, he would say, were a gift to him from the profession and in setting up the awards he was returning the gift back to the profession. He continued to work till his end came on 17th May, 1974. Nothing, not even a massive heart attack could make him go slow "Work", he said, "is my only *nesha* (intoxication) in life", Rich tributes were paid to him on his death. He was described as an' Editor of talent and eminence' by Mr. Fakhruddin Ali Ahmed, President of India. Sir Michael Walker, British High Commissioner, expressed that his unique contribution will always remain an inspiring example for those who follow him in journalism.

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## Das, Gobinda Chandra (1855 – 1918)

**Gobinda Chandra Das, born at Jaydevpur in Dacca in 1855, a famous Bengali poet and journalist. He inspired many a Bengali heart in the days of our struggle for freedom.**

Gobinda Chandra Das was born at Jaydevpur, Bhowal (Dacca) on 16th January, 1855. His father Ramnath died when Gobinda was still in infancy. Poverty stared at the family in the face, but it was saved by a monthly allowance of Rupees four, made by Raja Kalinarayan Ray of Bhowal. Gobinda had little English education, but he knew Sanskrit and Bengali well. While a school student, he could compose verses which earned him praise.

He served as the Head-Pandit in a vernacular school at Bhowal for a brief period but left it to join the Dacca Medical School, only to discontinue shortly after. Gobinda married twice. After the death of his first wife Saradasundari (to whom he edicated his two books of poems, *Prem O Phul'* and *'Kumkum*, he married Premadasundari in 1893 (to whom he dedicated his *Kasturi*). Gobinda had a chequered career.

In his early life he found favours from the Bhowal Raj family and was in their employment. But

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when some relatives of the Raj family attempted an atrocious crime against a housewife, Gobinda protested against it and demanded justice. Being denied justice, he started a movement against the Raja and his Dewan Kaliprasanna Ghosh (1843-1910) and eventually got the culprits punished, but resigned from the service of the Raja. He then left Bhowal and got himself employed in the Muktagacha, Susang and Sherpur estates. But he did not stick to any post and so had to face financial distress.

Later he was banished from Bhowal and his property was confiscated on a charge that he had published an artcle in the *Navajug,* a Calcutta weekly, in which false allegations had been made against the Raja and his Dewan. He appealed to Raja Kalinarayan but to no effect. Gobinda flew into a rage and wrote the famous satirical poem '*Mager Muluk*', which was published in the *Prakriti,* a Calcutta weekly (5 Bhadra 1299 B.S. ). It acted like a bonfire. After the death of Kalinarayan, the Dewan was dismissed from service and Gobinda was called back to his native land and his property was restored. But he suffered from extreme poverty and illness for the rest of his life. He died in September 1918.

Gobinda Chandra was popularly known as 'Svabhava Kavi'. He had himself edited and published a monthly literary journal, the *Bibha,* from Calcutta. He was associated with many literary societies and journals. Gobinda Chandra's '*Prem O Phul*' (1888), '*Kumkum*' (1892) and '*Kasturi*' (1895) are all poems of love, both sensuous and passionate. His poems mark a bold and forceful expression of bodily passion. His book of sonnets, '*Phulrenu*', was published in 1996.

Gobinda was an ardent patriot and aspired for the freedom of India. He wrote a few patriotic poems, the best of which, *Swadesh, Swadesh Karis tora, edesh toder nay* (whom do you call your own land, this land does not belong to you), inspired many a Bengali heart in the days of our struggle for freedom. He cherished great respect for women.

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## Das, Gopabandhu (Pandit) (1877 – 1928)

**Pandit Gopabandhu Das, born in a small hamlet named Suando in Puri district in 1877, was an ardent patriot. He was not only a high priest of Orissan nationalism, but also the pioneer of Indian nationalism.**

Pandit Gopabandhu Das, hailed as 'Utkalmani'' by Acharya Sir P.C. Roy after his release from prison in 1924, was born in a small hamlet named Suando in Sakhigopal P.S. in Puri district on 9 october 1877, in a poor Brahmin family. Gopabandhu's parents were Daityari Das and Swarnamayee Devi. Daityari had married thrice, and Gopabandhu was the son of his third wife. Swarnamayee died at child-birth, and Gopabandhu was brought up by his paternal aunt, Kamala Devi. Gopabandhu's family belonged to a predominantly conservative Brahmin area, steeped in superstition.

In spite of this discouraging background, Gopabandhu could free himself at quite an early age from superstitions and prejudices and came to acquire a most liberal and progressive outlook on life. After his primary and middle vernacular education in the village, Gopalbandu joined the Zilla School at Puri and passed the Marticulation examination in 1899. Later, graduating from the Ravenshaw College, Cuttack, in 1904, he went to Calcutta for M.A and law studies. He left the M.A classes later and took the B.L. degree from the Calcutta University in 1906.

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On his return from Calcutta, Gopabandhu served for a short while as Headmaster in a school in the Princely State of Nilgiri, and then set up practice as a lawyer in his home town Puri. In the meanwhile his wife died, leaving one son and two daughters. He decided not to marry again, and to dedicate himself to social and political work.

His first great constructive work was the establishment of a High English School at Sakhigopal in August 1909, with a view to dispel the darkness of superstition and conservatism in that Brahmin-dominated area. In this venture he got financial assistance from some of his classmates who were well placed in life. The new school, known as *Satyabadi* or *Sakhigopal Vana Vidyalaya* (Grove School), had on its teaching staff some of the best educated and talented youngmen of the period, the foremost among them being Pandit Nilakantha Das, Pandit Godavaris Mishra, Pandit Krupasindhu Mishra and Acharya Harihar Das.

These four with Pandit Gopabandhu Das were known as the *Five Friends* or the *Pancha Sakhas* of the Satyabadi era. Gopabandhu repeatedly spurned offers of financial assistance from the Government in order to avoid rigidities of the Education Department. The school served for more than a decade as a radiating centre of education, politics, literature social service and nation work. When the 'Five Friends' plunged themselves into the Non-Cooperation Movement of 1921, the school was converted into a National School and was ultimately closed down in 1926 under Government pressure.

Gopabandhu was an ardent patriot. From his student days, he had associated himself with the Utkal Union conference (Utkal Sammilani), organised by the top leaders of Orissa to fight for the amalgamation of all the Oriya-speaking areas scattered in the neighbouring provinces under one common administration. He started as a volunteer and ended as the President of the Sammilani. He attended all the sessions of the Sammilani and worked for the growth of Oriya nationalism as a component of Indian Nationalism.

Ultimately, when the Non-Cooperation Movement started, he became the President of the Orissa Provincial Congress Committee, and merged the Utkal Union Conference with the Indian National Congress, thereby sublimating Oriya nationalism in the Indian nationalism. It was at his instance that the Nagpur Session of the Indian National Congress in 1920 accepted the principle of linguistic division of provinces and creation of Provincial Congress Committees on this principles.

When the All India Congress Committee directed the formation of a separate Congress Committee for Orissa, even though Orissa was a division in the province of Bihar and Orissa, Gopabandhu did not feel the necessity of contributing the Utkal Union Conference any longer. It was a bold step for a leader below 50 years of age, and it was a compliment to his leadership when his elders in public life, though unhappy about it, accepted his decision without any demur.

Gopabandhu was not only a high priest of Orissa nationalism, he was also the pioneer of Indian nationalism in Orissa. Having agreed with Mahatma Gandhi's proposal to lead the Non-Cooperation Movement in Orissa, he set about organising centres of movement throughout Orissa and formed District Congress Committees. He was arrested in 1921, following the publication of a comment in his weekly paper the *Samaj*, on the alleged rape of a woman by some police constables. He was tried but acquitted in spite of tremendous official pressure exerted on the trying Magistrate, Satish Chandra Bose, an elder brother of Netaji Subhas Chandra Bose, who resigned from Government Service thereafter, Gopabandhu was arrested again in June 1922 for participation in the Non-Cooperation Movement and was imprisoned in the Hazaribagh Jail for a little over two years.

Earlier, Gopabandhu at the behest of Utkal Gourab Madhu Sudan Das was persuaded to take to constitutional politics in 1917, when he was elected to the Bihar and Orissa Legislative Council from the local bodies of Orissa. He completed his term as a member, but when the first elections were held under the Government of India Act 1919, he stubbornly refused to go back to the Legislative Council. In his place

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Utkal Gourab Madhu Sudan Das went to the Council and became a Minister for Local Self-Government. As a member of the Council, Gopabandhu got the B.L. classes of the Ravenshaw College re-started and M.A. classes in English opened. He fought for the manufacture of salt by coastal people without payment of excise duties. He also organised Sanskrit education in Orissa.

The most notable contribution of Gopabandhu as a legislator was in the filed of flood and famine relief, and when the official members from Orissa started black-mailing him in the Council, he by his powerful advocacy brought the Lt. Governor, Sir Edward Gait, to Orissa who, on the conclusion of his visit, admitted that there had been official bungling in flood and famine relief.

Because of his flair for social service, Lala Lajpat Rai, founder of the Servants of the People Society at Lahore, invited Gopabandhu to become a member of the Society. In 1926, he not only became a member of the Society, but was also elected as its Vice-President. On the eve of his death he bequeathed his newspaper, the *Samaj,* to the Servants of the People Society.

Flood and famine relief was the most important part of his public work, but he realised that unless there was a forum for ventilating the public opinion in order to reach the ears of the authorities, public service could not be effectively rendered. He, therefore, founded a weekly newspaper, the *Samaj,* on 4th October, 1919. The *samaj* had its first office at Sakhigopal, from where it was shifted to Puri in 1925 , and to Cuttack in 1927. It became a daily newspaper on 6th April, 1930, the day of Gandhiji's Dandi March for breaking the Salt Law.

On 2nd June 1928 Gopabandhu attended a conference for Oriya workers in Calcutta. He was in failing health at the time, and died just a fortnight later, on 17th June, at the comparatively young age of 52.

Gopabandhu was a revolutionary for his age. Coming from an area inhabited by Brahmins steeped in morbid superstitions, he sought to pull down the walls of obscurantism and usher in an era of social progress through his Satyabadi School. Gopabandhu tried to break the barrier of caste by introducing community dinners for students of all castes. The local Brahmins were so much incensed with the unorthodox conduct of the teachers of the Satyabadi School that they once burnt down the School building and the library. Gopabandhu, a Brahmin himself, was however not irreligious. He was closely associated with the temples of Lord Jagannath at Puri and Sakhigopal at Satyabadi. But he had an ardent faith in the catholicity of the cult of Lord Jagannath and believed in humanism.

His novel educational experiment at Sakhigopal evoked admiration from far and near. It anticipated by a quarter century Gandhiji's constructive programme and his scheme of basic education. Sir Edward Gait, the Lt. Governor of Bihar and Orissa, once visited the school and confided to the Principal, Pandit Nilakantha Das, "I received C.I.D. reports that bombs were being manufactured in your school". Pandit Nilakantha replied, poinging at the students, "Yes, these are live bombs which will ultimately destroy the British Empire in India".

In other words, the students had been educated not only in the traditional system, they were also imbued with the spirit of nationalism. It was a part of the curriculum of the school to take the students on foot-march to places of historical interest to revive memories of old glories. Pandit Godavaris Mishra, a teacher of the school and an eminent litterateur, was asked to produce dramas of national importance, and he chose two eminent kings of independent Orissa, Purishottam Dev and Mukund Dev as the themes of his dramas. His lyrics also burned with national fervour. Pandit Krupasindhu Mishra, another teacher and a philosopher by training, wrote a history of the Barabati Fort and also started writing a history of Orissa, which was left incomplete because of his untimely death.

He worked all through his life for the cultural unity of Orissa and also for the amalgamation of all the Oriya -speaking tracts scattered in different provinces under one common administration. He was , therefore, veritably one of the founders of the separate province of Orissa. But when the call of the nation came, he had no

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hesitation in merging the Utkal Union Conference in the Indian National Congress.

Gopabandhu was a litterateur of no mean distinction. Literature was the vehicle of his patriotism, and all his peoms, prose pieces and editiorials in the weekly *Satyabadi Magazine* and the *Samaj* were intended to develop a patriotic spirit among his people. Among his important compositions were: *'Bandir Atma Katha'* (Autobiography of a Prisoner), *'Abakash Chinta'* (Leisure-time Thoughts), *'Dharmapada', Goahatmya'* (Importance of the bovine population), *'Kara Kavita'* (Poems written in Jail) and *'Nachiketa Upakhyan'* (The Story of Nachiketa).

His poetic career began with *Abakasa Chinta* (Thoughts of leisure-hours, 1899). It is a collection of lyrics he wrote during his school and college days. A second edition was published probably around 1912. The edition 1912 edition contains thirty-nine poems. Between 1899 and 1923 he did not write much poetry except a few occasional pieces. The real flowering of his poetic power took place around 1923 when he was a political prisoner in the Hazaribagh jail where he wrote four more books. The poems in Abakasa Chinta easily fall into three distinct groups-the first containing the poet's homage to historical celebrities, the second dealing with nature, and the third describing his visit to places of historical importance.

The chief inspiration of these poems is lyrical and didactic. The poet's nationalist sentiment derives its power from an innate idealism. The motive behind his invocation of people and places of historical importance is to set before his readers examples of ideal humanity and of the glorious achievements of the Oriyas in the past. Needless to say, these poems are repetitive both in form and content.

However, he achieves more satisfying effects in his nature poetry. In the poem, 'Kathayodi Tire Chandraloka Nishitha', the poet is deeply impressed with the quietness of the river Kathayodi in a moonlit night. This experience leads to the realisation of the intimate bond between nature and the mind of man. The ode to the river Bhargabi is marked by an almost perfect fusion of form and content. The rhythm of the lines suggests the movement of the river and also the movement of the day from dawn to dusk. River, time and thou merge into a single rhythmic flow.

*Kara Kavita* (Poems written in Prison) is a collection of 19 lyrics written during 1922-23 and published in book form after the poet's death. It contains some of the best specimens of his nature poetry. 'Vishwara Milna Chitra' and 'Bandira Sandhya Bhabana' depict his pantheistic vision. The longest poem in the collection *'Bandira Swadesha Chinta'* is an ode to the south wind. It contains very vivid and sensuous descriptions of the natural scenery of all the regions of Orissa.

The poet imagines the south wind to have blown already across the length and breadth of his native state, creating thereby an opportunity for himself to affect an imaginative escape from prison and to describe the scenery of the countryside. His language in this poem is brief, particularised, sensuous and vivid. In *'Bandira Atmakatha'* (Soliloquy of a prisoner) he gives vent to his sorrow at the plight of the Oriyas, his nationalist sentiments and his idealism.

The other two books he wrote in prison are *Gomahatmya* (The glory of the cow) and *Dharmapada.* The material for the former is drawn from the Sanskrit *Mahabharata* and the *Oriya Bhagavata* of Jagannatha Das. The poem written in the nabakshari chhanda (two rhymed lines of nine letters each) of the *Oriya Bhagavata* is a devout Hindu's sustained plea against cow-slaughter. Dharmapada depicts the story of a legendary boyarchitect of Orissa who sacrificed his life for the sake of preserving the good name of the twelve hundred Oriya architects engaged in building the Sun temple at Konarka.

The poem begins with the twelve-year old Dharmapada's setting out in search of his father who happens to be one of those architects, and ends with his suicide after he accomplishes the formidable task of fixing the topmost part of the temple. The narrative does not exploit the full epic possibilities of the legend. Its popularity is due to its simple diction and the spontaneous and flowing rhythm of its verse.

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*Nachiketa Upakhyana* (The story of Nachiketa, 1930) is an Oriya translation of the *Kathopanishad*. On the whole, Gopabandhu's poetry was a poetry with a purpose which it served well.

Gopabandhu had a fair complexion and his usual dress consisted of a dhoti, a kurta and a chaddar. He was simple, unassuming and modest. His name is a house-hold word in Orissa. A flood or a famine even to-day brings back to the minds of the older people the saintly bearded figure of Gopabandhu.

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## Das, Gopalballav (1860 – 1914)

**Gopalballav Das, born in 1860, was one of the patriots and founders of the modern State of Orissa.**

Gopalballav Das was the younger brother of Utkal Gaurab Madhusudan Das, one of the patriots and founders of the modern State of Orissa. His father was Raghunath Das and mother, Parvati Devi. Having passed M.A. examination from Calcutta University, he was appointed a Deputy Magistrate by the Government, the most covetable job for any Indian in those days under the English ruler. When the minor king of Keonjhar was installed one the throne Gopalballav Das worked as uperintedent of that State. It was during his stay at Keonjar that he came in contact with the tribal communities and wrote his only and now available novel *Bhim Bhuniya*. If not for anything else. Gopalballav Das is well remembered for this novel alone.

By temperament he was a traditionalist. He wrote poetical works like *Usha, Taraksamhar* and *Konark* and he is credited with the composition of several lyrics.

The Oriya novel as a literary phenomenon was a thing of the closing years of the nineteenth century and of the beginning of the twentieth. The novel in the proper sense was introduced by Fakirmohan Senapati towards the close of the nineteenth century and Gopalballav Das one among those who practised the art of writing novels and in the process he wrote the novel *Bhima Bhuniya* (Written in 1896 and first published in Sept. 1908 from Edward Press, Cuttack) which has a unique theme in that it is based on the life and society of the Bhuniyas of Keonjhar. Bhuniyas are the primitive tribe living in the region surrounded by dense forests and mountains.

Through the ages these primitive people are known for their simple and unsophisticated way of life, their adherence to tradition and heritage, their loyalty and commitment to the village community system, their marriage system the sense of chastity of their women, their love for adventure and romance. Such a theme whether real or imaginary, served only as a large canvas on which this novelist could depict the social and romance-oriented life of two Bhuniya youths.

In a Bhuniya village, Sadhu Sardar had two sons Banasura and Bhima and in the same locality there was Til Sardar whose only darling daughter Chinamali was attracted towards both Banasura and Bhima. Ultimately Chinamali was given in marriage to the elder brother Banasura according to the decision of both the parents. The development in the plot strikes a note of conflict in which agony-driven Bhima leaves his villages and despite his father's desire joins the court of Raja Jagadeva in the company of Sri

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Chandrasekhar Pattanaik, the palace manager. There developed at this time anarchy and oppression in the principality, and in the royal conflict Bhima fell from the favour of the Raja and fled to the Marda Raja's principality and was able to draw the attention of the Marda Raja. Chandrasekhar Pattanaik also joined him there. A fierce battle took place between Raja Jagadeva and Raja Harichandan, the Marda Raj. In the fight Raja Jagadeva was miserably defeated at the hands of Bhima who demonstrated extraordinary valour in the fight.

Bhima for his courage is rewarded with the title 'Ranjit' and each victorious soldier was to kill five prisoners of War. To Bhima's lot also there were five prisoners including his father and brother. In such a situation, Bhima was confronted with a mental conflict. But Bhima later on managed to collect two heads and this design escaped the notice of the Raja, who subsequently fell ill and all efforts to cure him were of no avail. At this critical juncture, Bhima managed to get the Raja treated by his father and the Raja was cured.

The Raja now praised the old man not knowing that he was the father of Bhima. He honoured the old man with some valuable gifts and when the royal servant proceeded to present the royal honour to the old man, the king at once recognised the identity of Bhima and his father. Having come to know of this secret design, the Raja flew into a rage and ordered that the life of the old man be spared as he had cured the Raja but one of the two sons of the old man that is, Banasura and Bhima would be killed and the choice was to be indicated by the father. The old father was caught in a severe mental conflict as to which son he would sacrifice. Unable to indicate his choice he only wept and soon fell unconscious.

At this Bhima himself offered his head and bravely proceeded towards the executioner. In this tense situation of pathos and agony the daughter of the Raja who was previously enamoured of Bhima appeared on the scene and implored her father to spare the life of Bhima and her wish was granted. Bhima was thus saved. The next development in the theme is marked by mutual attraction of romance and love between the daughter of the Raja and Bhima, which never saw fulfilment. Both the princess and Bhima chose to remain in isolation and pursue a life of sublimation of passion and love.

Bhima lived in Brindaban. Years after they met each other but their love was marked by pathos and agony. The princess has emerged as a remarkably gracious, virtuous, noble soul inspired by ideals of chastity, womanhood and sacrifice, projecting a tragic vision of love. The theme in the novel is a kind of idealistic romanticised love. The prose is overladden with Sanskrit words, difficult phrases and proverbs. The style is ornamental, pedantic and tense. The author is more interested in holding up the social customs, belief and brave qualities of the Bhuniya tribe.

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## Das, Gyandil (1821 – 1883)

**Gyandil Das, born in 1821, was a saint of the Josmani Nepali religious sect.**

Gyandil Das was a santa of the Josmani Nepali religious sect. The Josmanis are the devotees of the *nirguna* or the attributeless God and in practice were opposed to Brahmani critualism. The propagation of Josmani at its height which corresponded with the time of Gyandil assumed the form of a hurricane-like religious and social movement embracing in its ambit Nepal, Sikkim, Bhutan and the British-Indian regions then inhabited by the forefathers of the present day Indian Nepalis. Gyandil who repeatedly toured this sub-Himalayayan zone had drawn a very large following consisting, for the main part, of non-Brahmin or, for that matter, non-aryan Nepalis.

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*Udaya-lahari* which Gyandil completed writing in 1877 while he was at his Darjeeling (Rungbul) Dham (monastery) is his principal work in verse containing moral discourse and instructions. Composed in Sawai folk metre the two hundred and forty two stanzas of this work smoothly lend themselves to recitation.

Gyandil's mission in Sikkim and India (Munglan in old Nepali) brought him into direct confrontation with the white Christian preachers. He carried on a momentous debate with them running for several days and came on the top in the war of words. He set up dhams (monasteries) at Rungbul in Darjeeling (West Bengal) and Geling in Sikkim where he died. Devout Josmanis, still sizeable in strength, make their way to these dhams.

Research findings so far show that Gyandil was the first Nepali poet to make use in his religious writings which were also literary, of the ghyawre and the selo folk tunes in the singing of which the Nepali Gurungs and Tamangs are proficient. Aptly enough Jhyawre bhajan and the Selo bhajan compositions are taken as guiding lights by his Gurung and Tamang disciples and followers.

He has written fifty-seven *bhajans* (devotional songs) in Sadhukkadi language in the tradition of medieval Indian santas, and they were once widely spread and sung.

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## Das, Harihar (Acharya) (1879 – 1971)

**Acharya Harihar Das, born at Sriramchandrapur in the Puri district in1879, was a follower of Truth and Non-violence and had selfless devotion to the cause of the country and the people throughout his life.**

Acharya Harihar Das was born in February 1879 in the village Sriramchandrapur in Sakhigopal police station of Puri district. He was the eldest son of Mahadeva Brahma, a school teacher in the village and an influential man in the locality. Mahadeva Brahma was a conservative Brahmin with some knowledge of Sanskrit. He had a small income and maintained his family with difficulty. Sraddhadevi, the mother of Harihar, belonged to an orthodox Brahmin family and lived an austere life. She died when Harihar was a boy of three, and Mahadeva Brahma married a second wife who took care of the boy .

Harihar had his early education in the village *Pathasala* and later in the Middle Vernacular School of his village. He was a brilliant student from his boyhood and passed the M.V. examination with credit, obtaining a merit scholarship. He then went to Puri and joined the Zilla School. In 1901, Harihar passed the Entrance examination and was awarded a merit scholarship. He then joined the Ravenshaw College, Cuttack. After passing the F.A. examination, he studied Law at Cuttack for P.L. Certificate, and later on went to Calcutta to join the Law College. Although, he completed the law course, he did not appear at the examination but came back to Orissa.

Harihar then took up the teaching profession. He first worked in a leave vacancy in the Puri Zilla School. Next he got a regular appointment in the High School of the Princely State of Nilgiri. Shortly after he joined the school, Pandit Gopabandhu Das was appointed as the Headmaster. Pandit Gopabandhu had come back to Orissa after appearing at the Final Law examination in Calcutta. Harihar had known Gopabandhu since his student days in the Puri zilla School, and so was glad to work as a teacher under his guidance. But soon after the results of the Law examination were out, Pandit Gopabandhu left the school to set up a practice at Cuttack. Harihar Das served at the school for two and a half years. The Raja of Nilgiri abolished the High School at the direction of the Political Agent, and Harihar then came to Cuttack and worked as a teacher in the Mission School. Shortly after he joined the Pyarimohan Academy and served that institution for about five years.

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In 1909, Pandit Gopabandhu started the Satyabadi M.E. School and converted it into a High School in 1912. That year Pandit Nilkantha Das joined the School as the Headmaster and Harihar left the Pyarimohan Academy to be a teacher at that School. The Satyabadi High School earned great fame as an ideal school in Orissa and notable persons like Godavaris Misra, Krupasindhu Misra and others served the school as teachers. Harihar commanded great respect as a teacher of that High School and he worked for some time as Superintendent of the Hostel there. As the Hostel Superintendent he was addressed as 'Acharya', and from that time he became popularly known as Acharya Harihar in Orissa.

In 1921, the Satyabadi High School was converted into a National School and teachers of the school took an active part in the Satyagraha movement of that year. The Government took repressive measures and the school was closed. Pandit Gopabandhu was arrested in 1922, and after his release he established a widow-shelter at Puri in 1924, the management of which was given to Acharya Harihar. After the death of Pandit Gopabandhu in 1928, Harihar came to Cuttack to reside in the Swaraj Ashram in order to devote himself solely to the Congress movement in Orissa.

During the Salt Satyagraha of 1930 Acharya Harihar marched with other Satyagrahis from Cuttack to the Inchudi Salt field where he was arrested for violating the Salt Act. In 1931, he was elected President of the Utkal Pradesh Congress Committee and a member of the Working Committee of the Indian National Congress. He took an active part in the Civil Disobedience Movement of 1932-33 and was arrested several times. In 1934, when Mahatma Gandhi had his *Padajatra* in Orissa, Acharya Harihar was in jail. He was, however, released towards the end of the *Padajatra* programme and so was able to join the campaign of Mahatma for some time. During the Quit India Movement of 1942 Acharya Harihar was arrested again and taken to the Berhampur Jail where he was confined for two years.

After his relesase in 1944, he kept himself aloof from the power politics of the Congress and undertook to serve the people through the reconstruction programme of Mahatma Gandhi. Acharya Harihar worked with great zeal for the Sarvodaya movement since its beginning in 1952. He was one of the organisers of the Sarvodaya Conference held at Angul in 1950 and at Puri in 1955. The death of Gopabandhu Choudhuri in April 1958 was a great shock to Acharya Harihar. That year, from 15 August, he started his *Padajatra* from the northern border of Balasore district and covered about three thousand miles in different districts of Orissa by 1960, when he suspended the programme to go to Wardha to preside over the All India Sarvodaya Conference. After returning from Wardha he resumed the programme from the district of Mayurbhanj on 29th April 1960 and marched up to the district of Koraput within a year. He had to stop his *Padajatra* because of illness and serious eye trouble. Acharya Harihar also helped in bringing about a peaceful solution of the students' agitation in 1964. He worked for the country day and night till 1969, after which his health declined rapidly and he had to take rest in the Sarvodaya Office at Cuttak, till death on 21st February, 1971.

Acharya Harihar was a follower of Truth and Non-violence and had selfless devotion to the cause of the country and the people throughout his life.

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## Das, Jagannathprasad (1936 – )

**Jagannathprasad Das, born in 1936, is a noted poet and play-wright. In both his poetry and plays, he explores man's existential situation.**

Jagannathprasad Das is a noted poet and play-wright. An M.A. in Political Science from the University of Allahabad, he is a senior officer of the Indian Administrative Service. His first collection of poems *Prathama Purusha* (First Person, 1971) is quite popular and has been translated into Hindi and English. the poems are spoken by an 'I' who could be both the poet himself, a modern man, or the primal man. This ambiguity in the title gives a special significance to the book. For, the sense of loneliness and fear which the poems convey belongs to both the poet and his primal ancestor. The book depicts a world in which strains, crossroads, labyrinths, circles, and mirrors are the staple images. It is 'a strange land', an 'enormous void'. And the people who in habit it-emperor, soldier, magician, harlot-act out their roles in a spiritless, mechanical manner. Life is but a mask play. But the 'I' is no passive onlooker, nor is he indifferent to the meaningless goings on around him.

He probes these absurdities with singular ardour and honesty in his other two collections *Anya sabu Mrityu Ebam Anyanya Kavita* (Many other Deaths and other Poems, 1975) and *Ye Yahara Nirjanata* (One is one's own Lonelines, 1979). The former may well be read as a long meditative poem on death. The speaker in *Prathama purusha pesceives* that time has no identity, no meaning, and so the one problem before him is how to give it a name. Death is proposed in *Anya Sabu Mrityu Ebam anyanya Kavita* as a possible means, a defining context. Every experience of love is a kind of death and the 'I' sustains all these deaths.

In both his poetry and plays Das explores man's existential situation. The 'I' in his poetry is not very different from the *Dipamkara* of his first play *Suryasta Purbaru* (Before the Sunset, 1972). His latest play *Udbhata Nataka* (Absurd play, 1980), however, suffers from a kind of obscurity from which his poetry is entirely free. His other works are: Play: *Saba Shesha Loka* (The Last Man, 1976). Poetry in English: *First Person* (1976), *Love is a Season* (1978), *Timescapes*, (1980).

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## Das, Jnanendramohan (1872 – 1939)

**Jnanendramohan Das, born in Bengal in 1872, was a lexicographer and scholar.**

Jnanendramohan Das was a lexicographer and scholar. Born in Bengal, Jnanendramohan came to Allahabad during his early youth and was employed as an office assistant at the office of the Inspector General of Police, Allahabad. In course of his official duties, he had to visit many towns and villages of the then United Provinces of Agra and Oudh.

During these visits, he collected a lot of material on the public activities of the Bengalis who had settled in U.P. from the early days of the British rule. These articles were serially published in Prabasi a monthly journal published from Allahabad in those days edited by Ramananda Chatterjee. Due to ill health Jnanendra-mohan retired from government service in 1910 and came back to his native place near Calcutta.

Later, Jnanendramohan compiled an up-to-date Bengali Dictionary, *Bangla Bhashar Abhidhana* (2nd rev. edn., 1737-38) containing more than one lakh of words. During the late twenties Jnanendramohan

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came back to Allahabad and stayed there for some time. During this period he wrote a good number of instructive and thought-provoking books under the auspices of the Indian Press, Allahabad.

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## Das, Jatin (1941 -- )

**Jatin Das, born in 1941 in Baripada (Orissa), is one of the most outstanding Painter, poet, and scholar in modern India. He creates in human figure unique in its expressive emotion.**

Painter, poet, and scholar, Jatin Das is one of the most outstanding artists in modern India. He was born on 2nd February, 1941 in Baripada, a semi-urban town in Orissa. The composite culture of Baripada, the capital of the former princely state of Mayurbhanj, moulded the early experiences of his childhood. Moreover, Baripada is the home of a good number of artists, musicians, photographers, and historians. This environment influenced Jatin Das and instilled in him a sense of freedom and understanding of the world of art. His father Gopinath Das encouraged him to pursue the study of art. His mother occasionally painted well, while in school, and once she won a Japanese doll as a prize.

Jatin writes that in school he was a wayward son of the family, spending time on painting, drawing, gardening, listening to music among brothers and sisters. While studying at Maharaja Purna Chandra College, Baripada, he stood first in the Inter College Youth Festival in Art and thereafter stood first in painting in the Inter-University Youth Festival in New Delhi, sometime in 1956. He completed Intermediate in Science of the Utkal University.

Jatin completed a five-year Diploma in Fine Arts from Sir J.J. School of Arts, Bombay and won a first class distinction. Later he attended courses in Architecture, Colour photography, and the art of Dramatics. Throughout this period his study was financed by the Kalinga Foundation. Jatin's important grounding as a young professional was in the Bhulabhai Memorial Institute, Bombay. There he had a studio amongst the studios of eminent painters, musicians, dancers and theatre artists of India. In particular, he was impressed by the artistic success of Hussain, Gaitonde, Aalkazi, and Ravi Shanker.

Jatin's early paintings displayed in various exhibitions in Bombay had remarkable success. And this initial success enabled him to make bolder and newer experiments in painting and drawing. Moreover, his close association with bright and famous film makers like Satyajit Ray, Sukhdev, and Benegal provided him with the ideals of artistic success.

In 1966, at the age of twenty-six Jatin married a young Gujarati lady of twenty-five who had just completed her Master's degree in Sanskrit. His daughter Nandita was born in 1967. By the time his son Sidhartha was born in 1974, the relationship with his wife was becoming bitter. They parted in 1976 and divorced in 1981. In 1968, Jatin shifted his studio from Bombay to New Delhi.

Jatin's teaching assignments in National School of Drama and School of Planning and Architecture enabled him to exchange ideas with the young artists. His extensive lecture tours in U.K, U.S.S.R., West Germany, East Germany, and several other countries have been very successful.

In 1972, a collection entitled *Poems by Jatin Das* was published in Calcutta by Writers Workshop. At various stages Jatin published poems in *Modern Indian Poetry in English Thought, Kavita* and *Mehfil*.

And the visual presentation of this insistent note is symbolically expressed in his painting --Figure in canvas Silence''. In his subtle delineation of oil on Relative canvas. Jatin creates in human figure unique in its expressive emotion. His paintings 'Figure in Action'' and Diagonal Figure'' remind us of "Action Painting" of American painters like Jackson Pollock.

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Mark Ratho and Mark Tobey. But Jatin differs from these abstract artists by giving shape and form to the facial expression of the figure painted.

His assimilative genius carries with it his distinctive orginality. We can discern in his art the influence of several Western painters. "Two Figures in Red'' and 'Figure in Blue Action", both oil on canvas, express emotional values at the expense of outward form and colour. In this experimental painting he must have received inspiration from Van Gough. Jatin's great work. "Two Figure in Orange.'' In National Gallery of Modern Art, New Delhi, is a splended example of the boldness of composition which constitutes his art. The concealed emotion of the figures in it is intensified by the interplay of a variety of colours.

Jatin Das shows distinctive continuity in his work by painting several human figures in varied design, each representing an emotion of intense power. Thus, 'Two Figures in Crimson" in Academy of Art and Culture, Kashmir. "Three Figures" in Jehangir Gazdar Bombay, and "Green Figures" in the collection of a commerical firm, give play to his Cubist leanings. Das's abstract painting has evoked high praise from art critics like Krishnan and Richard Bartholomes. The latter points out: "Thought,' care and attention have made the articulation precise. It is significant that Jatin creates picture planes of varying depths by using dark and sombre colours as counterpoints.

Undoubtedly, the paintings of Jatin Das show something quite modern in feeling and expression. His sketches of "Three Figure" and ''Figure in Rotation'' are simple in rhythm and equilibrium of the patterns. We find fascinating designs of form and light in "Two Figures in Dark Sky". Figures in the Sky and "Charging Figure". These show his command of light and shade. The forcefulness of his brushwork may be seen in "Flying Figure". It is a symbolic representation of the expanding universe of twentieth-century life.

It is significant that his pictures are ideas, not representation. There is not only action in the drawing in the spirited rendering of movement, but there is life also in colour. And at a very early age he has turned his powers to delicate craftsmanship. This has given him confidence in his work. He has organised one man shows of his paintings in almost all the major cities in India and abroad. We may make particular mention of some of these shows in Kumar Gallery, New Delhi; Taj Art Gallery, Bombay; City Museum and Art Gallery, Birmingham; Commonwealth Institute Art Gallery, London; and Surya Gallery, West Germany.

Jatin's mosaic murals, cement murals and egg tempera murals are in great demand now. His collections are displayed in National Gallery of Modern Art, New Delhi; Dahlem Museum, Berlin. Smithsonian Institute, Washington D.C; Abbey Grey Foundation, Illionis and several other private and public collections all over the world. The publication of several editions of lithograph and serigraph of his paintings like 'Rise of the Seated Figure' show the popularity of his art. Apart from this, his workmanship in folk art is well recognised. He has made a fantastic collection of Orissan folk art.

Jatin Das is a man of deep insight and cool temper. His liberal outlook is informed by a sense of justice and scientific objectivity. Love and compassion govern his sensibility. As an artist he is an iconoclast and his deep social commitment prompts him to paint the human situation. His chief forte lies in painting the human world in its dramatic intensity and power. He speaks Oriya, Bengali, Marathi, Gujarati, Hindi and English. This versatility enables him to keep good contracts with other artists and art lovers who meet him at his studio in New Delhi. Now at the age of 56, Jatin looks smart and vivacious. With his thick beard and haunting eyes he looks impressive, but an inner loneliness haunts him. He devotes his time and energy by enriching the content and novelty of his paintings. It is hoped that in the future his success will reach greater heights.

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## Das, Jatindra Nath (1904 -- 1929)

**Jatindra Nath, born in Calcutta in 1904, was a revolutionary who died of hunger strike in jail. He was a man of few words but of a firm decision which once taken could not be altered, much less revoked.**

Son of Bankim Behari and Suhashini Das, Jatindra Nath was born in Shyambazar in the northern part of Calcutta on 27th October, 1904. It was an ordinary middle-class family, belonging to the Kayastha caste. Jatindra Nath had one brother and two sisters.

Jatin was admitted in the Mitra Institution, Bhowanipore, at the age of eight. He passed the Matriculation examination from this school in the first division in 1921, and the I.A. examination from the Suburban (later Asutosh) College in 1924, also in the first division. He joined the Vidyasagar College for his B.A., but was arrested in 1925 for his political activities. Released in 1928, he joined the Bangabasi College and enrolled himself as a cadet in the University Training Corps.

The prevailing political atmosphere inspired Jatin, at the age of 17, to join politics. He participated in the Non-Cooperation Movement and was sentenced to six months' rigorous imprisonment for picketing. He showed early promise of leadership and was chosen as Assistant Secretary of the South Calcutta Congress in 1925, and also a Member of the Bengal Provincial Congress Committee.

On 25th November 1925, he was arrested under the Bengal Criminal Law Amendment Act. At the Mymensingh Central Jail, Jatin refused food for 20 days for ill treatment to political prisoners, and it was not till the Superintendent offered an apology that the matter was settled. On his release in October 1928, he was given the rank of a major in the Volunteer Corps organised in connection with the Congress Session in Calcutta. He was associated with many benevolent and political organisations, such as Tarun Samiti, South Calcutta Sevak Samity, the National School etc.

Jatin came into contact with the revolutionaries of Northern India and used to manufacture high expolsive bombs for the party. He was arrested in Calcutta on 14th June, 1929, and made an accused in a Supplementary Lahore Conspiracy case. In protest against the brutal treatment to patriotic undertrials and convicts and to enforce a demand for a distinct class for them, Jatin resorted to his memorable hunger-strike on July 13th in the Lahore Jail. He was removed to hospital on 24th July and expired on 13th September 1929, after 63 days of struggle in the Borstal Jail. The government ultimately yielded and made considerable improvements in the treatment of political prisoners. The cortege from Lahore to Calcutta was witnessed by numberless mourners all the way.

By nature Jatin was given to an austere life. The death of his mother at an early age taught him a lesson in self-help. He possessed a sense of strict discipline which was the motto of his life. He was a man of few words but of a firm decision which once taken could not be altered, much less revoked.

He held progressive views in politics, similar to those of Netaji. Later he stood for socialism as preached by the leaders of the Hindustan Republican Association. Jatin was not enamoured of any particular religion, and he openly declared with his last breath that his home was the whole of India and not any particular part of it, and that his last rites were not to be performed according to the orthodox Hindu style.

Jatindra Nath's martyrdom was symbolic of the revolutionary spirit which sought to achieve national independence through the sacrifice and sufferings of the awakened youth in every part of the sub-continent.

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## Das, Jibanananda (1899 – 1954)

**Jibanananda Das, born in Barisal in 1899, spent most of his time in the Tagore dominated period of Bengali literature.**

Jibanananda Das spent most of his life in the Tagore dominated period of Bengali literature. During the late twenties of this century, a group of poets tried to free themselves from the overwhelming influence of Tagore. The noted among them were Premendra Mitra, Buddhadev Basu, Achintya Kumar Sengupta, Jubanashva (pseudonym of Manish Ghatak), Nazrul Islam and lastly, Jibanananda Das. The other notables like Bishnu De, Sudhindranath Dutta, Amiya Chakraborty and Samar Sen impressed the readers a bit later. Never loud in his anti Tagorean pronouncements Jibanananda silently tried, as is evident in his collected essays *Kavitar Katha* (1965), to come out of the Tagore track to express himself more precisely and distinctly and perhaps more internationally than Tagore.

Born in a devout Brahmo family in Barisal in 1899, Jibanananda grew in an atmosphere of mixed elements both scholarly and creative. His father Satyananda Das was a scholarly school teacher and his mother Kusum Kumari a poet. Jibanananda took his M.A. in English from Calcutta University and taught English literature in various colleges in Calcutta, Bagerhat, Barisal, Kharagpur and Howarh. After serving as a lecturer in City College from 1923 to 1928 he joined Bagerhat College in 1929 and left it after three months, only to earn his living on private tuition. In the same year he joined Ramjash College, Delhi and again he left it and married Labanyaprabha Gupta. Remaining unemployed for five years, he joined B.M. College, Barisal. In the meantime his poetry came into its own and he wanted to come to Calcutta to contract publishers and editors.

In 1947, just before partition, he left Barisal for good with his family to stay with his brother Ashokananda in South Calcutta. Almost a broken man, he got a job in *Swaraj*--a daily magazine but unfortunately the magazine ceased publication. He then went to join Kharagpur College and this time also he left the job to look after his sick wife. At last in November 1952, he got a temporary job in Barisha College, Behala but he was not made permanent there. He left it and joined Howrah Girl's College.

Meanwhile, he was a well-known poet particularly for a slim collection, *Banalata Sen* (1359 Signet Ed.) among his colleagues and students he earned much respect both as colleague and as teacher. One can have a glimpse of the poet's very unstable career and mental suffering in his autobiographical novel *Jalpaihati* written in 1948 and later serialised in *Shiladitya,* a monthly magazine (1981-1982). Anyhow he was not lucky with his new appointment and a tram accident ended his life all on a sudden.

The traditional influence of a Tagorean creative urge (like Tagore's *Jibandevata'*, Jabanananda was also conscious of his 'power', *Shakti'* or *'Kshamata'* as he says in his poem *Anek Akas)* the typical hankering after wine, women and song of the middle-age and the romantic rapture of his predecessors like Satyendranath Dutta, Mohitlal Majumdar, Nazrul Islam and others inspired Jibanananda to make his way out with an original expression. In his very first collection of poems *Jhara Palak* (1927), despite adolescent ramblings, Jibanananda discovered his own idiom and peculiar taste of a new world in his *Nilima* where the life-bird was seen spreading its wings to cover up all the miseries of the post -war world.

In his next collection *Dhusar Pandulipi* (1936) he was seen coming out of his despair to touch his homeland of green corn-field sloping gradually to the broad sea-beach of the Bay of Bengal. He felt the presence of a spirit--a driving force, like the great Romantics, which refused to be dominated by the earth's tremendous thirst, and tried to construct a new world more fully, but failed as the more powerful impulse of sex captured him. Poems like *'campe', 'Nirjan Swakshar,' 'Both', 'Mrityur Age'* would prove this trapping of life by sex or death.

Here began the poet's frantic search for the mystery of life surrounded by death- signs like inflammation of the gland, over-ripe cucumber or rotten pumpkin. His deep sense of death brought out a

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symbol of '*Owl*' which always stared at the ever changing earth waiting for a new horizon where the life-birds would produce future generations to get a taste of the nest-life. But still the sense of death was never absent. And so the poet had to recreate a dream-world in *Swapner Hate* (Dhusar Pandulipi) for consolation.

Poems collected in *Rupasi Bangla 1957* published after his death were written during this time, and in these one can have a glimpse of his dream - world based on 'Bangladesh (former Bengal), which was rich in traditions of medieval Bengali literature, particularly of the *Mangal Kavyas*. The subtle detail provided here by the poet definitely surpassed Tagore's Swadeshi songs. Moreover, there was ample proof of the poet's glorious comeback to the taste and smell and the psychedelic charm of love.

With this satisfaction, Jibanananda started writing poems in the quarterly magazine, *Kavita* edited by Buddhadev Basu which were bunched up under the title *Mahaprithivi* (1944). Turned to an urban poet now, Jibanananda became a visionary night- walker trekking through centuries from ancient Babylon to the Esplanade of modern Calcutta around the Monument and having a taste of the continuity of time binding Babylon and Calcutta in the same breath, Banalata Sen, his visionary heroine, represented the ever-charming eternity, the consciousness of which sometimes faded but never disappeared.

As Time and Nature went hand in hand in *Banalata Sen* and other poems of this period the poet delved deep into the mysteries of nature and sensed a strange appetite of it (the dark necessity of Nature -as he says). That appetite within Life away into Death and Death gives life a fresh start, Whether that appetite was sex or some consuming element inherent in man the poet did not bother to know, but he wanted a sea-change in the hearts of men, a new consciousness which *Sabita, Suranjana or Suchetana* brought out. In *Sat-ti Tarar Timir* (1948) the poet warned himself against all sorts of turbulent state of things and bodily pleasures, rampant all around, and yearned for the coveted nursing of Nature, for a feeling of oneness binding the whole humanity. His famous poem 'Dance of Twilight' indicated a sort of still - point where the past and future would meet to create a new world.

Besides being a poet Jibanananda was no mean writer of fiction. His four novels *Suchetana. Malyaban, Sutirtha,* and *Jalpaihati* (1948)-all posthumously published, show his power of depicting a crushing world in which varieties of men and women unfold themselves in sharp outlines to reflect about the future of our society. A bit unconventional in nature, Jibanananda's fictions fall into the type of 'involute fiction' where through some clear storyline the author gives us an idea of his own personality reacting against and developing with cross- currents of various events and thoughts.

But the sensitive poet is always there with his peculiar way of thinking and idioms. Both in his poetry and in his novels Jibanananda tried to understand the world- perspective and capture the rhythms of creation with all its pleasure and pain. Never wholly committed to any philosophy, Jibanananda with his drawling lines and peculiar idioms and symbols reflecting a withering life with his command over the heritage of mankind and insight into the inherent power of the soothing Nature seemed to us to be most modern who came closest to our battered soul in a bleak social perspective.

His vision of the past, present and future-all intermingled in the flowing continuity of time and on man's untiring effort to grow like the Tree of Life over the sea of creation containing dark and white waters, cast a sort of magic spell over his contemporary poets both old and young. He told us in one of his poems (1/10 might) in '*Bela Abela Kalbela*': 'Within the mornings noons richer stars I have known/Lies all that there is to be known'. And the post-Jibanananda poets took the limit of getting their knowledge deeper and deeper into the darkest enquiries of existence.

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## Das, Jogesh (1927 – )

**Jogesh Das, born in 1927, is an eminent fiction writer, novelist and journalist in Assamese.**

Jogesh Das is an eminent fiction writer in Assamese. He had his M.A. in Asamese from Gauhati University in 1953 and worked as a journalist and is now teaching Assamese literature in a college. He is equally known as one of the major short-story writers and novelists in Assam. He emerged as a fiction writer in the early fifties and established himself as such. *Kalpatuar Mrityu* (The Death of Kalpatua, 1953) is his first novel. His second novel *Dawar Aru Nai* (No more cloud is there, 1955) established him as one of the powerful novelists.

He has unquestionable love and sympathy for mankind in general and for the lower and lower middle class people in particular. His *Dawararu Nai* is set against the background of the World War II and its effects on the life of the tea garden people and the people of lower middle class in upper Assam. The novel has been translated into all other major Indian languages by the N. B. T Jogesh Das has rare qualities of telling a story in the most balanced way and of handling the language with mastery. Some of his other novels are *Jonakir Jui* (Flame of the fire-fly 1959). *Nirupai-Nirupai* (Helpless. O helpless 1963). *Emuthi Dhuli* (A Handful of Dust, 1965), *Hazar Phul* (Thousands of Flowers, 1967), *Nedekiha Juir Dhonwa* (smoke of an invisible Fire, 1972), Obidha (Illegitimate, 1972), Naresh Malati Aru (Naresh, Malati and...1977).

He has published 5 short story collections *Papiya Tera* (Falling Star, 1956), *Andharar Are Are* (Under the Shadow of Darkness, 1958), *Triveni* (Confluence of three, 1961), *Madarar Bedana* (grief of the Madar tree, 1963), *Hazar Lokar bhir* (A Crowd of thousands, 1965).

*His Folklore of Assam*, Published originally in English and then in other Indian languages, is a simple and comprehensive book on Assamese folklore. Jogesh Das is connected with many cultural organisations of the state, specially with Assam Sahitya Sabha.

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## Das, Kamal (1921 – )

**Kamal Das, born in Calcutta in 1921, is an eminent administrator and writer.**

Kamal Das was educated in Calcutta and married to Debesh Das, also a writer and a member of Indian Civil Service. She has travelled widely. She was awarded the Sahitya akademi Prize in Bengali in 1982 for her very first novel *Amritasya Putree*. An endowment named as *Amritasya Putree*.

Endowment was created by Ramakrishna Mission Institute of culture by her gift of the entire royalties received from the book for research on the position of Indian women by distinguished scholars, and annual lectures on them. She knows Bengali, English, Hindi and Assamese.

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## Das, Kamala (1934 – )

**Kamala Das, born in Kerala in 1934, was a short story writer and poet in Malayalam. Her works reflect the spirit of the modern Indian woman torn between frustrated love and a desire for emotional fulfillment.**

Kamala Das, who hails from Kerala, began her literary career, like her mother, as a short story writer in Malayalam. She, however, achieved wider recognition as an Indo-English poet with *Summer in Calcutta* (1965). This was followed by *The Descendants* (1967) and *The Old Playhouse* and Other Poems (1973).

Her poetry reflects the spirit of the modern Indian woman torn between frustrated love and a desire for emotional fulfilment. This is the feminine sensibility at work with a masculinity of expression that tries to project the poet's experience in all its nakedness and as a thing in itself. The tensions of the body dominate her poetry followed by a quest for the beautiful and the serene which is beyond her reach.

Love and marriage, thus, are her themes fed by the roots of her Nayar heritage, her great-grandmother, her house in Kerala. *'Summer in Calcutta', In Love', 'Composition', The Suicide', 'An Intensity'*, are some of her well known poems projecting and intensity of feeling combined with unorthodoxy and protest.

Her other writings include an autobiography, *My Story* (1974), and two novels, Manas (1975) and *Alphabet of Lust* (1976). These are feeble footnotes to her poems, loosely constructed. The same carelessness in language, rhythm and structural finesse may be noted in her poetry, which is other wise deeply human, intense and moving. She earned the Sahitya Akademi Award for her work in 1985.

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## Das, Kamalakanta (1906 – 1982)

**Kamalakanta was a prolific Oriya writer. He wrote several novels, short stories, poems and essays, but he won popularity and appreciation chiefly as a novelist.**

Kamalakanta Das born at Cuttak passed the Matriculation Examination from the Pyarimohan Academy, Cuttack in 1927. After seeking employment at many places he at last got a job in the Co-operative Department. In 1962 he retired from Government

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service and spent his life of retirement at Cuttack till death.

Kamalakanta was a prolific writer. He tried his hand in writing novels, short stories, poems and essays. But he won popularity and appreciation chiefly as a novelist. His first novel Bou (Mother), which he wrote at the age of eighteen, is considered to be his best. Soon after its publication in 1930, he was known as a novelist of high order. His life was a life of dedication to literature. He continued his creative activity till rendered invalid and speechless by disease.

His works comprise twenty-four novels, six collections of short stories, one collection of poems and a few prose essays. He was a painter and artist too. For his life long contribution to Oriya literature, he was honoured by the Orissa Sahitya Akademi in 1972 and by Kalavindo in 1976.

In his fiction he has portrayed the characters both from urban and rural surroundings with sympathy and compassion. But his excellence lies in the realistic representation of village life both belonging to pre-independent period. Many of his characters have revolted against the existing social order and have tried to bring about reform in the society. Through them he has boldly and successfully shown the problem of untouchability, intoxication, communalism, false sense of aristocracy, red tapeism and nepotism prevalent in the society. His language is colloquil and lucid.

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## Das, Kartika (1600 – 1650)

**Kartika Das, born in 1600, was an eminent fiction writer and poet. His style is mostly Puranic but in some passages, human form and beautiful nature are described in a simple and lucid fiction.**

Kartika Das was a writer. No information is available as to his family or residence. *Rukmini Bibaha* (literally, Rukmini's Marriage, published by Prachi, 1930), a kavya in ten cantos and *Nabanuraga* (literally, the advent of love, yet unpublished) are the two works ascribed to his authorship. The theme of the former is the marriage of Srikrishna with Princess Rukmini. The story occurs in the Bhagavata, the Harivamsa and other Vaisnavite works. The style is mostly Puranic but in some passages, human form and beautiful nature are described in a simple and lucid diction.

The salient point about this work is the poet's choice of a theme of Krishna's love with Savakya Nayika (married wife) while the general trend, then among authors was the popular topic of *Parakiya Premabhakti* (Devotional love with other's wives). Secondly, Kartika Das has desisted from describing the details of conjugal union of the newly married couple obviously with an attitude to depict the cannonic love life of Srikrishna, king of Dwarka, which, too, had its own importance as a doctrine in Vaishnava Philosophy.

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## Das, Kisoricharana (1924 – )

**Kisoricharana Das is an outstanding representative of the generation of short story writers who came to dominate the Oriya literary scene after the sixties.**

Kisoricharana Das has distinguished himself by concentrating on a particular area of experience, the middle and the upper middle classes and also by bringing an introspective reflective element into the Oriya short story form. The predominant theme of his stories is a search for meaning in life by the members of a comfortable middle class. His characters seek to go beyond the commonplaceness of everyday life based on habit, compromise and trivialities. This search often involves a rejection of the secure and familiar world of middle class living and its values. Most of the characters withdraw into their familiar worlds after a brief contact with other worlds of ecstasy of intensity or of any significant experience.

The stories of Das are structured as a series of situations which give rise to reflections on the part of the characters. They are resolved at the end usually in a moment of heightened realization or a moment of revelation. Events are secondary as the purpose of the author is to take the reader deep into the mental life of the character. The narrative voice provides the social framework in which the characters, their thoughts, feelings and emotions are rooted. Most of the stories are provided with urban settings. But this choice of urban locales does not exclude a deep nostalgia for earlier and simpler modes of rural living and its values. The introspective element also gives his tories a poetic quality.

Das attempts to shock his character out of the complacence of a secured middle class life and make them confront the shallowness and emptiness of their experiences. This frustration propels them to achieve significant human relationships or even at times spiritual communion. All the collections of Das harp upon their sufferings, strivings, failures and at times of their fulfilments. From *Bhanga Khelana* to his latest collection Gamana, the Same theme is prominent; but the narrative technique seems to rely more on symbols and images and on the introspective or reflective aspect.

In his earlier stories like 'Vanity' and 'Icecream' the superficiality of sympathetic gestures on the part of the middle class is exposed through actual events. In 'Icecream' a bureaucrat, intending to establish a rapport, invites a clerk, his immediate neighbour to a garden party. But when the child of the clerk enters the party with icecream splashed on his face, the members of the party get completely disgusted and upset. The hypocrisy that is at the heart of the middle-class attitude becomes clear. This is often focused by Das through such ironic devices. In Manihara experiences seem to have lost their validity in the context of a mechanical middle class life.

In Gamana the narration becomes more analytical. All the characters here are marked by a certain helplessness, even in spite of their material and social status. This helplessness may result from unfulfilled sexual instincts or from a failure to belong completely as in '*Dasara ru Diwali yaem*' (From Dusserha till Diwali) or from an unrealized or even betrayed spiritual craving as in 'Tu Kana Ramakrishna?' (are you Ramakrisha''). Many protagonists in this collection are intellectuals who have failed to realize life in emotional and spiritual terms.

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## Das, Kunjabehari (1914 – )

**Kunjabehari Das, born in 1914, is a poet and essayist. In his works, he is moved to tears by the misery of the down-trodden common men.**

Kunjabehari Das is a poet and essayist who graduated from Ravenshaw College and obtained his M.A. Degree both in Oriya and in Sanskrit from Calcutta University. He worked as Lecturer and Superintendent of Sanskrit studies in Orissa, then joined as Reader in Oriya at Viswabharati, Shantiniketan. Again he came back to Orissa and became Professor of Oriya in Ravenshaw College. Kaidi (The Prisoner, 1938) his first publication deals with the sacrifice of freedom fighters. *Prabhati* (The morning Songs, 1943) is a collection of sonnets in which he follows the metaphysical trend of Madhusudana Rao. *Pashana Charane Rakta* (Blood under the Feet of Stone, 1945) is a long dramatic poem, which is based on a historical myth of transformation of cruel Ashoka to a benevolent emperor. *Charnika* (Lady Bard, 1948), a poetic drama, centers around the legend of the famous temple at Konarka. *Birashri* (Heroic Beauty, 1948) contains ballads on historical and legendary themes. The other collections like *Kankalara Luha* (Tears of a Skeleton, 1949), *Se Eka Lomasha Nila Hata* (That's a hairy blue hand, 1954), *Lahu O Lohit* (Blood and Red, 1955), *Mati O Lathi* (soil and the Stick) are full of socialistic enthusiasms.

In these poems he is moved to tears by the misery of the down-trodden common men. His love for nature is reflected in the collections of poems like *Duduma* (1945), *Bagra* (1948) and *Narmada*. The first two are water falls and the last one is a river in the Deccan. The poet is still producing volumes of poems. His poems are collected in *Kunjabehari sannchayan*. Consisting of three parts. *Anu* (Atom, 1964) is a collection of poems, very short in length, and that way a new experiment in Oriya Poetry. His poems for children are collected in *Tak Dama Dam* (1951), Kunimuni (1959), Itikili Mitikili and Khelasathi (Playmates).

Apart from writing poems, he has also written critical essays and an autobiography. His autobiography, Mo Kahani (My Story, 1978) received the Sahitya Academy Award in 1979. Kunjabehari has also made a mark in the field of collection of folk lore. He got his Ph. D. degree from Viswabharati for his research on folk lore. He has also written a collection of short stories called *Hasa Kandar Gapa* (Stories of Laughter and Tears).

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## Das, Lala (1856 – 1921)

**Lala Das, born in 1856, was an eminent scholar of sanskrit and maithili. He was given the title of Mahakavi.**

Lala Das got primary education in his village from his father and also learnt *Tirhuta and Devanagari*. He was taught Urdu and Persian by a Maulvi. His leaning towards Sanskrit language and literature is related to an important incident of his life. Lala Das was a great devotee of Lord Shiva. He used to go to Chandeshwarsthan at village Harari, to worship Shiva. One night in dream he got inspiration for studying Sanskrit and composing a Ramayana. He came to Darbhanga where his father Bachkan Das was an employee in Raj Darbhanga. He studied Sanskrit here and though he did not obtain any degree in Sanskrit,

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he was successful in '*Dhauta Pariksha*', Which meant he was recognised as a scholar of Sanskrit by a panel of eminent scholars. Besides Sanskrit and Maithili, Lala knew English, Hindi, Urdu and Persian.

He was known a Munshi Lala Das till then. He began his career as bench clerk (Peshkar) of Rameshwar Singh who was in those days undergoing training as a Deputy Collector in Bhagalpur. Later on when Rameshwar Singh became the Maharaja of Darbhanga. Lala Das was appointed the Librarian of the Raj Library. His career as a writer began from this period.

Finally, Lala Das was appointed the Palace Superintendent of the Darbhanga state. There he came in contact with many great scholars of Sanskrit, and his devotional feelings were expressed spontaneously. Keeping the *Valmiki-Ramayana* as his ideal, he wrote *Rameshwara Charita Mithila Ramayana* (1914) in Maithili which is his most popular work. By prefixing the name Rameshwara to his version of Ramayana Lala has meant both Rama the husband of Lakshmi, the incarnation of Shakti, as well as his patron Maharaja Ramaeshwar Singh. Along with his patron he got an opportunity to visit all the places of religious importance in India. In course of these visits he observed nature's beauty in abundance which inspired his poetic talent.

He studied the Pauranic literature and wrote many books. Besides Ramayana his other works are: *Sanga Saptashati Duraga, Chandi-Charita, Stridharma Shiksha, Satyanarayana Katha, Tantrokta Mithila Mahatmya and Haritalika Vrata Katha* (all in prose); *Janaki Ramayana, Ganesh Khand* (1909) and *Maheshwara-Vinod* (1911) all *Khanda Kavyas; Virudavali and Vaidhavya Vhanjani* (Poems) and *Savitri-Satyavana Natak* (drama). Two of his lyrics '*Janaki-Vandana*' and '*Varsha-Git*' were published in *Mithila Mihir* in 1909. The translation of the Gita in Maithili has not been published as yet. He wrote some poems in Persian too.

As a recognition of his literary merit, he was given the title of Mahakavi. The manuscripts of his unpublished works are in the possession of his grandson Raghunaryan Das.

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## Das, Lochan (1523 – 1589)

**Lochan Das, born in 1523, belonged to that school of Vaishnavism which accepted Chaitanya Mahaprabhu to be the incarnation of Lord Krishna.**

Lochanananda Das, better known as Lochan Das was a favourite of Nityananda Mahaprabhu (1477-1523) and a disciple of Narahari Sarkar Thakur of Srikhanda village-a close associate of Chaitanya Mahaprabhu. Lochan wrote a biography of Chaitanya Mahaprabhu, named *Chaitanya Mangal* in Bengali in four parts containing about 11,000 lines. *Chaitanya Mangal* could be set to tune in different specified Ragas and Raginis and performed before the public.

Although the work reveals Lochan's familiarity with the scriptures and classics of Sanskrit literature, his language and style is found to be simple and lucid. As such this became a very popular work and continues to retain its place of honour. Lochan Das also wrote a large number of lyrics (Padas) based on Chaitanya Mahaprabhu and Vrindavana lila of Lord Krishna. Some critics are of the opinion that some of these padas ascribed to him are from the pen of a different poet named Lochanananda.

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Lochan Das belonged to that school of Vaishnavism which accepted Chaitanya Mahaprabhu to be the incarnation of Lord Krishna. As Lochan's '*Dhamali*' padas devoid of high literary style and written in almost feminine folk tongue reveal the emotion of the gopis, these must have been from his pen. Lochan also ably rendered into Bengali a number of Sanskrit lyrics from the *Jagannatha Vallabha. Natakam* by Ray Ramananda (a contemporary of Chaitanya Mahaprabhu). *Durlavasar*, a tract on Bengali Vishnava Sadhana is also stated to have been composed by Lochan Das.

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## Das, Madhava (16th century)

**Madhava Das, born in the first half of the 16th century in the Brahmagiri region of Puri district, was a Vaishnava poet.**

Madhava Das was Vaishnava poet, most probably born in the first half of the sixteenth century in the Brahmagiri region of Puri district in Orissa. He is also known as Madhava Ratha. Chaitanya came to Orissa in 1599 and soon the foundation of Orissan Vaishnavism was laid. Madhava Das, who was staying at Puri came into contact with the Vaishnava saint of the time. He wrote a small book named *Chaitanyavilasa*, depicting the life history of Chaitanya with specific reference to his devotional aspects or lila. The book contain ten chapters.

The language of Chaitanyavilasa is very simple and pleasant; still at some places, the poet has used a few Bengali parts of speech. In addition to this *Chaitanyavilasa* a few *bhajanas* and *Chaupadis* have been attributed to him. None of his books has been published so far. As revealed from his legends poet Madhava Das wrote his last work in the second phase of the sixteenth century while he was on pilgrimage immediately after the death of Chaitanya.

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## Das, Madhusudan (1848 – 1934)

**Madhusudan Das, born at Satyabhamapur in the district of Cuttack in 1848, was a leading freedom fighter, politician and social reformer. Orissa became a separate political entity in 1936 due to his effort.**

Madhusudan Das, called the father of modern Orissa, was a legislator, an advocate, the most respected man of Orissa and the first minister in India to give up ministership with a monthly salary of Rs. 5000/-. Madhusudan Das was born on 28th April, 1848 in a small village named Satyabhamapur in the district of Cuttack, Orissa. Madhusudan's father Choudhury Raghunath Das was a Persian knowing Mukhtear practising in the revenue courts at Cuttack. His mother Pravati Devi, though illiterate, was a pious lady.

Madhusudan had his early education in the village *pathisala*. He passed the Entrance examination from the Cuttack Zilla School in 1864. As there was no college in Orissa, he had to discontinue his studies and accept a post in the Postal Department. After some time, with a determination to receive higher education, he went to Calcutta empty-handed and on foot, as there was no railway communication in those days. On his arrival at Calcutta, he secured the assistance of some Christian missionaries for higher studies. He adopted Christianity at this time. He passed his M.A. examination from the Calcutta Free Church Institution in 1873. He worked as a lecturer in a College for some time. Then he passed the B.L. examination. While at Calcutta, he married a pious

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Bengali Christian lady named Soudamini, who died a premature death.

In 1876, Madhusudan returned to Cuttack where he, in course of time, established a roaring legal practice. As a lawyer Madhusudan earned reputation not merely for his legal acumen, but for his fight for right and justice. From 1891 to 1895, he became the first non-official Vice-Chairman and then the Chairman of the Cuttack District Board.

In 1896, he was elected as a member of the Bengal Legislative Council. He worked as a member of the same Council for three consecutive terms, from 1896 to 1911. In 1913, he went to the Central Legislature in Delhi as a representative of the Bihar and Orissa Legislative Council. During his membership of the Bengal Legislative Council he fought strenuously for the cause of the depressed and the backward classes.

His motto was to promote the civil and political consciousness of the people. In politics he belonged to the camp of the liberals, vigorously denouncing revolutionary methods and advocating constitutional ways for the good of the country. He was a prominent member of the Indian National Congress till 1911. In Orissa, he tried to bring a sense of self-confidence in the minds of the Oriyas, who were then feeling suppressed on all sides.

Madhusudan realised that the political development of the Oriyas would be impossible, if different Oriya-speaking tracts remained scattered as appendages to other provinces. Therefore, with a view to unifying the Oriya-speaking areas he founded the 'Utkal Union Conference' in 1903. This Conference was a common national forum for all irrespective of caste and creed. In his stirring addresses at different sessions, Madhusudan sought to rouse national consciousness of the Oriyas. Though Madhusudan died in 1934, it was mainly due to his initial efforts that Orissa as a separate political entity was born in 1936. He visited England twice, and on each occasion he placed the case of India and Orissa forcefully before the British public.

Under the Montagu-Chelmsford Reform, Lord Sinha, the Governor of Bihar and Orissa, appointed Madhusudan Das as the Minister of Health, Local Self-Government and P.W.D. As Minister, he was the author of the Bihar and Orissa Municipal and L.S.G. Acts, which gave full freedom and responsibility to the wholly elected Municipalities and Local Bodies for the first time in India.

After working for some time as a Minister, Madhusudan felt that as Minister in-charge of Municipalities and Local Bodies of which the Chairmen and the Vice-Chairmen were all honorary, he should not be a salaried servant of the Government. He insisted, therefore, that he should be allowed to work in an honorary capacity as a Minister. This was not agreed to and he resigned from the office, which was a great sacrifice in those days. As it was in the case of all liberal leaders of those days, Madhusudan had no faith in the non-cooperation movement initiated by Gandhiji. With the progress of this movement and consequent decline of the liberal politics in India, Madhusudan also gradually went to the background. Madhusudan died on 3rd February1934.

Madhusudan was an advocate of social reforms. Against caste system he wrote, "Give up the variety of castes and merge yourself in the sea of nation". Female education, he said , was indispensable for a nation, for women "are indeed the springs which swell the life-blood of a nation". At his inspiration his adopted daughter Shailabala started a widow training centre at Cuttack. Madhusudan was in favour of the rapid spread of Western education. The first Girls' High School was started in 1908 in Orissa by his adopted daughter, at his instance.

Madhusudan was inspired by two cardinal virtues of Christianity-humility and forgiveness. Though a Christian, he believed in the essential equality of all religions.

Though his activities were mainly confined to Bengal, Bihar and Orissa, he was out and out a nationalist. Regional loyalty did not stand in the way of his loyalty to the cause of Indian nationalism. In one of his speeches he said, "The mother Utkal (Orissa) is an incarnation of mother India. To do good to the mother Utkal is to do good to the mother India". "It is difficult

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to form the national life" he said, "when individual life has not lost its importance."

Though Western-oriented, he was critical of the English ways. In his opinion, the English were materialists and did not realise the spiritual aspect of life.

Press and platform were his methods of communication of ideas. He edited a weekly paper, *The Oriya,* to present the grievances of the people to the authorities. His important contributions in *The Oriya* were "Industrial Development", "Industrial Awakening", "War is business and business is war", "Freedom from Industrial Captivity" etc. In his writings he fearlessly criticized the policies of the British Government. He also wrote a few patriotic poems in Oriya.

Madhusudan was a forceful speaker in English and Oriya alike. His speeches were imbued with genuine national fervour. As founder of the Utkal Sammilani in 1903 and sometimes presiding over its annual sessions he delivered his stirring presidential addresses in Oriya and inspired the Organisation with a dozen of patriotic songs. One such address is now entitled *Jatiya Jibana* (national life). Some of these Oriya speeches and songs have been printed under the title of *Madhu Babunka Odia Baktrita O Gita* (The Oriya speeches) and songs of Madhu Babu Nabakishor Das, 1958.

Madhusudan thought of industrial development of India on Western model. To give stimulus to industrial growth, he started the Utkal Tannery and the Embroidery Works. He laid emphasis on the economic independence of India, which as he believed, was the prerequisite for political independence. He wrote, "We are now crying for Swaraj, but we do not realise how much we depend upon others for the pettiest of our necessaries." Madhusudan led a simple and unostentatious life. He realized the dignity of labour in his personal life. He used to say that the hand is more important than the head. This aspect of his life impressed Gandhiji very much. Charity was the air he breathed till his last breath.

The closing years of the nineteenth century and the early years of the twentieth witnessed the rapid modernization and reformation of Indian society which set the stage for the emergence of militant nationalism in the later period. Though chronologically, Madhusudan Das died a little later than the said period, yet historically he will be remembered as one of the foremost nation-builders of the formative phase of Indian nationalism.

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## Das, Manoj (1934 – )

**Manoj Das, born in 1934, is a prominent writer in Oriya and English. He brings out the pathos and predicaments of life.**

Manoj Das is a prominent writer in Oriya and English. In his career as a student, he was attracted towards the leftist political philosophy. A deep humanistic note is noticed in all his works. Prominent among his short story collections are *Manoj Dasanka Katha O Kahani* (winner of the Sahitya Akademi award in 1972), *Dhumrabha Diganta O Anyanya Kahani, Abu Purusha O Anyanya Kahani and Laxmira Abhisara.* The *Crocodiles Lady and Fables and Fantasies for Adults* are his two short story collections in English. With a keen observation of

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human nature he brings out the pathos and predicaments of life. Through subtle irony and often through comic extravaganza, he communicates a vision of life where various existential compulsions weigh on man making him take, at times, very ridiculous steps. There is a strong under-current of sadness in almost all his stories which springs often from a nostalgic yearning for a lost world of love or innocence. This intimate loss is either of a childhood experience as in Dhumrabha Diganta or of an innocent culture as in Farewell to a Ghost.

Yet there is often a beatific side of life as has been illustrated in *Sesa Basantara Chithi*. The little girl Rina comes forward to share the common sorrow of the loss of a mother in the intimate human understanding. Das speaks of the agony and ecstasy of life as well. He penetrates into the psyche of the individual and focuses on the perversions and miseries of life. His technique is mainly ironic and his irony is always marked by an affectionate understanding of life's various urges.

In *Abu Purusha* the lump of Sarma symbolises the perversion of values in a highly commercial society. In *Madhubanara Mayor* the vanities of the mayor pale into insignificance before the small girl who helps him cover his naked body with her torn and soiled frock. In many of his stories Das subtly focuses on the modern man's loss of innocence, on the false ego and vanity and on the artificial values which ultimately lead him to his own destruction.

Das drives home his point through well-developed plots. In his stories one finds a poetic reality lurking behind the reality of facts. Thus, Lili's death in *Dhumrabha Diganta* becomes an abiding symbol that at once communicates to the reader a tender agonising sense of the eternal sorrow of man. He conveys the predicaments of life largely through allegorical narration. In the story Bagha, the tiger takes up multiple meanings of fear jealousy revenge and ambition.

Das makes us accept even incredible things because these ultimately exist in their symbolic planes. *Panchantantra for Adults. Semananka Samparkare Sesha Khabora. Byaghrarohan* illustrate this aspect of his art. While the fantasy of the story provides entertainment to the reader, its symbolic significance focuses on the quintessential reality of our instincts and urges.

The comic vein is a note worthy feature of Das's technique. His characters are often put in such situations where they appear ridiculous and hence provoke laughter. Here lies the satire of the sensitive humanist who rarely offends, but only focuses on the pathetic plight of man through the criss-cross of humour and pathos. The comedy here compels us to see the tragedy of our lives in a close perspective. Even in their failings, the characters are recognizably human, deep-rooted in life's myriad compulsions. Das weaves the traditional pattern of story-telling into the symbolic exploration of the theme. Herein lies Manoj Das's uniqueness as a shor-story writer.

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## Das, Manoranjan (1921 – )

**Manoranjan Das, born at Jharkotapatna in Cuttack district in July, 1921, is a pioneer of new Theatre movement in Orissa.**

Manoranjan Das is a prominent avant-garde dramatist. He was born of Hindu parents on 25th July, 1921 at Jharkotapatna in Cuttack district Orissa. His father's name was Artabandhu Das and mother was Shrimati Sulochanda Devi.He comes of a respectable Hindu Kayastha family. In days of Maharatta raids

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and occupation his forefathers settled in many villages including Jharkotapatna. The family had an agricultural background. Some members of the family are in Government services. He married Shrimati Kusum Kumari Das on 6th may, 1948. Now he has one son and three daughters.

In 1940, he passed H.S.C.from Kujang High School where his father served. He got his graduation degree from Utkal University in 1946. He completed his L.L.B. course in 1953. He was very much influenced by the theatres of his father in his early days. Later his school teacher Anand Babu influenced him a lot and helped him to build a strong characters.

When a student in college, he started writing plays. He was seriously attracted towards theatre. His play *Jouhana* was staged by professional theatre Annapurna in 1948 when he was a student. His another play *Kabi Samrat Upendra Bhanja* was staged by Orissa Theatre of Kabichandra Kali Charan Patnaik. In those days, it was performed successfully for one hundred nights.

His early dramatic career which spanned the whole of the 40's shows the traditional mould of theme and style. Prominent among these is *Baxi Jagabandhu* (1949), which is based on the historical theme of the Paika revolt of Orissa. It is a story of the sacrifice of Baxi, Kasturi and of the people as well as of the betrayal of Charana Patnayak and Dewan Krishnachandra.

But with the beginning of the 50's particularly with the publication of *Agami* (1950) Das took to experimentation in theme and style. Based on the political situation of the post-Independence India *Agami* moves to explore the female psychology and to focus on the frustrations in man-woman relationships. The despair resulting from this failure is presented in his later plays such as *Banahansi, Aranya Phasala, Kathaghoda and Shabdalipi. Abarodha* (1953), which is a more pronounced utterance of the dramatist's socialistic ideals, deals exclusively with a political theme where the idealistic chief minister finds himself helpless in an atmosphere of opportunistic politics. *Sagara Manthana* (1964), where Das adopts the theme of J.B. Priestley's An Inspector Calls exposes the hypocrisy of the high-ups of the society and their guilt-ridden conscience.

With *Sagara Manthana,* Das begins to focus on the unconscious, on the horror and agony of the within through various stage techniques and symbols. In *Banahansi* the past haunts the present; there is failure in love, in family life. There only remains the intense agony of a futile search for happiness. The logical flow of time is destroyed and the plot moves in a bizarre relationship of past, present and future which corresponds to the workings in the minds of the characters.

The same failure is noticed in *Aranya Phasala,* where two women and there men meet in a forest bungalow as their past relationships came to weigh heavily on their present. In their quest for love the character meet with dismal failure. *Amritasya putra* is a drama of hope and faith that at once negates the hopelessness of life that Das depicts elsewhere. In *Kathaghoda* Das combines the modern theme of life's absurdity with a style that comes close to that of Oriya folk drama in its dialogues, songs and stage particulars. It tells the story of two unhappy couples reminiscent of *Aranya Phasala*, who breaks the iron grip of society by exchanging their marital places. Dipa, the wife of Pitambara stays with Arun, and Shikha, the wife of Arun stays with Pitambara. But in this new equation of relationship also, they come to realize the inevitability of the agony of life.

The wooden horse remains as a symbol of life's meaningless process that is devoid of any spontaneity. The introduction of a character, 'Director' serves to involve the audience and co-ordinate all the actions of the plot. The painful pretensions in a family life are evident in Shabdalipi, where Rita and Partha cannot break the fetters of the society and continue to live together in their loveless relationship.

Das is considered as the pioneer of new Theatre movement in Orissa. He started this new movement under the aegis of Jana Sanskruti Sangha, United Artists and Sturani. He served for a short period in Orissa Secretariat in 1946-47. In 1947, he joined A.I.R New Delhi as a sub-editor of News Services Division. He left the job after a year and came back to Orissa. For

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about ten years thereafter he took various engagements such as business, film making and legal practice. He is the dialogue-director of the film *Amari Gaon Jhia*. He was Co-Director and Co-Screen Play Director and dialogue Director of Kedar Gouri.

In 1958, he again joined in A.I.R. Cuttack. He retired from there as a Senior Drama Producer in 1982 from 1974 to 1980 he was on deputation for holding the post of Secretary of Orissa Sahitya Academy, Orissa Sangita Nataka Akademy and Lalita Kala Academy. He is considered as the doyen of modern Oriya drama for his outstanding contribution to Oriya drama. He has received Central Sangita Natak Academy Award, 1981 for play-writing.Central Sahitya Akademy Award 1971 for his play *Aranya Fasal* Orissa Akademy Award 1964 for his play *Chota Natak* and Orissa Sangita Natak Akademy Award for his total contribution in field of play-writing. At present he is working as a Senior Fellowship awardee by the Ministry of Education and Culture Government of India.

Formerly, he was a member of the executive committee of Central Sahitya Akademy Central Sangita Natak Akademy, an executive member of Orissa Sangita Natak Akademy. He was also the Secretary and Vice -President of Utkal Sahitya Samaj. He has been felicitated by most of the important cultural organisations of the state.

The followings are his contribution to Oriya drama. These are *Jauban (1945), Kabi Samrat Upendra Bhanja (1945), August Na (1947), Bax Jagabandhu (1949), Agami (1950), Aparadh (1951), Chote Natak (1953), Sagar Manthan (1964), Naa (1966), Maha Sumudra (1967), Janmamati (1968), Banahansi (1969), Aranya Fasal (1970), Amrutane Pura (1972), Katha Ghoda (1974), Urmi (1974), Abaleahikar Swapna (1975), Sabda Lipi (1976), Klanta Prajapati (1980), Natya Guchha (1980), Bharta Aparadna (1980), Nandika Ketan* Melobutan *Seemara Arapare (1982-83)*, some of these plays are translated into English, Hindi and Orissa languages. Some of his plays are prescribed in class B.A and M.A courses of various universities.

He is a white-skinned, tall man. He uses spectacles. He uses pant and shirt. His manners are gentle. He follows simple living. He is considered to be a pioneer of the Oriya absured drama focuses on man's ceaseless attempts at a meaningful existence and the attendant agony. In each play he carries out new experiments in technique such as splitting the dialogue, distorting the sentence structure, breaking the time sequence and using various symbols and images. Throughout, his technique remains faithful to his theme.

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## Das, Markanda (15th century)

**Markanda Das, born in 15th century, was the first and the foremost poet of ancient Oriya literature.**

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Markanda Das is popularly believed to be the first and the foremost poet of ancient Oriya literature in its formative period. He is the author of a lyrical composition titled *Keshab Koili*, the earliest extant specimen of the type of lyrics recognised as *Koili* (Cuckoo's musing) in the history of Oriya literarture. The exact date of the poet has not yet been established despite research and study by scholars, and different scholars assign different dates.

But it is certain that Markanda Das lived and wrote during the age of or a little before Sarala Das, the author of the monumental work, Mahabharata in 15th century. Oriya language had then just emerged as a separate literary vehicle for the expression of Oriya culture, nationality, art and literary sensibility and Markanda Das's Keshab Koili is the superbs specimen of ancient Oriya lyrics in a developing language. *Koili* in ancient Oriya literature is a typical composition in which the lines of the 34 quatrains begin with the successive 34 consonants of Oriya alphabet beginning from 'Ka' to 'Kshya'. Koilili is derived from the Sanskrit 'Kokil' which means cuckoo bird and Keshab is Krishna. Loving mother Yashoda addressed herself to the cuckoo bird depicting her apprehension, agony and sorrow at the departure of her son Krishna to Mathura where he is summoned to wintness the Dhanu Uchhab by his motivated uncle Kansa.

It is popularly known as Keshab Koili and the first line begins like this 'O Cuckoo, my darling Krishna has gone away to Mathura. "Thus the theme of this popular lyric is taken from the Krishna legend portraying the longing and pining of a devoted mother like Yashoda thus serving as a symoble of the universal mother's affection for the child.

The chief merit of the poem lies in the sweetness of language, delicacy of motherly sentiment and emotion. Music and pathos being blended together, the lyric was very popular in Orissan villages and for generation it served as a model of reading material for the pupils at the primary village school stage. *Keshab Koili* provided a pattern and a lyrical model to the successive authors. As a result one finds several compositions under the title Koili in medieval Oriya poetry and such typical poems are Artha Koili (a philosophical interpretation of *Keshab Koili*) by Jagannath Das, *Jnanodaya Koili* by Balaram Das, *Varmasi Koili* by Shankar Das in 16th century Oriya literature.

Markanda Das occupies a glorified place in ancient Oriya literature for his only known and celebrated product Keshab Koili. The recitation and singing of this 'Koili' in Oriya homes is a part of literary tradition and the far flung village schools resound with the sonorous musical performances of Keshab Koili. A few lines from the text are quoted to illustrate the universal devotion of a mother to her child-

Oh, Cuckoo, to whom shall I give
milk and Sugar any more?
For the one who is so fond of them
has gone forever?
Oh, Cuckoo my darling has left
and does not return.

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## Das, Mukunda (1878 – 1934)

**Mukunda Das, born at Banari village in Dacca in 1878, was an eminent freedom fighter social reformer and poet. He was known as '*Charankabi*' or bard of Swadeshi Movement in Bengal.**

Mukunda Das was known in his days throughout Bengal as '*Charankabi*' or bard of Swadeshi Movement. Born in a Kayastha family at Banari village in Vikrampur parganas, Dacca, he came to Barisal with his parents at a very early age. His real name was Yajnesvara De, as given by his parents. His parents Gurudayal and Shyamasundari led a poor and simple life. He received his schooling at the B.M.

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Institution, Barisal, but could not pass the Entrance examination. Later, he opened a grocer's shop, only to incur loss. He joined himself with Bireshwar Gu6pta, the 'kirtan' singer of Barisal, and used to play 'mridanga' as accompaniment. Probably in 1902, he was converted to Vaisnavite faith by Ramananda Abadhita Haribolananda and was re-named 'Mukunda Das'. Henceforth he was know throughout the country by that name.

In 1900, he came in contact with Ramananda Abadhut who initiated him and gave his new name Mukunda Das, the literary meaning of which was the servant of Lord Krishna. Soon after that he composed a good number of songs, mostly professing Vaishnava faith.

Mukunda Das became a disciple of the great nationalist leader, Aswinikumar Datta (1856-1923), and plunged himself into the Swadeshi Movement of 1905. That year he was initiated by a Sakta- Tantric guru known as Sona Thakur of Barisal Kalibari and turned a worshipper of goddess Kali, regarded as the eternal source of strength and militancy by Hindu nationalist leaders. So Mukunda sang: *Jago go Jago go Jananltui na jagile Shyamal'keo to jagibe na mal* (Awake, o mother, awake no body would awake if thou remain asleep).

In 1906, he composed his famous *Yatrapala* 'Matripuja', and, without the knowledge of his political guru Aswinikumar, travelled through Bengal and parts of Bihar and Orissa with his patriotic songs and *yatra,* inspiring people in spite of stiff opposition from the police authorities. Section 144 was promulgated wherever he went, yet he eluded the eagle-eye of the police and fulfilled his mission. In 1907, 'Matripuja' was performed in the heart of Barisal town in the presence of Aswinikumar.

In 1908, Mukunda was charged for sedition and was arrested. He was sentenced to three years' rigorous imprisonment and was transferred to Delhi Jail. Coming back to Brisal in 1911, he found his beloved wife dead, but again went on with his mission of preaching anti-British sentiments. During the Non-Cooperation Movement (1922 ) and the Civil disobedience Movement (1930) Mukunda carried the message of patriotism to the people through his songs and *Yatrapalas.* He came to Calcutta in 1934 and died on 18 May 1934.

Mukunda dedicated his life to the freedom of his motherland. He advocated boycott of foreign goods and improvement of national and cottage industries. He pleaded against the rigidity of the caste-system in Hindu society and raised his voice in favour of mass-education and widow-remarriage. His literary contributions include *'Sadhan Sangit', 'Samaj', 'Palliseva', 'Brahma-Charini', 'Karmakshetra', 'Matripuja'* and hundreds of songs.

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## Das, Nabagopal (1910 -- )

**Nabagopal Das, born in Dacca in 1910, was a prominent novelist and short story writer.**

Nabagopal Das is a grandson of Munshi Harimohan Das (scholar in Persian) and son of Durgamohan Das (educationist of Dacca). Nabagopal had his early schooling in Dacca. He secured the first place in all the examinations from matriculation (1928) to B.A. with Hons. in Economics from Presidency College (1930). He went to London and qualified for I.C.S (1931). During the period of probation he studied at the London School of Economics and Politics (1930-32) and qualified for Ph. D. (London) in 1937 for his brilliant thesis on Industrial Enterprise in India (published by the Oxford University Press, 1938).

Nabagopal served the Governments of Bengal and Indian for 26 years in various capacities. He voluntarily restired from the I.C.S. in December 1958. His variegated experience as the Special Officer,

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Vigilance, Govt of West Bengal was a shocking surprise to him. He boldly unmasked many a politician, officer and businessman. His experience was later put into a book in *Bengali Ek Adhyay* (One Chapter, 1960). Then he joined as chief Director, Employers' Federation of India. Bombay (1958-1963). Then again Das come down to Calcutta and served as the Economic Adviser and Vice-President of Hindusthan Motors (1964-1977) and as the part time Director of United Commercial Bank (1977-1981.)

He knows French and English apart from Bengali and Hindi. He represented India at many international conferences. He served as lecturer and Visiting Professor of many universities in India and abroad, viz., Osmania and Calcutta (India), Michigan, Minnesota, Chicago, Washington, Seattle (U.S.), Yorj and Toronto (Canada), Tokyo (Japan) and Honolulu. He is a life member of the PEN and was the sole delegate from India to the World Congress of PEN held in Vienna.

Das has published a dozen books in English on various industrial, employment and economic problems, apart from his Ph.D. thesis the following can be mentioned: Banking and Industrial Finance in India (1936), The Indian Economy under Planning (1972), *The Ranaway Rupee* (1975, based on the Benoy Sarkar Memorial Lecture delivered in August 1974 at the University of Calcutta).

Das has published five collections of short stories and eight novels during a span of forty years (1935-1975). His first published writing is a short story '*Ekti Diner Dekha*' (Vichitra 1933), first published book, a collection of his stories *Chhinna Papri* (1935). Apart from this he published four more books of stories: *Tara Dujan* (1945), *Asamapta (1947), Prem-O-Pranay* (1961) and priyatameshu (1966). One of his stories 'Nakphul' nosering collected in *Prem-O-Parnay*) has been translated into English and included in Asian Literature (1979), published by the Asian Writers' Translators Bureau, Seoul, south Korea. Das has published eight novels-*Chalti pather Banshi* (1934), *Hey Atma-Bismrita* (1937), *Anabgunthita (1938), Sagar doley Dheu* (1939), *Anuchcharita* (1945), *Abhijatri* (1960), *Dui Nari* (1971), *and Swapna hote Bidaya* (1975).

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## Das, Narasingha (1866 -- 1913)

**Narasingha Das, born at village Kanakuturu in Ganjam district in 1866, was one of the highest nationalist leaders of Orissa, and a founder of the Utkal Union Conference.**

Das came of a poor family belonging to the Karan caste. His father, Tumbanath Das, was a village schoolmaster. Narasingha Das remained a bachelor all through his life.

He began his education in the village *Pathsala* where he learnt the three R's from an Oriya teacher. Then he studied at the Middle English School at Bhanjanagar (the divisional headquarters of Ghumsur, formerly known as Russulkonda), from where he passed the M.E. examination, securing a scholarship. He joined the Berhampore (Ganjam) High School, from where he passed the Entrance examination in 1885. He entered Government service as a mere clerk. He was later appointed as a Sub-registrar and finally as a Registrar.

Narasingha Das was drawn to politics and social service quite early in life. He became a great protagonist of the union of the scattered Oriya-speaking tracts into one province. He was greatly

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influenced by Utkal Gaurab Madhusudan Das and also by the ruler of Khallikot, Harihara Mardharaj. It was from 1903 when the Utkal Sammilani was formed that Narasingha Das's active political career started. This Sammilani provided him both an inspiration and a forum for service to the cause of the Oriya-speaking people. Through his efforts the Second Session of the Utkal Union Conference was held at Berhampore in 1904. As an organ of the Utkal Union Conference, he started a monthly (later a weekly), the *Praja Bandhu*, which he edited with great ability, not only to espouse the cause of Oriya unity, but also to spread the message of nationalism among the masses.

He often criticised Government measures and the high handedness of Government officials. Once, in 1890, during a famine at Ghumsur, he prevailed upon the Governor to visit the place and sanction relief operations. Apart from his speeches and journalistic writings, he used another effective method to rouse nationlist feelings among the people, namely through staging patriotic *Jatras* in rural areas.

Without any higher education, Narasingha Das was a very well-read man. He could speak English with accuracy and impressiveness. He supported Western education as a means of forging unity among the different peoples of India. He was an admirer of Parliamentary form of Government. Although coming of an orthodox Hindu family, he held progressive views on social reforms. He was opposed to caste, particularly untouchability, and the prevailing superstitious practices in the Hindu society.

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## Das, Neelakantha (1884 – 1967)

**Neelakantha Das, born at Sriramchandrapur in Puri district in 1884, was the founder of modern Orissa. Apart from his political activities and social work, he is remembered as a great and versatile scholar.**

Neelakantha Das, popularly known as Pandit Neelakantha and one of the makers of modern Orissa, was born on 5th August, 1884 in village Sriramchandrapur in Puri district. He came of a middle-class conservative Brahmin family. His grandfather was a *Tahsildar* in Government service. His father, Ananda Das, looked after his landed property. Neelakantha married Radhamani Devi in 1905. She was the daughter of Harihara Rath at Puri.

Neelakantha had his early education, in the traditional way, in the village *Pathsala* till he was eight. Then he studied in the Middle Vernacular School and later at the Puri Zilla School, from where he matriculated. Graduating from the Ravenshaw College, Cuttack, he went to Calcutta for M.A. and Law. He took his M.A. in 1911 and returned to Orissa, where he joined the famous Satyabadi School, founded by Gopabandhu Das, as a teacher. Among those who influenced Neelakantha in his early days were Gopabandhu Das, Godavarish Misra, Acharya Harihar Das and Pandit Krupasindhu Misra. In later days, he came in close contact with Mahatma Gandhi, Motilal Nehru and other eminent all-India leaders. His mind was also deeply influenced by the epics and the Hindu scriptures, specially the Gita. He would recite the Gita everyday after bath.

As a teacher in the Satyabadi School, Neelakantha found full scope for the implementation of his ideas on education and social reform. He was a strong moralist, strict disciplinarian and a staunch advocate of national education. It was no small sacrifice for a youngman to decline offers of more profitable jobs and to dedicate himself to the cause of education and social reform. Along with the other members of the Satyabadi group, he challenged the existing evil practices and superstitions in Hindu society, quoting Hindu scriptures and religious codes in support of his contention. His scholarship was so profound that few could controvert his arguments.

Though a strong supporter of Hinduism, he was liberal in his religious outlook and had respect for other religions. He appreciated Western education as the main factor for bringing cultural enlightenment and scientific outlook in India. But he wanted to adopt it to Indian conditions, with a strong nationalist bias,

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and that was the ideal he pursued through the Satyabadi School. He was also a great social worker and went round the villages with his students to attend to cholera patients, cholera epidemic being then quite frequent in the Puri district.

In 1918, at the invitation of Sir Asutosh Mookherjee, he joined the Calcutta University Post - Graduate Department as a Lecturer in Oriya and comparative Philology. He was a great scholar and made remarkable contributions to Oriya language and literature. During the Non-Cooperation Movement, Neelakantha returned from Calcutta, and along with Gopabandhu Das and others he carried the message of the Non-Cooperation Movement to the masses in Orissa. He organised numerous meetings and demonstrations and delivered stirring speeches. In 1923, when Mahatma Gandhi visited Orissa, Neelakantha Das accompanied him in his tour. For his nationalist activities Neelakantha courted imprisonment three times, in 1923, 1932 and 1933.

After the withdrawal of the Non-Cooperation Movement, Neelakantha joined the Swarajya Party. For two decades he was a member of the Central Legislative Assembly. For some time he was the General Secretary of the Swarajist Party in the Assembly, with Pandit Motilal Nehru as its leader. For two terms he was the President of the Orissa Provincial Congress Committee after the death of Gopabandhu Das.

In 1940, he left the Congress on account of differences with the Congress attitude to the Second World War, and in 1941 he even formed a Coalition Government with the Muslim League in Orissa. He also worked as a leader of the National War Front to help the Government in their war efforts. After independence, he became the leader of the Independent People's Party in the Orissa Legislative Assembly. In 1957, he was elected Speaker of the Assembly.

Apart from his political activities and social work, Neelakantha Das will be remembered as a great and versatile scholar. Among his publications may be mentioned: *'Atma Jivani'*, *Bhaktigatha'*, *'Pranayini'*, *'Konarak'*, *'Kharavela'*, *'Dasa Naik'*, *'Pilanka Gita'*, *'Pilanka Ramayana'*, *'Pilanka Mahabharata'*, *'Pilanka Bhagabata'*, *'Samskruta O Samskruti'*, *'Oriya Vyakarana'*, etc. His interests were varied, covering Religion Philosophy, History, Archaeology and Philology. After independence, he was the first President of the Orissa Sahitya Akademy, and also received the National Akademy award for his autobiography.

His introduction to his Oriya '*Commentary of the Bhagabat Gita*' is a very learned thesis on ancient Indian culture and civilisation. He was also a reputed journalist and edited a monthly literary magazine, the *Nababharata* from 1933 to 1945. He also edited a daily of the same name. For some time, he was the editor of the *Samaj* and the *Seva* as well. He was the Chairman of the Utkal University Committee whose recommendations led to the establishment of the University. In 1955, he was appointed Pro-Chancellor of the University. The Utkal university conferred on him the honorary degree of Doctor of Literature. In 1960, he was awarded the title of Padmabhusan by the President of India.

Neelakantha Das was a versatile genius a politician, a social reformer, a scholar, an educationist and a poet. He will be long remembered as one of the makers of modern Orissa.

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## Dash, Nilakantha (Pandit) (1884 – 1967)

**Pandit Nilakantha Dash, born at Sri Ramchandrapur Sasan in Puri district in 1884, was a great scholar, a well-read parliamentarian and an intellectual politician of high order.**

Pandit Nilakantha Dash was born on 5 August, 1884 in Sri Ramchandrapur Sasan, Just-one kilometer northwards of Sakshigopal temple and sixteen kilometers from Jagannath, Puri his father Ananda Dash was just a poor farmer whereas one of his ancestors Mukund Dash was renowned Sanskrit scholar. His mother was also an ordinary housewife though hailing from a rich family. sri Dash was born at a time of strong national awakening. But for Orissa, particularly the rural Orissa there was rigid social customs and fanatic prejudices shed over orthodox Brahmins and caste Hindus. The social status of this Brahmin community in Puri district was highly esteemed although the economic condition was deteriorating day by day. They had landed property gifted by the Gajapati kings of Orissa but due to idleness they were gradually loosing such properties. Nilakantha married Radhamani Devi at the age of twenty-one when he was having his Entrance examination only ten days ahead. He got two sons and five daughters in quick succession of whom two daughters died in their early age.

In the early years of his school education in Puri Zila school and later in Ravenshaw Collegiate school he came in contact with Gopabandhu Das, the jewel of Orissa, Godavarish Mishra and Harihar Das, a village inmate later known for his Gandhian ideology and involvement in Bhoodan movement. During this period he came in contact with Nagendranath Rakshit a rebel student leader from Calcutta who had gone underground during the terrorist movement against British rule and partition of Bengal in 1905. Later he came in intimate contact with the Bengal movement as a post-graduate student in Calcutta university during 1909-11. He did his M.A in philosophy. It would have been easier for him to secure a lucrative job. But he had taken a vow on the bank of river Bhargabi under the leadership of Pandit Gopabandhu Das not to go for Government service and to serve the nation and try for its emancipation and upliftment.

With this end in view, he started an ideal school at *Satyabadi* in 1909 to prepare students for higher responsibilities of the society. This school under the direct guidance of Pandit Gopabandhu Das was an ideal institution as a centre of multi-faceted activities in Orissa including socio-cultural and socio-political work programmes. Nilakantha Dash was the head of this institution from 1911 to 1918 till the headship was rotated and given to Pandit Godavarish Mishra, his fellow compatriot. This was the time for raising voice for unification of Orissa and working hard to bring national awareness among people.

Pandit Nilakantha had excellent zeal for social reforms as he had no love for caste and creed. He openly revolted against untouchability, rigid Brahminism and similar other undesirable social taboos and introduced community dining among all castes which was simply unbelievable at that time. This created a commotion among orthodox Brahmins of the locality who assembled in 1912 to avenge upon young Nilakantha Dash by socially boycotting him. They went to the extent of setting fire to the thatched house of Satyabadi High School. But Nilakantha remained undaunted amidst all these miseries. He was consequently known and recognised as a social reformer in Orissa because of his firm stand and conviction. To propagate his ideas he wrote a number of essays which too created sensation among the elites of Orissa.

Pandit was studiously absorbed in study and writing in those days. As a result of this he wrote a number of books and papers including a *Kavya* namely *Konarke* which still gives a challenge to the art of making poetry in both of its form and thematic concept. He wrote essays on Vedic life and adopted several *kavyas* from the English Victorian poets. His kavya *Kharavela* a kavya totally based on the heroic achievements and love of Emperor Kharavela, a great fighter of Kalinga in the Ist century B.C speaks of his great patriotic attitude. The combination of glorious history with stable imagination gives to his poetry a charming romantic flavour. His attempts to introduce

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reform in Oriya scripts also caused concern in the literary world of Orissa. His scholarship attracted Sir Ashutosh Mukherjee who invited him to work in Calcutta University as the Professor of Oriya and Comparative Philology, which he joined in September, 1920. But after three months of his stay he quited the University and joined Non-Cooperation Movement in 1921.

Sri Dash was elected to Central Legislative Assembly in 1923 as a member of the pro-changer group of the Indian National Congress. He was elected more than once to the Delhi University Court which he served until 1930. He joined the historic Salt Movement in his State same year and was jailed. Here in the jail at Hazaribagh he wrote a paper on the' Ideal and outlook in Education' which was read in the Benaras session of All Asia Educational conference in 1931. As an old associate of Pandit Motilal Nehru, Vithal Bhai Patel, Bullabhai Desai Muhammad Ali Jinnah in the Old Central Legislative Assembly. Pandit Dash earned a good deal of popularity not only in parliamentary politics but in his own province which elected him President of Utkal Provincial Congress Committee in 1932. He held this office for seven years.

In the Central Assembly Pandit Dash demanded a separate province for Orissa in February 1927 in strong words and unequivocal terms. After the sad demise of Utkalmani Gopabandhu Das in 1928. Nilakantha Dash was the focal point in Congress politics and was the most respected leader. He was elected Chairman of the Reception Committee of the proposed Puri session in the Indian National Congress in 1932 which was banned just before the session. The success of the Congress in 1936 elections was almost entirely due to his able leadership and determined efforts which led to the formation of the first Congress ministry under the Prime Minister of Shri Biswanath Das in 1937.

From 1923 to 1934, he had been to jail as many as five times. In 1939 he as a the President of U.P.C.C made an extensive tour with Subhas Bose throughout the province. This was a period of crisis for National Congress as leaders like Mahatma Gandhi and Jawaharlal Nehru were rejecting self Government. But Nilakantha realised that the Congress policy of giving up council and assemblies would end in division of India among the Hindus and Muslim. Subhas had been able to persuade Assam and Bengal leaders to have coalition prospect of a coalition ministry in Orissa under the Maharaja of Parlakimedi.

As a member of the Central Legislative Assembly he made serious attempts from time to time to make the federal part of the constitution of 1935 a success. After the disappearance of Subhas Bose Nilakantha left Congress party in 1946 as he was not in good book of top congress leaders and with facing strong lobby against him in his state.

He formed a party of his own named Independent Janasangh in the first election in 1951 he along with some of his followers including Pandit Godavarish Mishra were elected to Orissa Legislative Assembly and proved himself a very outstanding member of the opposition. Later on he joined congress Party in 1955 at the request of Pandit Jawaharlal Nehru the Prime minister. He was the speaker of Orissa legislative Assembly from 1957 to 1961. He was respected by all sections for his wit wisdom and intellect.

Pandit Dash retired from politics in 1961 much against his will as he was denied a Congress ticket. But he was aging very fast and was suffering from diabetes gradually tending towards paralysis. He was almost be driden.. But he had never ceased studious habits and was busy in reading and dictating his autobiography. His literary career was unique. He edited *Naba Bharat* (New India) a monthly journal in 1934 which was regularly published for about seven years. This was followed by *Weekly Naba Bharat* which again was succeeded by a daily in the same name in 1940 though short lived. As an editor he combined news and features with literature and culture in his esteemed journal thus setting high standard in literary journalism in Orissa.

His book titled *Odia Bhasa O Sahitya, Odia Sahitya Krama Parinam* (two volumes) are critical study on the development of Oriya literature and culture. His commentaries on Srimat Bhagavat Geeta preface to Jainism and his lectures on cult of jagannath delivered at Santiniketan later and published as a

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book, *Odia Dharma O Sahitya* are erudite discourses on the history, philosophy religion and culture of Orissa.

In his sixties and seventies Pandit Nilakantha Dash with his long white beard looked like a saint with eyes burning in wisdom. He was very sharp in his reply as known by his speeches in Central and Atate Assemblies. He had his views and prejudices as well but he was very firm and non-bending in his argument. His memorandum for a separate Orissa province, another for formation of university in Orissa and one before the States Reorganisation Commission in 1954 are unique documents of scholarship and patriotism.

But with all this combination of head and heart he was never steady in politics. He was free and frank but as politics would have been he was less diplomatic. He was never shrewd and clicky as a result of which he was easily betrayed by his fellow politicians. Perhaps he was not very much suited to politics of power. He was a worker of the first order and did serve his country which he thought to be his primary duty. A sense of predominating vanity overcast his personality for which he never did lie low and was easily overpowered by his rival aspirants.

As a man he was above religious dogmatism and always hated rituals. He appreciated Jainism and was a great admirer of Dravidian culture of pre-vedic Bharat. His contribution to the field of Orissa culture will always be studied and referred to by scholars of all ages. Because of his versatile genius he was appointed as the pro-Chancellor of Utkal University in 1955 and was conferred Doctorate in Literature by Utkal university and *Padma Bhusan* by the President of India in 1955 and 1957 respectively. He was given Central Sahitya Academy award for his autobiography in 1963.

Nilakantha Dash will be remembered in the national field as a great scholar a well-read parliamentarian and an intellectual politician of high order. He will be remembered in Orissa as a compatriot of Utkalmani Gopabandhu Das and for his dedication to national cause. His contribution to literature and history of culture will be a matter of reference for all scholars working on the subject.

Pandit Jawaharlal Nehru writes of him 'For half a century, Pandit Nilakantha Dash has played a dominant role in Orissa in the field of politics as well as that of literature. 'Sri Rajendra Prasad, our first President says about him that Nilakantha Dash will be remembered for his devotion to work, public spiritedness and his qualities of head and heart. 'Sri G.B. Pant the then Home Minister of India writes that 'His writing and profound scholarship have won him a place of eminence in Oriya literature and his influence in the cultural life and contribution to philosophical thought are bound to be abiding. He was a fine example of simple living and high thinking. His patriotism was beyond question.

Nilakantha expired on 6 November 1967 and with him the fourth luminary of the five Satyabadi lamps extinguished.

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## Das, Omeo Kumar (1895 -- )

**Omeo Kumar Das, born in Tezpur in 1895, was one of the leading freedom fighters, journalist, and educationist of Assam.**

Simple, unassuming, amiable and averse to publicity, Omeo Kumar Das, one of the freedom fighters of Assam, was born in a Brahmo family to Tezpur in 1895. His father Udayaram Das was a doctor, and his mother Sarala Devi an educated and cultured lady. In an age when the women-folk of Assam were steeped in orthodoxy, Sarala Devi went to Calcutta by a country boat to study in the Bethune College. In his boyhood days, Omeo Kumar was influenced by two gentlemen of Tezpur town--Kamala Kanta Bhattarcharya, a Bengalee social worker, and

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Mohendra Kumar Das, a local lawyer. Both of them inspired him with high and lofty ideals of life.

Omeo Kumar passed the Matriculation examination in 1912 from the Tezpur High School. He had his College education in Calcutta. After graduation from the Scottish Churches College he joined the Law College, but responding to Mahatma Gandhi's call, he left the Law College and came back to Tezpur. There. as the President of the Tezpur District Congress Committee, he organised the Non-Cooperation Movement. Before the advent of Gandhi, he believed that it was only through a violent revolution that India would be able to attain freedom. But under the influence of Gandhi he gave up his belief in violence. Since then, he has been a Gandhite out and out, and his faith in Gandhi and Gandhism has remained unshaken till today.

In 1930, he was elected Secretary of the Assam Pradesh Congress Committee and Vice-President of the Gauhati District Congress Committee. He took a very active part during the Civil Dis-obedience Movement. In fact, after the arrest of the President of the A.P.C.C., he took up the role of the Dictator of the movement. During this movement he twice courted imprisonment, each term lasting for seven months and a half. For offering individual Satyagraha in 1941, he was sent to jail for nine months. Later, he was kept confined as a security prisoner.

Omeo Kumar was Secretary of the Congress Election Committee in 1936-37, and in that capacity largely contributed to the Congress success in the election of 1937. In 1939, he was elected Honorary Prohibition Commissioner. In 1946, he was returned to the Assam Assembly and was also elected to the Constituent Assembly. Since 1947, he was a minister for two terms. From 1947 to 1952, he was the Minister of Supply, Food and Labour; and then from 1952 to 1957 he was the Minister of Labour, Education and Tribal Welfare. In 1949, he led the Indian delegation to the International Labour Organisation in Geneva.

In the midst of his political activities, he did a lot of journalistic work. In different times he was connected with the *Amrita Bazar Patrika*, the *Forward* and the *Liberty* of Calcutta. He also edited two Assamese papers-the *Asomia* and the *Bahi*. As a journalist, his main aim was the propagation of Gandhiji's ideologies and the exposition of the local problems of Assam, such as the land problem and the labour problem in the tea plantations.

Omeo Kumar Das was a firm believer in the national system of education. During the Non-Cooperation Movement he, in collaboration with his friends, founded a national school at Tezpur, and actually worked as a teacher in that school for a short period. He whole-heartedly supported the Basic Education of Gandhiji, and as Minister of Education did a lot for the promotion of this system.

He was the author of a good number of books. Some of his works are on Mahatma Gandhi. He also translated into Assamese Gandhiji's '*My Experiments with Truth*'. His other works are: '*India's Public Debt*', *Rahashya Kahnini*' and '*Waghner Sadhu*'.

Though mainly busy with political work, yet when situation so demanded, he devoted himself to social service. Thus, he did unique flood relief work at Gauhati in 1931, and at Nowgong in 1934. He had a special love for social service and this spirit prompted him to work among the Harijans and the lepers. In 1950, he took an active part in founding the Assam Seva Samiti, an organisation engaged exclusively in social work.

In 1942, Omeo Kumar married, Pushpalata Das, one of the most talented ladies of Assam. Since her student days she had been associated with social and political activities. She courted imprisonment in 1941 for offering individual Satyagraha. She is now a member of the Assam Legislative Assembly. Prior to that she was an M.P.

Never interested in power politics but always eager to do his best in the light of his knowledge and conscience, Omeo Kumar had played his role in public life with sincerity, honesty and devotion. He is now living a retired life.

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## Das, Omiokumar (1905 – )

**Omiokumar Das, born at Tezpur in 1905, is an eminent writer, politician and freedom fighter.**

Omiokumar Das, has his education at Tezpur and Calcutta and passed B.A. from the Calcutta University. While a student, he was attracted to the literary activities organised and purusied by the Assamese students studying in Calcutta. They had earlier established A.S.L. Club in Calcutta. Lakshminath Bezbaua, the doyen of the Assamese literature, was also residing in Calcutta. He was the central force and inspiration to the young students.

Laksminath had been publishing an Assamese monthly, called Banhi since 1909 and after a few years of its publication when he shifted permanently to Sambalpur in Orissa for his business in 1917, the responsibility of publishing *Banhi* fell upon young Omiokumar and his friends. Though Lakshminath remained its editor, all the works relating to the publication of *Banhi* were carried on by these young men.

Omiokumar revived its publication under his editorship in 1934 from Gauhati. Thus *Banhi* was the instrument for his journalistic and literary career. Under his editorship *Banhi* introduced many new literary trends and became a vehicle of literary information and criticism. He wrote and published a number of articles on English and other European literatures in the form of adaptation and abridgement, which later on, were compiled and published under the title *Banhir Pratidhvani*.

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While studying in Calcutta he was attracted to the teaching of Brahmo-Samaj and in his thought and belief he retained it till his last days.

He was also attracted to the freedom movement of India, particularly to the personality of Mahtama Gandhi and joined the movement and courted imprisonment more than once. His faith in Gandhiji was so deep that he translated *My Experiment with Truth*, into Assames under the title *More Satya Anvesanar kahini*, which turned into a classic in Gandhian literature in Assamese. He also wrote a monograph on the historic fast of Mahatma Gandhi.

As he was in active politics, he had to lead a busy life full of daily routine and could not devote enough time to literature. He was elected to the Assam Assembly three times and was a minister for many years. While he was in charge of education, he tried to introduce basic education, established a number of junior and senior basic schools.

After his retirement from active politics he published a biography of Gandhiji for the students of the age group of 1-14. He also translated Toward *Universal Man*, a UNESCO publication, into Assamese.

His humanitarian approach and broad outlook mark his essays, which are simple in structure and racy in style. His mentioning of events connected with the Mahatma's Assam tour creates interest in the mind of the readers.

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## Das, Pitambara (18th century)

**Pitambara Das, born in Ganjam district, was one of the most outstanding Purana creators in the Oriya language.**

Pitambara Das was born of a Brahmin namely Balukesvara Das, in a village on the bank of the river Rusikulya in Ganjam district. He was a house-holder Vaishnava living on alms and the chanting of the of the holy name of God, yet the acquainted himself with the contemporary and ancient Oriya and Sanskrit literature. He was endowed with superb memory and imaginative power which was exhibited in his epic *Nrisimha Purana.* He has been regarded as one of the most outstanding Purana creators in the Oriya language.

The *Nrisimha Purana* is divided into seven parts each named as 'Ratnakara' (the treasury of jewels). It differs from the original Nrisimha purana in Sanskrit in its main structure. The main plot of this Purana is not the story of Hiranyakashipu, Prahlada and the Lion-incarnation of Vishnu, but of Vishnu and Ananta (serpent bed ) born as two sons of a Brahmin King of Badrika namely Krishna Ballava, taking the name of Nrisimha in his youth, had to face an archery contest to win the hands of the beauty-queen Lakshmi. Mura and Daruna, two demon brother who oppressed heaven and earth, were killed by Nrisimha and Shesha.

The story of the temptation of Shuka, the ascetic, by Menaka, is very interesting. The story of Manu an allegory of Jiva (soul) and Parama (cosmic soul) and a strange mystic episode are equally enjoyable. The mysticism revealed in the seventh and last chapter is unintelligible to the common man though the simile is given in the most common vocabulary. The poet also narrates the episode of the traditional story of Hiranyakashipu, his destruction by Nrisimha, the lion incarnate of Vishnu and the killing of Kamsa by Krishna in the last chapter.

The epic is a mirror of contemporary social conditions, cultural and religious, of Orissa. The poet tried to show how all the religious streams of his age have been assimilated into the Jagannath cult, where all differences of caste and creed vanish. He has also glorified Lord Jagannath, Vishnu, Nrisimha and Buddha as identical God-head.

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## Das, Prasanna Kumar (1920 – )

**Prasanna Kumar, born at Kendumundi village in Mayurbhanj in 1920, is an eminent freedom fighter politician and social activist.**

Prasanna Kumar Das was born in 1920 in a village named Kendumundi in Mayurbhanj in a middle-class Brahmin family earning its livelihood from agriculture. Simple and religious young Das was inspired by Mahatma Gandhi and chose him as his ideal in life. Subsequently, he established contact with leaders like Surendranath Dwivedy and Sarangadhar Das and steadily rose in his political career.

In 1939, after he passed his Matriculation examination, he put an end to his not very shining academic career and plunged into the Praja Mandal Movement in the Princely States of Orissa. In 1941, he married Krishnapriya Das who was the daughter of an important leader of the Praja Mandal Movement.

In 1938, he was engaged in organising secret societies in Mayurbhanj to keep the nationalist movement active in that Princely State. He was the secretary of the Praja Mandal Movement in Mayurbhanj from 1939 to 1947. These were years of great hardship and struggle and by dint of his courage and enterprise he came out as a worthy and trusted leader.

He has continued to be a member of the Orissa Legislative Assembly from 1947 till now -- a testimony to his people's deep trust in him. He has worked as a member of the Public Accounts Committee and various other committees with acknowledged efficiency.

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Though, he now belongs to the Praja Socialist Party, he is still one of those few leaders who are held in high public esteem above all party bickerings. He was also elected as Joint Secretary of the Eastern Regional States People's Conference which represented the States of Orissa, Chhatisgarh, Manipur, Tripura and Coochbehar.

A man who has firm faith in Gandhian ideals and who in turn has won the affection and confidence of the people for his honest politics, Prasanna Kumar Das has devoted his life to various social reforms. He believes in a democratic system of government and holds social reforms and spread of education as basic conditions for successful democracy. In honest attachment to his people and sincerity of service, he remains truly a 'people's leader'.

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## Das, Pulin Behari (1877 -- 1949)

**Pulin Behari Das, born at Lonasingha in Dacca in 1877, was an eminent revolutionary leader of Bengal. He stood for modernisation in agriculture and industry.**

Son of Nabakumar and Swarna Kumari Das, Pulin was born on 28th January, 1877 at Lonasingha, Dacca (formerly in the Faridpur district) in a very respectable Kayastha family. There being several Deputy Collectors in the family, the residence was known as 'Deputi Bari.'

Pulin finished his early education at Barisal. Later, he joined the Faridpur District School from where he passed the Entrance examination in 1894. He passed the F.A. examination from the Cooch Behar College in 1898. He married twice and was survived by his second wife.

Pulin received his early moral training from his mother, which generated in him a genuine reverence for the Hindu religion. He got his political lessons from nationalist newspapers and books. His contact with Balyashram (Dacca) in adolescence and with spiritual leaders like Jogananda Swami and Tripuralinga Swami heightened his faith in Hinduism, hostility against the British and confirmation of his belief in violence as a political weapon.

In 1905, P. Mitra, the head of the Calcutta Anushilan Samiti visited Dacca. He met Pulin and requested him to become a member of the Anushilan Samiti. Pulin had had his initiation through solemn ceremonies with a Gita and a sword placed on his head and slokas from Hindu Shastras being chanted. Pulin became the accredited leader of the East Bengal Samiti, and established about 500 branches with an enrolment of more than 30,000 members. With training from Martaza Saheb of Serampore, Pulin became one of the best lathi-players of his time.

Inspite of Gandhiji's personal approach Pulin did not eschew his creed of violence. He openly supported dacoity for collecting funds for a noble cause. He took his cue from the biographies of Shivaji, Garibaldi and other liberators of their countries from foreign domination.

Pulin was arrested on 13 December 1908, under Reg. III of 1818, and detained in the Montgomery Jail (Punjab), till his release in February 1909. In the meantime the Dacca Anushilan Samiti was declared unlawful on 5th January, 1909. The Samiti, however, did not cease to exist but simply went underground. Pulin was later made an accused in a conspiracy case. He was sentenced to transportation for life, which was reduced to one of seven years by the High Court on 2nd April, 1912.

Shortly, after his return from the Andamans Pulin started a periodical, the *Swaraj*, to counteract the influence of the Non-Cooperation Movement. This was followed by another periodical, the *Sankha*. But both had a short life. For some time he served as a Laboratory Assistant and Demonstrator in Dacca College and started several benevolent organisations to be of service to the common people.

Pulin Behari followed a very simple life. His devotion to duty was remarkable. He observed untouchability only in respect of cooked food; in other

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matters he was very liberal in his views. He stood for modernisation in agriculture and industry and he applied in practical life the principles advocated by him through his books and pamphlets. In times of communal disturbances, he rendered yeoman's service to the weak. His charming manners made him very popular with such notable personalities as Brajendra Nath Seal, Jagadish Chandra Bose, Rabindra NathTagore, Prafulla Chandra Ray and others. He was an image of fortitude and his moral stamina would serve as a beacon light to the future generation of Bengal.

He was the author of a few publications -- an autobiography and short tracts on lathi and sword play, agriculure and industry.

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## Das, Purna (1889 – 1956)

**Purna Das, born at Ishibpur in Faridpur district in 1889, was one of the noted revolutionary leaders of Bengal. Later he gave up revolutionary activities and joined the Congress.**

Purna Das, one of the noted revolutionary leaders of Bengal, was born on 1st June, 1889 at village Samaj- Ishibpur in Madaripur Subdivision of Faridpur district in East Bengal. He came of a very poor family belonging to a lower rank Kayastha caste. His father, Kashinath Das, had a small landed property, and had to depend on the charity of the neighbours. Purna was the youngest of the five sons of his parents. Being engaged in revolutionary work early in life, Purna did not marry, and in his later life, after independence, he lived in Calcutta with his nephew and his wife and children.

Purna had his early education at his village school and later at the Bajitpur M.E. School. In 1906, he joined the Madaripur High School, from where he passed the Matriculation examination in 1910 in the first division. He was considered a brilliant student at school. After Matriculation, he went to Calcutta and joined the Bangabasi College for his First Arts. He was, however, soon drawn into revolutionary politics and could not complete the course. Although, his formal education ended here, he was a well-read man and had read extensively the revolutionary literature of Europe, which inspired him in his work for national liberation.

The year 1910 proved to be a turning- point in his career; through some of his friends he came in contact with some members of the Dacca Anushilan Samity in Calcutta. He was eager to join the revolutionary group, but was rejected by one of the leaders on the ground of his poor health. Extremely depressed, he left home and went to Benares. There he met a Sadhu who told him to return home, as he was destined to achieve great things for the freedom of the motherland. This gave him confidence and restored his mental balance.

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On his return to Calcutta he decided to organise a revolutionary party of his own, quite independent of the two existing parties, the Anushilan and the Jugantar. He promptly organised the nucleus of a group at Madaripur with his friends. Thanks to his organising ability, the new party quickly gained in strength. A large number of revolutionary cells sprang up all over Madaripur, where training in firearms, *lathi* and dagger was secretly given. Arms were procured through smuggling.

In 1911, Purna established contact with the famous revolutionary leader Jatin Mukherjee and adopted Jatin's style of organisation in his own party. Since money was necessary for revolutionary activities, Purna Das's group organised a number of dacoities in the area. Some of the dissidents of the Dacca Anushilan Samity also joined him at this time. Soon Purna Das organised a few similar centres in Calcutta which also committed dacoities in the neighbouring areas. The Sedition Committee Report (1918) gives a long list of dacoities committed by Purna Das's Party, admitting that they were all motivated by political reasons.

Purna Das was first arrested in 1912 on a charge of smuggling arms, but was soon released. In 1913, he was arrested again in connection with the Faridpur Conspiracy Case. Released from prison shortly after, he was rearrested in 1914 under the Defence of India Act. He was detained in the Midnapore and Coxbazar Jails till his release in 1920.

Coming out of jail, he started a new chapter in his political career. He gave up revolutionary activities and joined the Congress under the leadership of Deshabandhu Chitta Ranjan Das. He went with C.R. Das to the Nagpur Session of the Congress, attended the meeting of Gandhi with the Bengal revolutionaries , and was persuaded to try the method of non-violent non-cooperation advocated by Gandhi.

During this period, he was closely associated with C.R. Das and at his instance organised a strong volunteer force under the name of 'Santisena' in different parts of Bengal. Purna Das actively participated in the Non-Cooperation Movement and was arrested in 1921. On his release after 18 months, he joined the Swarajya Party organised by C.R. Das. In 1924, he was arrested again and kept in Mandalay Jail where Subhas Chandra Bose was also detained at the time. It was from that he came to be closely attached to the Subhas group within the Congress. In 1928 he was released and in 1929 he was elected the General Secretary of the Bengal Provincial Congress Committee. He participated in the Civil Disobedience Movement and was arrested. Released in 1932, he was re-arrested promptly and was kept detained in different jails till 1938. On his release he associated himself with Subhas Chandra Bose and joined the Forward Bloc founded by him. Purna Das was arrested again in 1940 and was released in 1946.

After independence, Purna Das settled in Calcutta and disbanded what remained of his small revolutionary group. He stood for election to the Legislative Assembly but was defeated. Losing importance in the Congress set-up after partition, he virtually retired from politics. He was appointed a member of the Refugee Rehabilitation Board, West Bengal. On 4th May, 1956, he was stabbed to death in an open street in Calcutta by an ex-revolutionary, named Subodh. That was the tragic end of the career of one of the noted revolutionaries that Bengal had produced.

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## Das, Purushottama (1550 – 1600)

**Purushottam Das, born in Puri in Orissa in 1550, was a leading poet and author of Oriya literature.**

Purushottam Das poet and author of *Kanchi-Kaveri* (published 1906) was the grandson of Baruna Das and son of Bhagirathi. A Gopala (literally, rearer of cows) by caste, he was a resident of Puri where he served as the keeper of accounts in the kothabhandara (general store) of the temple of Lord Jagannatha. This accounts for his personal experiences regarding the festivals and other ceremonies observed in the temple regularly, as manifest in the lines of the *Kanchi-Kaveri*. He was conversant with the facts of history and the myths and legends connected with the deities as well as the Gajapati Kings of Puri.

Das will be ever remembered for his long narrative poem. *Kanchi Kaveri.* describing the military conquest of Kanchi (1st century) by the Gajapati King Purushottama Deva of Orissa. The myth connected with the movement of Jagannatha as an unseen power ahead of the national army of Orissa, the legends of Maniki Gauduni (literally, the cowherd woman. Maniki or Manika), who sold curd to the Lord, and the King's love, romance and marriage with Pamavati princess of Kanchi, have all been woven with great artistic skill into this kavya, rendering it into a piece of successful historical literature in verse. Very much in conformity with his own devotional statement that Jagannatha is the Monarch of Orissa, the kavya has been conceived as a manifestation of His all pervading superpower that ows through his agent. Gajapati King, but the poet in him depicts the Lord as a character a veritable jolly horseman of the King's cavalry.

The importance of the work a historical theme, its novelty in depicting Jagannatha as a character in human flesh and blood, and finally as the artistic record of a war, Das's KanchiKaveri stands out as a unique and pioneering work. It has been translated into Bengali. His other work, *Gangamahtmya* (Greatness of the Ganga), a puranic kavya on the mythological theme of the first flow of that sacred river was popular enough to be printed in Bengali script for use among the Bengali readers. *Mriguni Stuti. Dutia Osa and Gandicha Bije* are also ascribed to his authorship.

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## Das, Puspalata (1915 – )

**Puspalata Das, born at North Lakhimpur in 1915, was an eminent freedom fighter, politician, social activist, and journalist. Her main interest was in welfare activities relating to women and children.**

Puspalata Das who began life as a rebel student when she was under her teens has varied experiences in the freedom-movement, in parliamentary field and, more conspicuously, in constructive works. Born on 15th March, 1915 at North Lakhimpur, Puspalata belonged to a respectable and well- to do family of Jorhat in Upper Assam. Her father, Rameswar Saikia was government servant in the Assam Civil Service. Her grandfather, Poal Saikia, was a patriot who was given a life sentence for his collaboration with Maniram Dewan who started a rebellion against the Britishers in 1857 and who died in Jorhat Jail.

While in the local school Puspalata was expelled from it because she used to distribute leaflets in the villages issued during the Non-Cooperation Movement. Her father did not approve of her conduct and engaged a tutor to prepare Puspalata for Matriculation Examination which she passed in 1928 as a private candidate. On her express desire that she would study in Banaras Hindu University and nowhere else she was sent there and joined this University form where she passed in Intermediate Arts Examination. She then went to Andhra University from where she got her B.A. Degree and the M.A.

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Degree in Political Science in 1939. Returning to Gauhati, she got herself admitted in Earle Law College, Gauhati, one of the very few girls to go for study of Law at that time.

However, the freedom movement disrupted her study in Law as she participated in the *Satyagraha* Movement in 1940. She offered individual Satyagraha and was arrested in February 1941 but released after a month. In the wake of the Quit India Movement of 1942, she was arrested in September, from Tezpur, the home town of her husband, but she violated the order, was imprisoned for six months and subsequently released following the Gandhi Irwin agreement.

Puspalata was nationalist-minded from her girlhood years. Though daughter of a Government servant she engaged herself in organising the girl students for Congress work. During the 'Do or Die' movement in 1942, Puspalata set up in the Darrang district a *Mrityo Bahini* (Death Brigade) one of whom was Kanaklata who died in police firing as a group consisting this teenager girl and a few others were proceeding to hoist the Congress flag on the building of Police Station at Dhekiajuli.

She was married to Omeo Kumar Das, one of the prominent freedom fighters in Assam, in February 1942. Her marriage with Das gave her more impetus to be deeply involved in political activities specially in constructive works programme in the post-Independence years. While her husband was confined to Assam's parliamentary politics as a member of the Assam Assembly and a Minister she became a member of the Rajya Sabha from 1950-1959.

In the 1967 General Election to the Assam Assembly, she was elected on Congress ticket from the Dhekiajuli constituency, a constituency which her illustrious husband, Omeo Kumar Das, had represented for several terms till 1967. She was a member of the All-India Congress Committee where she worked in its Women's Department.

Though Puspalata was in Parliamentary sphere for some years, her interest in the main was in welfare activities relating to women and children. Small wonder that in a number of organisations both at national and state levels, she was working. The fact that she has been associated over the years either as chairman or member with Assam Branches of the Kasturba National Trust, Assam unit of the Bhoodan Board. All India Khadi and Village Industries Board, Bharat Sewak Samaj, Central Social Welfare Board, Dibrugarh University Court, State Level Rural Reconstruction Implementation Committee etc. bears witness to her intense interest in welfare activities.

It seems that, apart from her patriotism her marriage with a prominent freedom fighter afforded her opportunity to participate in Congress and other activities quite freely and fearlessly. Her education in Banaras and Andhra Universities also widened her outlook and brought her closer to a number of women like Durgabai Deshmukh with whom she later worked in Parliament and outside. She visited East European countries in 1959 as a member of a parliamentary delegation which enabled her to study the working of some of the women's organisations.

A well-known writer in Assamese Puspalata contributes to newspaper and journals specially on subjects relating to the freedom-struggle and upliftment of women. She takes keen interest in gardening and collection of old designes in textiles and other arts. She has permanently settled in Dhekiajuli Darrang district Assam.

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## Das, Prafulla Ranjan (1881– 1963)

**P.R. Das, born in Dhaka in 1881, was a leading Barrister, eminent jurist, humanist, journalist and champion of civil liberties.**

Prafulla Ranjan Das, popularly known as P.R. Das was a leading Barrister, eminent jurist, humanist, journalist and champion of civil liberties. The indom-

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itable Grand Old Man of the Bar with his silver white hairs and sparkling eyes had become a legendary figure for his "charity and advocacy" and dominated legal profession for a span of fifty-eight years of his life.

Shri Das, the second son of late Bhuban Mohan Das, a solicitor of the Calcutta High Court was born on 29th April, 1881. His ancestral home was in the District of Dhaka, formerly in the province of Bengal, now in Bangla Desh. Late C.R. Das affectionately called by the people in India "Desh Bandhu" was his elder brother. Another well-known relative is Siddharta Shanikar Ray, a former Chief Minister of West Bengal and now a leading Senior Advocate of the Supreme Court of India. Shri Das married Dorothy, daughter of Dr. Evans, in England and had two daughters and a son who predeceased him.

Shri Das received his early education in Calcutta. In 1900, he left for England to call at the Bar where he had published a book of poems entitled *Moth and The Star*. He was called to the Burma 1905 January 1968, he was enrolled as Advocate of the Calcutta High Court Shri Das describes the story of his enrolment as an Advocate as follows. 'That was many years ago, in fact 50 years ago. I was led by the Registrar, Original side of the Calcutta High Court to Mr. Harington sitting on Old Session Court. I believe, I took some sort of oath and by as enrolled as an Advocate of Calcutta High Court. Old Memories Calcutta High Court Saraswati Centenary celebration (1862-1962).

About the memorable personalities at the dawn of his career Shri Das says 'Sir Francis Maclean was then the Chief Justice and O' Kinealy was the Advocate General Mr. S.P. Sinha was the Standing Counsel. I did see much of 'O Kinealy, but the Paterson who captured imagination was S.P Sinha, (Later Lord Sinha).

Shri P.R. Das weathered many storms in his career. Although, he joined profession in 1906, it did not immediately open gates of success for him.

In 1915, he got a very important case of civil nature relating to impartible estate in Bhagalpur in which Shri P.R. Das has opposed his own brother, C.R. Das who was appearing for the other side. S.P Sinha was engaged a Senior Counsel to Shir P.R Das was due to unavoidable circumstances could not evidence in the case. Subsequently, Shri P.R. Das himself had represented that case of his client who related for many months and he succeeded in that case.

In March 1916, Patna High Court was set up and Shri Das shifted his practice to Patna High Court in the some year and made steady progress in professional life.

In January 1918, he appeared in the Parmeshwar Ahir's habeas corpus application and he raised questions of constitutional importance affecting legislative powers of Governor General of India in Council and earned matchless reputation (Parmeshwar Ahir Vs. Emperor, A.I.R 1918 Patna page 155 Full Benan J. In the full Bench Judgment dated 4th February, 1918, the Chief Justice Dawsen Miller described Shri Das as a Counsel of undoubted courage and ability.

The High Court held that it had the power in proper proceeding to declare and enactment ultra-virus an of no force, if the enactment of Indian Legislative was outside the scope of power conferred on it. In March 1919, he was elevated to the Bench of Patna High Court. He held that high office till 1930 when he resigned to set up practice. After his return to professional life, he rose to the peak of his career and easy flow of briefs Bengali middle class of the early decades of this century and wearing a typically Bengali dress, *dhoti* and *punjabi*,

He appeared before most of the High Court in the country. Federal court of India and the Supreme Court of India and many other Tribunals Zamindari Abolition (Lend Reforms) cases is one of the most important case in which he showed legal acumen state of Bihar-Vs-Kameshwar Singh *A.I.R 1952 S.C page 262* and Kameshwar Singh Vs. The state of Bihar A.I.R. 1951 Patna page 91. He defended Veer Savarkar in Gandhi Murder Trial and his client was acquitted. Other important cases are Jajati Bhattarcharjee writ (application of a student and Brahmo Samaj Balika Vidyalaya (A.I.R 1963 Patna page 54 : D.N. Sirkar Vs State of Bihar). Brahmo Samaj constituted right pro-

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tected under Article 30 to manage and administer its educational institution free from State interference was upheld by High Court. Those who heard him arguing those case will never forget his eloquence and erudition.

Civil liberty was causus celebret of Shri Das. He presided over the All India Civil Liberties Conference held in Madras during 15-17 July 1949, where he declared that 'Freedom from arbitrary arrest is fundamental unalterable right of man' and concluded his speech. 'We must never forget that eternal vigilance is the price of liberty'. In the conference commenting on the draft constitution of India, Shri P.R. Das pleaded for incorporation of expression 'due process of law' instead of expression 'except according to procedure established by law borrowed from Japanese Constitution 1946 in Article 15 (now Article 21) of the Constitution of India ; as otherwise the life and liberty of the citizen shall be subject to the mercy of the executive Government.

Shri P.R. Das had sympathy for all patriotic and national causes and had helped political sufferers. He had employed Dharmindar Gupta who was convicted in Alipore Bomb Case. Shri P.R. Das along with Dr. Rajendra Prasad and others was one of the founders of daily English newspaper *Searchlight* in Patna and had helped it financially. Congress leaders like Rajindra Prasad, Sarat Bose, Subhas Chandra Bose etc. used to approach him for political funds during the freedom movement. Netaji Subhas Chandra Bose had stayed with him in Patna when he came to collect fund for Mahajati Sadan and Shri P.R. Das contributed to the fund.

Shri P. R. Das's heart was saturated with milk of human kindness. His charity knew no bounds. He made donations to various institutions including Chittaranjan Seva Sadan, Ram Krishna Mission, Delhi Kalibari, Mahajati Sadan etc. A needy man never returned disappointed from his door.

Shri P.R. Das enjoyed long innings of his professional life and played it uniformly brilliant. He had never diminished in stature or authority of his subject till the last moment of his life. On 3rd September, 1963 his life came to an end. He died as a poor, yet, humble man, left behind him not an inch of immovable property to be inherited by his heirs. Perhaps no other lawyers dominated the sphere of his profession for such a long time with consistent glory. His fearless and triumphant advocacy and innumerable case laws stand as living monument to his legal accomplishment and inspire members of Bar who champion the cause of fundamental liberties of man.

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## Das, Raghunandan (1860 – 1945)

**Raghunandan das, born at Sekhvan in district Madhubani, was a poet, dramatist and prose writer.**

Raghunandan Das was a poet, dramatist and prose writer. Born in a Karna Kayasth family of Sekhvan (in district Madhubani) Bihar he began his studies through Peersia-Urdu and afterwards acquired the knowledge of Sanskrit, Brajbhasha and Hindi. He worked on different posts under several patrons belonging to the Darbhanga Raj.

One of the literary stalwarts of the late 19th and the early 20th century, he inspired several senior as well as young writers to enrich their mother tongue. In recognition of his contributions to the language, All India Maithili Sahitya Parishad conferred upon him the title of 'Sahitya Ratnakara' in 1936. He was a versatile writer. He wrote such diverse poetical works as *Subhadra haran* (written-1938, published posthumously 1959), *a Mahakavya Vir-Valak, a Khandkavya, Maithili Bal Siks,* children's books and different Vratakathas, as well as dramatic works like *Mithila Natak* (1923). *Dutangda-Vyayaga* (1932) and *Sudarshan Natak* (unpublished).

Besides these many of his poems and prose writings were published in journals and anthologies.

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He translated the Uttar Ramcharita (unpublished) or Bhavabhuti and also wrote three plays in Hindi, viz. *Bharthari Nirveda, Savitri Satyavan and Pavas Pramod* (all still unpublished).

The poet's major work, *Subhadra Haran* is an epic in thirteen canto, and written strictly according to the convention of Sanskrit Mahakavya; it centres round the famous episode of Arjuna's adventures in exile resulting in his marriage with Ulupi Chitrangada and Subhadra. The prominent sentiment of love in the epic is tinged with the sentiment of heroism. The poet's superb descriptive skill, narrative flow, imaginative flight, organisation of the story element and versification are quite in keeping with the norms of a true epic.

Another great contribution of Raghunandan Das was Mithila Natak. The theme of the play is conflict between Kaliyuga (The age of Kali) and Mithila which stands for virtues (Kali for vices). The playwright has handled the plot successfully in spite of its imaginary and complex nature. It is important for its didactic nature, its direct reflection on the influence of contemporary Parsi theatre on Maithili Drama.

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## Das, Rama (1736 – 1793)

**Rama Das, born in 1736, was an eminent saint poet of Orissa literature.**

Rama Das was born in a Brahmin family in the village of Dura in Mahuri state of Ganjam district. His father was Lachmana Das. Rama Das is known as the author of Dardhyata Bhakti Rasamrita (Aesthetic bliss of firm faith in God). The life and devotional career of more than fifty devotees and saints of Orissa and other parts of India, have been depicted in the work. They are mostly historical and puranic personalities such as Bali, Harishchandra, Balaram Dasa, Jagannath Dasa, Kabir, Krishna Dasa, Raghunath Dasa and many others. The work is so popular in Orissa that every Oriya villager keeps a copy of it and reads it alongwith the Bhagavata of Jagannath Dasa.

The stories also supply many reliable and useful historical data about the reign of Kings-Kapilendradeva, Pursusottamdeva and Prataparudradeva of Orissa.

Again, these stories have been narrated in a very simple, but thrilling language and the style of description is appealing.

The other kavya of Rama Das is *Rama Rasamrita* which deals with the life and glory of Ramachandra, the divine incarnation of Vishnu in human form.

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## Das, Rama (1909 – )

**Rama Das, born in 1909, was short stories writer and story-teller of great power.**

Rama Das a writer of short stories in the thirties of the present century, is a story-teller of great power. His primary concern is with the intoxication of love of men and women belonging to the aristocratic and upper middle-class society. Before Rama Das, Lakshmidhar Sarma wrote a few stories of this kind.

When Rama Das started writing stories, Freudian analysis of love and other mental states were slowly but steadily penetrating the minds of the young writers of fiction. Das must have been influenced by Freud's concept of *Id* and *libido*.

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Rama Das was a regular contributor of short stories to *Awahon*, a monthly journal of repute first published in 1929 from Calcutta under the patronage of Nagendranarayan Chaudhury. This brought him fame and popularity.

Pre-eminently a writer of love stories, Das selects his characters from the aristocratic and upper middle class society and represents their habits and characteristics in forceful and lucid prose. The background of most of his stories is Shillong with its lake, water-falls and attractive natural scene of the rows of whistling pine trees.

*'Barsha yetia Name'* (When there is a summer downpour) is a fairly long story which narrates the romantic adventures of a young lecturer Jayanta who moved from one house to another with a view to meet the girls he knew intimately. After walking for some time he at last came to Chitra's dwelling, where he found Chitra's mother lying ill and Chitra in her kitchen. There was heavy downpour outside. He spent some time with Chitra and when he returned home, he felt his nerves vibrate with a thrill of pleasure.

*'Achhal Taka'* (A Counterfeit Coin) is a well-knit story depicting the love of Dr. Barua for Mini Andrews, who one day stood helpless in front of the counter of the Post Office when the clerk refused to accept the rupee the offered him. To save her from embarrassment Dr. Barua gave her a rupee. Mini's heart was filled with gratitude for the young stranger with whom she became intimate soon. They met again in the most attractive natural surrounding of Shillong and knew each other most intimately.

Some other stories, such as *'Jahnabi'*, *'Jibanar Erati'* (one night in life) and *'Prem Aru Prithibi'* (Love and the earth) describe the maddening power of love in attractive circumstances.

Rama Das has written also a few stories which deal with topics other than sex but the number of such stories is small. The most outstanding of this kind of stories is *'Abui Maya'* (Inexplicable affection) which deals with the love and affection of a fallen woman for a tender-aged boy. The story is narrated in the simplest possible language, suggesting thereby the simplicity of the boy and the sincere affection of Seuit Bai who ultimately committed suicide.

Rama Das is a writer of rhythmic prose. His sentences move easily like the slow current of a rivulet revealing a background against which human sensiblities shine. His rhythmic prose, pregnant with attractive emotional content can easily carry the reader to the end.

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## Das, Rasiklal (1899 – 1967)

**Rasiklal Das, born at Senhati in Khulna in 1899, was an active member of the Jugantar Party, a leading revolutionary organisation of Bengal. He was an ardent advocate of economic and social equality, socialism and democracy**

Rasiklal's parents were Ramcharan and Amritamoyee belonging to a poor Baruijibi Hindu family of Formaishkhana, Senhati, Khulna (in East Bengal). Both had common village education, but possessed a sturdy, honest and self-respecting character. Ramcharan stuck to his caste profession.

While a school boy at Senhati, Rasiklal was drawn to the nearby Daulatpur College where some teachers, Sashibhusan Roy Choudhuri, Manindranath Seth, Saratchandra Ghosh and Amulya Ukil, along with some students, were then organising a cell of the revolutionary Jugantar party in the two contiguous districts of Khulna and Jessore under the guidance of Bhupendrakumar Datta, then a student. The latter's political ideas impressed Rasiklal, as did the life in the Khejurbagan mess, organised by him, where revolutionary students joyfully shared a poor diet

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because the guardians of some could pay little or nothing. Besides, the boys earned by manual labour for the college poor fund and carried on social service work, including nursing of patients in hospitals and in the surrounding villages. Here Rasiklal found inspiration to study patriotic and religious literature, particularly Vivekananda's works, the Gita and revolutionary history.

During World War I, when Jatin Mukherjee fell fighting at Balasore and Bhupendrakumar and other leaders either went underground or were arrested, Rasiklal, still a school student, took the initiative in keeping alive the movement. He recruited school and college students and formed the 'Prabuddha Samiti' at Senhati, providing a library and social service and training workers. This organisation contributed a good many revolutionaries and martyrs in succeeding years. Passing the Matriculation Examination in 1918 from Senhati School and the Intermediate Examination in 1920 from the Daulatpur College. He was studying for B.A. in the same College, when came Gandhi's Non-cooperation Movement.

Rasiklal left his College and joined the Daulatpur Satyasram founded by Bhupendra Kumar with other released State-prisoners, including Kuntal. Chakravarty, Charuchandra Ghosh, Kiranchandra Mukherjee and Jibanlal Chatterjee, and about 20 non-cooperating students for village reconstruction work. When the revolutionary group of Harikumar Chakravarti and Satkari Banerjee wanted a capable worker to run a branch Ashram at Abdalpur near Diamond Harbour, Rasiklal was selected. He carried on the work for 5 years through difficult local conditions. But his earnestness found an outlet in organising youth associations in distant villages. By then, the old revolutionaries being again incracerated, he devoted more energy to forming revolutionary cells in Calcutta and other places.

In Calcutta, his school-time friend, Amiya Kumar Bose, subsequently to become a renowned physician, substantially helped him, chiefly by gathering a number of medical students, later known as *Dr. Narayan Roy's group.* Anuja Sen, Rasiklal's follower from Senhati, started an important corps at Gaibandha. He also brought Dinesh Majumdar of Basirhat, who introduced Kamala Das Gupta to Rasiklal. Around Kamala grew up a women's section that afterwards made worthy contributions. Rasiklal maintained personal contact with all such growing centres, until the leaders were released and launched a new programme.

At the Calcutta session (1928) of the Congress, Gandhi promised to launch a Civil Disobedience Movement in 1930, if the nationalist demands were not met by the British earlier. The Jugantar party declared through its mouthpiece, the *Swadhinata* (1928-30), that it would resort to retaliation in kind if unarmed Indians were assaulted like beasts. Superior violence might suppress resistance, but it would only intensify the struggle. In fulfilment of this programme, Surya Sen launched the campaign with the seizure of Chittagong town in April 1930. Rasiklal maintained flank movements, followed by others, many of whom earned martyrdom.

In Calcutta, Bhupendra Kumar and Arunchandra Guha arranged with Narayan Roy's group to manufacture T.N.T. bombs under Jogen De Sarkar's expert advice. Rasiklal's followers, Anuja. Sen, Dinesh Majumdar, Atul Sen and Sailen Neogi, were commissioned to attack the Police Commissioner, Tegart, on 25 August 1930. Anuja and Dinesh threw bombs at Tegart's running car but the latter escaped. Bomb splinters killed Anuja, Dinesh was secured, while the other two escaped.

A Conspiracy trial followed against Narayan Roy and others. Absconding Rasiklal was betrayed brutally tortured and made a co-accused. Sentenced to 15 years' imprisonment by a Special Tribunal, but acquitted by the High Court, he was still detained in Peshawar, Bareilly and Hijli jails for 8 years under Regulation III of 1818. On his release, he became the Assistant Secretary of the Provincial Congress, which the Jugantar party undertook to rehabilitate for carrying on a desperate struggle during World War II. While organising the Individual Civil Disobedience campaign, preparatory to the Quit India Movement of 1942, Rasiklal and other leaders were arrested and detained for another 5 years. On release in 1946, he resumed his work in the Congress. Then came inde-

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pendence and partition. In 1949, he founded a high school in Calcutta for refugee boys and girls, and acted as its Secretary until he became blind in 1963. A cerebral attack caused paralysis in 1965, and he expired in hospital on 3 August 1967.

The secret of Rasiklal's leadership lay in his spirit of devotion and self-effacement, transparent honesty, quiet self-reliance and capacity to befriend and persuade people of diverse temperaments and attainments. An ardent advocate of economic and social equality, socialism and democracy, he was always clear in thinking. He wrote flawless Bengali and English and contributed a number of articles to the weekly *Swadhinata* (1928-30) and the monthly *Mandira* (1938-55). In 1947, he gave a few Radio talks on the revolutionary movement and lives of revolutionaries.

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## Das, Sajani Kanta (1900 – 1962)

**Sajani Kanta, born in Betalban in Burdwan district, was a versatile writer, a good composer and a pioneering research worker who discovered a lot of invaluable facts regarding the development of Bengali literary history of the early nineteenth century.**

Born in Betalban, Burdwan, Sajani Kanta's ancestral home was in Raipur in the district of Birbhum. After passing Matriculation examination from Dinajpur Zilla School he came to Calcutta to get admission to Presidency College Refused admission there for political reasons he ultimately got himself admitted to Bankura Weslyan Missionary College and passed I.Sc. Examination in 1920. After that he came to Calcutta to have his B.Sc. degree from Scottish Church College.

While doing his M.Sc. in Physics he joined *Sanibarer Chithi.* a literary journal (started as Weekly from Srayan, 1331, and afterwards a monthly from 1334) and started writing various articles, criticism, poetry (some of them of course satirical) etc. From the eleventh number of this journal, Sajani Kanta became its editor and supervisor, and was there till Kartick, 1339 B.S. Besides *Sanibarer chithi* he was on the editorial board of *Prabasi* and also did the editor's job in *Bangasree Dainik Basumati, Sachitra Bharat* and *Alaka.*

Throughout his literary career Sajani Kanta showed a rare skill of combining exteremly opposite literary faculties in him, faculties of a creative and critical writer and of a hard-working researcher Writing lyrical as well as satirical poems, accepting the writings of rising poets and fiction-writers of traditional mould and rejecting the so-called smart *avant-garde* of the twenties and even Tagore for his writings of the mid-twenties. Sajani Kanta proved himself an expert in writing invectives. Some time later, he was seen trying to drag Tagore into a literary debate (held in Bichitra Bhavan, Chaitra, 1334) and was successful to some extent as Tagore appreciated his satirical gift and criticised the sex-obssession of the Kalloleans who were the main target of Sajani Kanta's satire.

Sajani Kanta's persuasive power was again revealed when he exerted influence on Tagore in revising a collection of Bengali poems, *Bangla Kavya Parichaya*, already edited and published by Tagore in 1893. But ternchant criticism from some of the modern poets and some intimate associate of Tagore perhaps prevented the latter from publishing the revised collection. But if the editor Sajani Kanta had failed to win the confidence of Tagore , the hard

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working researcher Sajani Kanta won Tagore over. After a pains taking research Sajani Kanta was able to find out some earlier writings of Tagore about which the seventy-eight year old Tagore had either a very faint memory or no memory at all.

Sajani Kanta discovered some poems in the papers of old numbers of magazines like *Tattva Bodhini, Jnyanankur O Pratibimba, Bharati, Amrita Bazar Patrika* and showed them to Tagore for verification. With the sanction of Tagore himself the earlier writings give us evidence of how the poet Tagore developed in the seventies of the last century and all credit went to Sajani Kanta, who, with Brajendra Nath Bandyopadhyaya, was taken on the editorial board of *Rabindra-Rachanavali* which was then being published in volumes from October, 1939. Since, Tagore forgot to bear any malice against Sajani Kanta, he took the charge of the poet to be taken to Midnapore to attend the inaugural ceremony of Vidyasagar Memorial Hall in the winter of 1939.

In collaboration with his guru, Brajendra Nath Bandyopadhyaya, he started as authentic biographical series of eminent and devoted Bengali authors of the nineteenth century Bengali literature.Sajani Kanta was a poet of no mean stature. His serious poems collected in *Rajhansa (1935). Alo Andhari (1936), Monodarpan, Ajay, Bhab O Chhanda and Ponchise Baishakh (1942)* speak of a continuation of the classical temper and highly developed imaginative power so evident in the post--Tagore period of the twenties.

But he was more original in his satirical poems mosly published in *Sanibarer Chithi* and collected in *Path Chalte Ghaser Phul (1929), Angustha (1931), Bangaranbhume (1931) and Madhu O Hul* which also includes a short satirical dramatic piece entitled *Orion la Katpurush* which reflect the contemorary sex-obssesion of the fiction writers and dramatists. Almost all the important poets of his time were the target of his attacks which were more or less invectives Tagore's style of writing and painting, and even his personal habits, were bantered by him which were thoroughly enjoyable. Poets like Kazi Nazrul, Mohitlal Majumdar and Hemendra Kumar Roy got their new names from the editor of *Sanibarer Chithi* according to their poetic or personal habits or physical features.

Nazrul, thus, became Gazi Abbas Bitkel for his full throated singing habit, Mohitlal came to be known as *Madhukar Kumar Kanjilal* owing perhaps to his poetical attitude of enjoying earthly pleasures, and Hemendra Kumar Roy came to be known as *Kshinendra Kheyal Gay* owing to his slim features and very fine aesthetic taste in music and performing art.

But Sajani Kanta's real and permanent contribution lies in his research work on the early nineteenth century Bengali literature. His book entitled *Bangla Sahityer Itihas* (Gadyer Pratham Yug 1953), full biographical facts gathered from authentic sources, help researchers to go for further facts to write the history of Bengali literature on a larger scale. His biography of William Carey (1349), the *Sahitya Sadhak Charitmala* series (No. 15) is still an authentic biography of the great missionary scholar and Indologist. Again, his book on Tagore entitled *Rabindranath-Jiban O Sahitya* reveals many unknown facts about Tagore's early writing as has been mentioned earlier. Of course his satirical poems and critical writings found some intelligent associate successors like Parimal Goswami, Banaphul and Pramatha Nath Bisi who wrote some very enjoyable satirical stories and poems.

Sajani Kanta composed some songs as it was usual for most of the Bengali poets in those days and he also tried his hand as script writer of Bengali films. He was the President of the Bangiya Sahitya Parishad and was associated with Nikhil Banga Samayik Patra Sangha. Sahitya Sebak Samiti Paschim Rastrabhasa Prachar Samiti, Paribhasa Samsad. Education Committee, Film Censor Board and other various committees and institutions. He started a press (Saniranjan Press) and a publishing house (Ranjan Publishing House).

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## Das, Sarangadhar (1887 -- 1957)

**Sarangadhar Das, born in a village named Bhuban in the Princely State of Dhenkanal in 1887, was an eminent freedom fighter. He organised the Praja Sammilani at Cuttack to fight against the arbitrary rule of the Durbar.**

Sarangadhar Das was born on 19 October 1887, which was the Full Moon day of Aswina. His grandfather Ghanashyam Das was the headman of a village named Bhuban in the Princely State of Dhenkanal and had the title of Behera Pradhan. His eldest son, Harekrushna Das (father of Sarangadhar Das), succeeded him as the Behera Padhan of Bhuban. Since the members of this family had the traditional title of Sumanta Patnaik, he was known as Harekrushna Das Sumanta Patnaik. Harekrushna Das relinquished all his claims to his paternal property in favour of his brothers, left the village and established a new settlement in the nearby forest where he brought a large area under cultivation. The settlement eventually developed into a beautiful village and was named after him as Harekrushnapur. It was in this new village that Sarangadhar was born in October 1887. He was the youngest of the three sons, the other two were named Gadadhar and Gangadhar. He had also four sisters.

Sarangadhar Das was Kshatriya by caste and Hindu by religion. During his childhood he lost his father and was brought up by his widowed mother who was a talented and capable lady.

Sarangadhar had his early education at home under the care of his mother, and after completing his studies in the village school went to Dhenkanal town for higher education. He passed the Entrance examination from the Dhenkanal High School in 1905 and then joined the Ravenshaw College, Cuttack. He passed the B.A. examination in 1905. Throughout his student career in the High School and the College, he had to depend upon the help and charity of others, as his widowed mother was not in a position to meet his educational expenses.

After passing his B.A., he obtained a scholarship and went to Japan in 1909 where he studied Chemistry in the Tokyo Technical Institute. Two years later, he went to the U.S.A. for further studies. He enrolled himself as a student at the California University and obtained a higher degree in Chemistry and Agriculature. He had to earn his bread as well as his educational expenses by hard physical labour. It was during his stay in California that he married an educated American lady named Frieda who was an artist.

Before coming back to India, Sarangadhar served in some big sugar factories in the U.S.A. and also in Burma. He earned a good reputation as a sugar technician, and after coming back to India he worked at several sugar factories in Bombay, Gorakhpur and Ernakulam.

Sarangadhar was thinking for a long time to establish a sugar factory near his own village Harekrushnapur in the State of Dhenkanal. He got his dream realised in February 1926 when he started a sugar factory in the jungle of Dhenkanal and hundreds of acres of land were acquired there for extensive sugar-cane cultivation. He invested a huge sum of money and made the people of that area busy, self-reliant and prosperous. One Adivasi of the locality named Landa Dehuri greatly impressed him by his sincere and indefatigable work, and Sarangadhar in later times used the pen-name of 'Landa Dehuri' in his writing to comemorate his dear Adivasi worker.

The Durbar of Dhenkanal grew suspicious of the socialistic work of Sarangadhar, and his influence among the people of Dhenkanal was considered a positive danger. In 1928, Sarangadhar went to Calcutta for medical treatment. In his absence the Durbar fabricated some allegations against him and confiscated his sugar factory and the sugar-cane estate which were sold by auction.

Sarangadhar strongly protested against this unjust and arbitrary action and appealed to the Political Agent, the resident and also the Governor of Bihar and Orissa for relief. But none of them interfered in the actions of the Dhenkanal Durbar. On the other hand, the Raja of Dhenkanal took revenge on

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Sarangadhar's friends and relatives. His brothers and family members were beaten and oppressed and they had to leave the State of Dhenkanal for safety.

Sarangadhar then decided to fight against the arbitrary rule of the Durbar through popular agitation. He organised the Praja Sammilani at Cuttack with the help of Nabakrushna Choudhuri, Malati Choudhuri, Bhagavati Panigrahi and others. The Sammilani, known as the Orissa States People's Conference, met in 1931 with Pattabhi Sitaramayya as President. Its second sitting was held in 1937 at Cuttack to review the popular agitation in the Princely States. The Sammilani created a great impact on the people of the Princely States of Orissa, and it led to the historic Garjat Movement.

A Praja Mandal was organised in Dhenkanal, and lakhs of people fearlessly joined the organisation to fight against the oppressive feudal rule. From Dhenkanal the movement spread to the neighbouring States, and Praja Mandals were formed in Talcher, Hindol and Athmallik. On 12th September 1938, when some of the leaders in Dhenkanal were, arrested, thousands of people congregated before the palace of the Raja to demand their release. The police opened fire and about twenty persons were wounded. The infuriated crowd raided the palace, but Sarangadhar pacified them and persuaded them to remain non-violent. Harekrushna Mahtab proposed a compromise, and Sarangadhar proved that the Praja Mandal was on the side of justice and the Ruler of Dhenkanal was a traitor. He took the initiative inthe setting up of the Orissa States Investigation Committee, with Balwantrai Mehta as President. This Committee did much to expose the brutal and opressive administration in the Princely States.

In1942, Sarangadhar took an active part in the 'Quit India' movement and was arrested and kept in Berhampore Jail. He was released in 1946, and next year he was elected to the Orissa Legislative Assembly on a Congress ticket. But when he found that the Congress was unable to improve the condition of the people, he left it in 1948 and joined the Socialist Party.

In 1952, he was elected to the Lok Sabha and became the leader of the Socialist Party. He also became the President of the All India Central Government Employees' Association. In 1956, during the visit of the States Reorganisation Commission to Orissa, Sarangadhar supported the popular agitation and was arrested by the Government. He was liberal-minded and kind-hearted and never shrank from agitating against any unjust and arbitrary conduct of the authorities. He had his inspiration from Madusudan Das and Gopabandhu Das. Sarangadhar died, possibly of lung cancer, on 18th September, 1957.

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## Das, Sudhi Ranjan (1894 – 1977)

**Sudhi Ranjan, born in Calcutta in 1894, was the Chief Justice of East Punjab High Court and Vice-Chancellor of Vishva Bharati, Santiniketan.**

A worthy scion of the famous Das (Baidya ) family of Tehrbagh, Dacca (Now in Bangladesh) Sudhi Ranjan was born on 1st October, 1894 in Calcutta. His father was Rakhal Chandra Das and his mother was Binodini Devi, who had earned a great name in the social circles in their own rights. The family had a great heritage and his cousin was C.R. Das. The Das family had been the 'Bhuinya' or Zamindar of Tehrbagh village. They were originally 'Das Guptas' out later some of the descendants began to write Das as the surname.

His father had come to Calcutta for higher education at his elder brother's place and after a hard struggle became an Attorney. But he maintained intimate contact with his village home. At the age of five, Sudhi Ranjan went back to Tehrbagh when his father kept his family there. At Tehrbagh Kalimohan-Durgamohan High English School of which his father was Secretary. Sudhi Ranjan had his first schooling.

Rakhal Chandra brought back his family to Calcutta in 1903 and Sudhi Ranjan was admitted to South Suburban School in Bhowanipur. He began to

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suffer both in body and mind in the urban atmosphere when on the suggestion of the second sister of C.R. Das, it was decided to send him to Santiniketan Brahmacharyashram. The family of C.R. Das had intimate relationship with Rabindranath; and hence this choice. When he came to Santiniketan within 1907, a new vista was opened in his life and he developed an emotional attachment to Santiniketan which continued till the end of his life. He studied in the Santiniketan school from 1907 to 1911 with a brief spell of absence in 1908. He suffered from a bout of malaria in the summer of 1908 and his mother did not allow him to come to Santiniketan in that weak state of health. He was admitted to Mitra Institution (Bhowanipur Branch) only to go back to Santiniketan within a year. While reading in Mitra Institution he was inspired by the Swadeshi movement and came into contact with many nationalist leaders of the time through C.R. Das. His stay at Santiniketan ended when he passed the Matriculation Examination in First Division in 1911.

With a heavy heart he left Santiniketan to take admission in the I.A. Class at Scottish Church College. His flair for acting and Rabindra music made him quite popular in the College circle. He did not fare well in the Intermediate Examination in 1913 and secured a second division. Thereafter, he took admission in Bangabasi college with Honours in English that too on the personal recommendation of C.R. Das to principal Girish Bose. His academic career received a jolt when he failed to secure Honours in the B.A Examination in 1915 and passed with a Pass degree. It caused a great disappointment to the family no doubt; but this setback made Sudhi Ranjan more determined and challenging in his approach to life. He decided to go to England for higher studies. His mother was at first reluctant as the journey to England had become risky due to the depredations of German submarines. Ultimately, he reached London safely on 15th August, 1915 and got admission in Gray's Inn to study law. His determination paid rich dividend when he passed L.L.B Examination in 1918 with a first class standing first in order of merit. He was called to the Bar from Gray's Inn the same year he came back to India and joined the Calcutta Bar in 1919. Next year, he joined the University Law College as a lecturer.

The period between 1919 and 1939 witnessed an unending series of phenomenal success in the service career of Sudhi Ranjan Das. He was appointed Additional Judge of the Calcutta High Court in the crucial year of 1942 and became a Puisne Judge of the High Court in 1944. He joined the East Punjab High Court in 1949 as the Chief Justice. Next year he was appointed a judge in the Federal Court of India which was later renamed as the Supreme court of India.

He reached the zenith of his success in 1956 when he became the Chief Justice of the Supreme Court, a position he occupied till his reitrement in 1959. Shortly after his retirement he was chosen to become the Vice Chancellor of Visva Bharati the institution he adored throughout his life. This was described by him, as the coming back home to the lap of one's mother. From 24th November, 1959 to 31st December, 1965, he strained all his nerves and left no stone unturned to lead Visva Bharati on a path of steady progress. There may be critics to point out that his period of Vice Chancellorship did not bring unmixed blessing to the institution.

His politics and programmes at Santiniketan were not always above genuine criticism. But no one can deny that he was a successful Vice-Chancellor in the practical sense of the term. Utilising his prestige and influence as well as the patronage, he enjoyed, of Jawaharlal Nehru, he brought a kind of stability and security to Visva Bharati which had become a university in 1951. He launched a multi-dimensional development programme to develop Visva Bharati as an institution of national importance. At the same time, he made ceaseless efforts to blend the original tradition of Santiniketan with the forces of modernity a process which was destined to suffer from a dichotomy.

Sudhi Ranjan had left a distinct impression while he was in Delhi and earned a great name in the official and judicial circles. In November 1961, he was appointed Chairman of a Commission to enquire into the grievances of the Sikhs of discrimination against the community. Other members of the Commission were M.C. Chagla and C.P. Ramaswamy Aiyar. The Commission did not find any evidence of discrimination. In November 1963, following charges against

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Sardar Pratap Singh Kairon then Chief Minister of the Punjab, Sudhi Ranjan constituted a one-man commission to enquire into them.

On the basis of his findings Sardar Kairon was removed from the Chief Ministership. He was also taken on the University Grants Commission in February, 1962 and he played a prominent role in the Commission till his retirement from the Vice-Chancellor. Other honours were also showered upon him. He was the Vice-President of the Indian Council for Cultural Relation in 1964-65. He became the Chairman of the Board of Trustees for the Statesman Ltd. in 1968. Sudhi Ranjan had been awarded the honorary doctorate degree in Law by the Calcutta University in 1957 and by the Allahabad University in 1958. The climax of honour came in 1961 when he was made a fellow of the University College in London.

Sudhi Ranjan lived an unostentious life but spent a lot to help the poor relatives and needy people. During the Bengal famine, he organised a large canteen near his home to feed the hapless. He would supervise the relief work personally since early morning till he rushed home to have a frugal meal and leave for the High Court. He had been a keen sportsman in his youth. During his student days in Santiniketan he took part in many play by Tagore. He will be long remembered for his portrayal of Aparna in *Visarjan* drama. He had a not so common literary flavour in his writings.

After his retirement from Santiniketan, he spent most of his time in writing memoirs. His *Amader Santiniketan* (Our Santiniketan) and *Ja Dekhechhi Ja Peyechhit* (What I have seen, what I have got) are full of valuable details about Santiniketan of olden times. Sudhi Ranjan was a devout Brahmo. His faith in the philosophy of Brahmoism gave him an inner strength to withstand the numerous shocks he had received in his life. His two sons and his wife predeceased him. Even in the hour of the gravest grief he did not loose his composure and attended his duties being oblivious of his own personal difficulties.

The life of Sudhi Ranjan Das is a story of allround success. But neither high position nor unending success could reel his unusually balanced mind. Never in his life he ventilated any puffed up feeling. Even in the most hectic period of his life he seemed to be never in a hurry. Seemingly amiable and easy going he was known for his brilliant conversation scintillating wit and capacity for maintaining friendly contacts. Born of a distinguished family he imbibed an elegance of demeanour that marked him out in the society. Behind the apparently mild and warm persoanlity there was concealed a strong character and iron will. Nothing could deter him if he had resolved upon to do something. At the same time, he was the absolute master of his own temperament. Nobody could gauge his intention even seconds before he chose to strike if anything went wrong.

The most prominent feature of Sudhi Ranjan's character was his intimate and warm contact with persons belonging to any rank. "He was capable even from the place of eminence that he held to feel one with everybody from any walk of life. This trait not only endeared him to all irrespective of official and social status but was also the triumph card of his success as an administrator". Sudhi Ranjan died in Calcutta on 16th September, 1977.

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## Das, Sundarimohan (1857 – 1950)

**Sundari mohan Das, born at Digali, a village in the district of Sylhet, was a leading physician and philanthropist. He played a significant part in the political and social life of Bengal.**

In the year of the Sepoy Mutiny, Sundari mohan Das was born on 22nd December in middle-class Kayastha family of Digali, a village in the district of Sylhet. His father, Swarupchandra Das was first a

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*Seristadar* at the collectorate of Alipur, and subsequently became the Dewan of the Collector of Sylhet.

Sundarimohan was educated at the Government High English School at Sylhet. From there he passed the Entrance Examination in 1873. Three years later, he took the F.A. Examination from the Presidency College, Calcutta, and was admitted to the Medical College. He obtained his M.B. degree in 1882 and entered life as a medical practitioner. His wife, Hemangini Das, was a quiet type of woman who was a constant source of inspiration to her husband.

As a physician and Philanthropist, Sundarimohan played a significant part in the political and social life of Bengal. After serving for about a year as a District Board physician in the subdivision of Habigunge, he started private practice first at Sylhet and then in Calcutta. In 1890, he joined the Medical Department of the Calcutta Corporation. He was one of the founder members of the National Medical College, Calcutta, and was appointed its Principal. On being elected a Councillor of the Calcutta Corporation in 1924, he became the Chairman of the Corporation's Health Committee. In that capacity, he established Ward Health Societies throughout the city of Calcutta, and started a scheme of cooperative milk supply. He took great care to train up women in mid-wifery.

As early as 1876, Sundarimohan became a member of the Society founded by Sivanath Sastri, and pledged himself to supreme self sacrifice in the service of his motherland. Since, then he was actively associated with the country's freedom movement and served its cause in various ways. In 1890, he joined the Gymnasium started by Nabagopal Mitra. He was in the forefront of the Swadeshi movement and his name was considered along with those of Bipinchandra Pal, Raja Subodhchandra Mallick, Brahmabandhab Upadhyaya, Abdul Rasul and others for arrest under Regulation III of 1818. But due to the intervention of one of his relatives, a high police official, his name was eventually struck off the list.

He lent his active support to Gandhiji's Non-Cooperation Movement, and in 1924 became intimately associated with Deshabandhu and his Swarajya Party. For some time, he was the Vice-President of the Bengal branch of that party, and as a councillor of the Corporation he carried out the Swarajist scheme for the reconstruction of Calcutta's civic life.

In his youth, Sundarimohan came under the influence of Sivanath Sastri and Keshabchandra Sen,and accepted Brahmoism. But later, he was initiated by Jagatchandra Sen of Ghosepara into the Vaishnava faith. To the last day of his life, he remained a firm believer in the efficacy of non-violence as an instrument for achieving India's national goal of complete independence from British rule. Like other leaders of Bengal, he advocated the need for liberal Western education, fought against caste system and untouchability, and worked for the emancipation of women and widow remarriage.

If all these consumed most of Sundarimohan's time, it could not sap his interest in the academic life of his country. He took keen interest in the organisation of the National Council of Education. He loved to read and write, and also, if time permitted, to talk. He wrote books on medicine, and contributed articles to medical journals. The most well-known of his works is ''The Diary of an Old Nurse', in Bengali. though very busy otherwise, there were occasions when he addressed public meetings. Even after retiring from active politics he continued to attend the annual sessions of the Indian National Congress. Sundarimohan breathed his last on 4th April 1950.

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## Das, Taraknath (Dr.) (1884 – 1958)

**Dr. Taraknath Das, born at Majhipara in 24 Parganas in 1884, was a revolu-**

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**tionary leader, and an eminent teacher of Political Science.**

A revolutionary living in exile, a publicist who upheld the cause of India's freedom in countries abroad, an eminent teacher of Political Science and a devout follower of Swami Vivekananda, Dr. Taraknath Das belonged to the tradition of such expatriate patriots as Rashbehari Bose, Dhangopal Mukherjee, Birendranath Chattopadhyaya and Sailendranath Ghosh.

Born at Majhipara, near Kanchrapara, in 24 Parganas of Bengal, Taraknath came of a typical lower middle-class family. His father Kalimohan Das was a clerk at the Central Telegraph Office in Calcutta. Taraknath early made his mark as a student in his school. Nothing his flair with the pen, the Headmaster encouraged him to sit for an essay-writing competition. The theme was concerned with patriotism. One of the judges was P. Mitra, Bar-at-Law, a founder of the revolutionary Anusilan Samiti. Mitra was so impressed with the performance of the bright lad that he deputed one of his lieutenants, Satish Chandra Basu, to keep an eye on him. Satish recruited Taraknath as a member of the Anusilan party in 1900.

The next year (1901), the boy got himself admitted to the General Assembly's Institution, on passing his Entrance Examination in the First Division. The boy's association with a secret society became a matter of some concern for his parents. But for the support that Taraknath received from his elder sister, Girija, who had come back to her parental home on becoming a widow, he would have found life difficult at home. As it was, after his father's death in 1903, he was promptly packed off from Calcutta and under his mother's order took his transfer to Tangail College. She little realised that Tangail was thick in the revolutionary movement then. Pulin Das and Troilokya Chakravarti and other important members of the revolutionary group promptly established contact with him in Tangail and helped him to meet eminent national leaders of the stature of Aurobindo Ghosh, Surendranath Banerjea and C.R. Das.

In order to devote himself whole time to the Bengal-wide agitation against Partition, Taraknath gave up his studies and took part in activities jointly sponsored by the Anusilan Samiti and the Jugantar party. But the police dogged his steps, and as a last resort he had to flee the country.

In 1905, disguised as a Sadhu under the assumed name of Tarak Brahma Brahmachari (the role suited him well because of the close contact he maintained with sister Nivedita and the Sadhus of the Ramakrishna Order), he sailed for Japan. After a year's stay in Japan, he sailed for San Francisco. Here, he earned a precarious living as a free-lance journalist. But, loyal to his mission, he lost no time in starting a journal of his own which he named *Free Hindusthan.* Through its columns he started educating the American public opinion about the real condition of India and propagated the cause of a free Indian Republic. Along with a number of Indian expatriates he also established the Indian Independence League in California, and although not member himself of the Ghadar Party, Taraknath helped Lala Hardyal in organising it.

In order to highlight the Indian nationalist cause, he exchanged a series of letters with Tolstoy on the subject during 1909-10, and these were serialised first in the *Twentieth Century* magazine and later brought out in book-form by the American Feature and News Service.

His political and journalistic work notwithstanding, Taraknath resumed his academic career. In 1910, he secured his A.B. degree and became an A.M. of the Washington University next year. In 1914 he was admitted to the Ph.D. degree of the George town University on his thesis dealing with an important aspect of International Relationship and International Law. The same year he acquired American citizenship.

On the eve of World War I, he left for Germany where he got himself admitted as a research student of the Berlin University. With his academic pursuit acting as a cover, Taraknath seriously engaged himself in securing foreign aid for an armed insurrection in India which was secretly being organized by his colleagues of the Anusilan Party and other revolutionary organisations in the country. In this connec-

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tion, he toured extensively in European and Asian countries. After his return to U.S.A. from Japan in 1917, on British intervention he was accused of being implicate in what came to be known as the *German-Hindu Conspiracy* which, it was alleged, aimed at sending ship loads of arms and ammunition from America to India with a view to wresting power from the British. In the trial that followed Taraknath was found guilty and sentenced to 22 Months' imprisonment. Had it not been for the untiring efforts of the Friends of Freedom of India Society led by Sailendranath Ghosh, his conviction would have been upheld and consequent on this he might have lost his citizenship rights.

After this experience, Taraknath devoted himself more and more to his academic activities. In 1924, after his marriage to Mary Keating, a gifted American widow, Taraknath paid an extended visit to Europe with Munich as his headquarters. He was instrumental in establishing the India Institute of Munich in 1925, mainly with the purpose of awarding scholarships to deserving Indian students desiring to prosecute research or practical training in Germany. On his return to the States in 1934, at his wife's initiative, a Taraknath Das Foundation was incorporated in Columbia (Washington, D.C.) for Promotion of educational activities in general and for fostering cultural relations between the U.S.A. and other countries. At this time, he became a Professor of Political Science at the Columbia University and also a Fellow of the University of Washington.

Taraknath was not overjoyed when India gained her freedom in 1947. He expressed himself vehemently against the partition of the country. The death of his wife in 1948 left him a lonely person. But none of his old fire was lacking in an article he contributed to the *American Journal of International Law* (January, 1949), vigorously supporting the 'police action, in Hyderabad.

It was in 1952, almost half a century after, that the exile was able to re-visit the country of his birth, in his capacity as a Visiting Professor of the Watumull Foundation. Try as he might, he was not able to disguise his distaste for the truncated freedom that India had achieved. Almost his last public act was the founding of the Vivekananda Society in Calcutta, signifying his faith in the values that the Swamiji upheld. He passed away in his American home on 22nd, December 1958.

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## Das, Tulsi (1532 – 1623)

**Few poets have had such lasting and profound impact on a people as Tulsi Das has had on the Hindi-speaking world. His work *Ram Charita Manas*, made him both inspirational and immortal, is of supreme spiritual beauty.**

Tusli Das, whose original name was Ram Bota, is said to have been born of Brahmin parents at Rajapur. The day of his birth coincided with a particularly inauspicious conjunction of stars and planets. This caused sufficient worry in the astrological-minded parents to abandon the child. According to another version, the baby was born with a full row of teeth, and this unusual circumstance was what prompted the frightened parents to leave the infant in a hurry. In any event, a passing mendicant took the baby and brought it up, the story goes.

When the lad grew of age he was married to a young woman by the name of Ratnavali. The couple had a son whom they named Taraka. But Taraka died when he was still young. And this was a terrible tragedy.

According to time-honoured legend again, once Ratnavali went to visit her father whose house was across the River Jumna. Tulsi Das could not stand her absence for too long. Though it had rained heavily

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and the river was in flood, he braved the waters and swam all the way to reach the other bank where his wife was. He presented himself at her, and said he had come in that dreadful weather just to see her. Ratnavali was astounded by his tenacity, but she was not flattered. She rebuked him for such carnal attachment, and said something to the effect that if only he had such devotion for Lord Rama the world would turn to gold.

This piercing comment set the young husband to contemplate on the meaning and value of earthly existence, and he renounced the world at once. Thence began a spiritual quest among whose fruits is the most moving poetic outpouring of devotion to God (bhakti) ever composed by man: the *Raama-charitra-maanasa* or Lake of Rama's Deeds.

This is no mere narration of Rama's saga, no simple retelling of the ancient epic. Rather, it is a divinely inspired rendering of the life and exploits of God incarnate, uttered with consummate devotion for the Lord, rendered all the more magnificent by feelings of crystal purity. The stanzas strike us, not as meters calculated in the mind, but as joyful melodies flowing from a heart brimming with chaste love for the hero. Hence, its appeal to one and all, for the beauty of the work calls for no great intellectual sophistication, only a capacity for immersing oneself in the thoughts of God's glory.

There are also variations from the original epic of Valmiki, enough at least for the literary-minded to regard the work more as a poetic composition than as a revelation of ancient historical episodes. Yet, it is universally believed by the devout that Tulsi Das was guided in his narrative by no other than Hanuman himself, the Monkey-God and loyal dovotee of Rama.

We are told that the composition of the work began on a Thursday in A.D. 1585. Rama is described as one "whose attributes confer blessings upon all (and he )is himself free from all desires. He fulfills all desires, is the benefactor of all. The sages assert this."

Unlike Valmiki's *Ramayana*, that of Tulsi Das regards Rama as Vishnu Himself, and Sita is Lakshmi. From certain passages and episodes as presented in this work one is inclined to think that Tulsi Das may have been influenced by the *Ramayana* of Kamban which he probably heard in Varanasi where, in those days, Tamil scholars used to expound it in Hindi. And in Tulsi Das's work, Rama is no less a devotee of Siva. The effort of the saintly poet seems to be to bring together the Saivites and the Vaishnavites who in those days used to indulge in petty recriminations and sectarian quarrels as to the superiority of their respective gods.

All through his work Tulsi Das intersperses the narrative with his own words of wisdom. He extolls the spiritual glories of Varanasi, the great centre of Hinduism. He emphasizes the importance of bhakti, the unquestioning surrender and love to God. He insists no less on service to others. Mahatma Gandhi rendered a stanza from Tulsi Das as follows:

This and this alone is true religion- To serve thy brethren.
This is sin above all other sin - to harm thy brethren.
In such a faith is happiness; in lack of it is misery and pain.
Blessed is he who swerveth not aside from this straight path.
Blessed is he whose life is lived thus ceaselessly in serving God.

Again, we see that some of noblest and most enlightened views on religion have been expressed over the ages by Indian saints and seers. The permeation of their significance into the psyche of the masses has, alas, not always been very effective.

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## Das, Upendrakishore (1901 – 1972)

**Upendrakishore Das, born at Cuttack in Orissa in 1901, was an eminent artist, completely engaged in clay modelling, painting, writing poems, songs and stories.**

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Upendrakishore Das was born at Cuttack in a cultured aristocratic family. His father, grandfather and great grandfather served under the British as Deputy Collectors in the early period of their rule in Orissa. While he was a student of B.A. degree Class in Ravenshaw College, Cuttack, he plunged into the non-cooperation movement.

As a devoted political worker, he engaged himself in the socio-political activities in rural areas for ten years from 1921 to 1931. But Upendra Kishore by temperament was an artist since his childhood, and as such was inclined to art and poetry. Gradually the artist in him gained the upper hand and he became apathetic to social activities in the villages. He forsook the apathetic to social activities in the villages. He forsook the social services and returned to Cuttack and settled there.

He spent the rest of his life at Cuttack like a real artist, completely engaged in clay modelling, painting writing poems, songs and stories. Besides these, he took great interest in gardening and had a small aviary at home. In pursuit of his artistic tastes and inclination he sacrificed his vast property unhesitatingly.

His first composition, a poem, was published in the paricharika edited by his mother. After wards he got interested in writings short stories. Some of his short stories appeared in the famous journal Baruni in 1926, edited and published by his family members. In this journal his notable work *Mala Janha* (The fading Moon) also appeared serially. Soon after these articles were published Upendrakishore created a stir among the reading public as an able story writer.

In later years Upendrakishore wrote stories for the children and this contributed to the growth of children's literature. *Alibaba, Kanuri Deshare Gouri* may be mentioned in connection with these writings for children. The last named book was written in imitation of *Alice in Wonderland* by Lewis Carroll.

The last part of his life was spent in research activities and in translating Sanskrit works such as *Meghaduta, Gitagovinda and Bhagvata Gita.* He sought to establish a research institute named Prachya Vidya Samiti for the publication of ancient works of literature. In pursuit of this he made prose rendering of *Vishnu Purana and Shrimad Bhagvata.* These works were of literary value, but have not unfortunately seen the light of the day.

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## Das, Upendranath (1848 -- 1895)

**Upendranath Das, born in Calcutta 1848, was an eminent Bengali dramatist.**

Upendranath Das was an eminent Bengali dramatist. He was the eldest son of Shrinath Das, advocate, Calcutta High Court. Upendranath studied in Calcutta Sanskrit Collegiate School. He was married at the age of twelve in 1860; but he lost his first wife within seven years and remarried a widow in 1867. The marriage brought a lot of displeasure among his relations. He gave up his formal study, but had acquired a good knowledge of the English language. He brought out a newspaper in English.

Later on he joined Bengali drama movement in 1874 and started writing play in Bengali. His two plays, *Saratsarojini* (1874) and *Surendrabinodini* (1875) created a lot of sensation among the freedom loving people of Bengal. It was full of anti-British sentiment, and registered a strong protest against the British torture.

The main theme of *Saratsarojini* has been expressed in the songs of the characters of the fairies in the play. Surendrabinodini was dedicated to Dwarkanath Vidyabhushan, a teacher of the Sanskrit school who used to inspire Upendranath to write this type of plays. This play was, however, written on a real fact and character. The main character of the play, an oppressive British magistrate, was drawn after a real British magistrate of the district of Hooghly.

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Bengal. The British magistrate of the play, was killed in the hands of some prisoners. A few words from the dialogue of a prisoner endorse the spirit of the play beautifully: "It's next to impossible to bear limitless torture of the English any more. Either we shall tear off the chain or we shall die."

The play was staged. And on the 4th March, 1876, Upendranath alongwith Amritlal Basu, another important figure of the same field were arrested on the charge of obscenity but on the 27th March, 1876 they were released by the order of the High Court of Calcutta. The government enforced Dramatic Performances Control Bill immediately. Thus *Surendrabindodini* Became historically important. Upendranath went to England to study law but came back without success in 1888. He wrote another play, Dada O Ami (1886). This is a farcical comedy written after an English farce Brother Jill and I. Upendranath was appointed Director, Great National Theatre, Calcutta in 1875.

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## Das, Yasovanta (15th –16th)

**Yasovanta Das, born in 15th Century, occupies a special position among the devotees and poets of medieval Orissa.**

Yasovanta Das was born to Jagu Mallika and Rekha Devi. From his childhood he had strong faith in God. He occupies a special position among the devotees and poets of medieval Orissa. He was very fortunate to find a place among the Five Associates. After coming into contact with Chaitanya, he led a spiritual life. He fascinated not only devotees but also the Gajapati King, Prataprudradeva.

Yasovanta composed many *bhajanas* in Oriya explaining the first principle of Pinda-Brahmanda. Among his compositions on Brahmajnana Malika and Govinda Chandra Tika are famous. In the Malika, Yasovanta has described the 'Lokadharma' of Kali Age, when the minds of the people have become covered with ignorance and darkness. They have been deeply self-willed, without realising the importance of paying respect to their parents, Preceptors and superiors.

Yasovanta Das is now remembered only through his ballad of Govinda Chandra, sung by the mendicants of the Yogi caste. Govinda Chandra, a prince from Bengal renounced royal comfort, his wife and son, for ascetic life, strangely enough on the advice and persistent persuasion of his own mother Mukta Devi. The prince's yogic guide was Hadipa, a scavenger, from whom he learnt about the worthlessness of worldly pleasure which is nothing but transitory. All this fitted very well into the ascetic and cosmopolitan aspiration of the five comrades and was, therefore, taken up by yasovanta for popularisation among the masses.

His Svarodaya describes the ways for the accomplishment of the objective. Prema Bhaktigita is a valuable work on 'Jnana-mishra-bhakti.' Having placed Balabhadra, Subhadra and Jagannatha in the body, Yasovanta has introduced the first principle of creation, the existence of Brahhma and the birth of Yogamaya. In the Yantraboli, vivid description is given of the guhyachakra, lingachakra, nabhichakra, hridayachakra, Kanthachakra and lalatachakra and the existence of paramatma in them.

In the Divyadehi, Loigita and Atmaparache Gita, Yasovanta has indicated the ways for Bhakti. He was also an expert in Sanskrit. This is revealed from many of his writings. Many things are told about the occult power of Yasovanta Dasa. Once a king, having been greatly pleased with his extra ordinary power, married his daughter Anjana with Yasovanta. His two famous disciples were Sudarshana Dasa and the Yavana Salabega.

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## Dasgupta, Amulyakumar (1911 -- 1975)

**Amulyakumar Dasgupta, born at Barisal, now in Bangladesh, in 1911, was an eminent journalist and writer of Bengali literature.**

Amulyakumar Dasgupta, popularly known by his pseudonym, 'Sambuddha' was educated in B.M. College, Barisal, now in Bangladesh. He came to Calcutta and studied in Ripon College; later he joined the freedom movement and was arrested and imprisoned for some years. Amulyakumar took his M.A. degree in political science as a prisoner. He had chosen teaching as his profession. He taught at Daulatpur Hindu Academy, Surendranath College, Dinajpur and in contain P.K. College, Midnapur. He was the joint editor or the leading literary weekly, *Shanibaer Chithi* in which many of his stories were published.

Ready wit and spontaneous sense of humour place him permanently in the history of Bengali literature. After *Parashuram* (Rajshekhar Basu) he was the last successful writer of this trend. With his practical experience of the wild life of East Bengal, particularly of Sunderban region he wrote some stories. He was closely associated with *Kathasahitya*, another literary journal. The quantity of his contributions to Bengali literature was not much, but their intrinsic quality and formal freshness were beyond question. The following are the contributions of Sambuddha in Bengali: *Dilektik* (1941), *Bagh Sap* (1959), and *Shikar Kahini* (Vols. 1 & 2, 1961).

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## Das Gupta, Ashutosh (1885 -- 1947)

**Ashutosh Das Gupta, born at Garurgaon in the district of Dacca in 1885, was an eminent revolutionary of Bengal. He was sent to jail for six years in connection with the Dacca Conspiracy Case.**

Ashutosh Das Gupta was born in 1885 at Garurgaon, a village in the district of Dacca, in a middle-class Hindu Vaidya family. He was the eldest son of Kasiprosanna Das Gupta, a highly respected man in his locality. The academic career of Ashutosh was a brilliant one. He stood first in the M.E. examination in the district of Dacca and then joined the Dacca Collegiate School, from where he passed the Entrance examination in 1905, standing 6th in order of merit.

The year 1905 was a memorable one in the history of India. The Partition of Bengal was followed by an unprecedented political agitation all over the country. Ashutosh was drawn into the movement. He came out of the school and became a leader of the students' movement launched against the partition. He later joined the Anushilan Samity and became one of its top leaders. For a time he continued his studies, and in 1907 passed the I.A. examination, standing 2nd in order of merit. He could not, however, complete his degree course on account of party work. He gave up his studies without any regret, as he valued more the service of his country than his own academic career.

In 1907, at the request of his old father, Ashutosh married the only daughter of Srinath Sen of Sonargong. Though Ashutosh had to keep himself away from his family for about ten years for political work, his wife was also converted to the nationalist cause and was ready to sacrifice all she had at the call of the Anushilan Samity. Once she gladly gave away all her gold ornaments to Ashutosh for the party, then in great financial need.

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The place of Ashutosh in the Anushilan Samity was next to that of Pulin Behari Das, whose right-hand man he was. He was an expert in lathi-play. Once in a show he stood alone against four hundred men and came out victorious. He was not only strong and stout in physique but also a man of high culture.

In 1909, Ashutosh was arrested at Agartala and detained in the Faridpur district jail. After his release in 1910, he was arrested again in connection with the Dacca Conspiracy Case and sentenced to transportation for 6 years. He was subjected to all kinds of torture during this period. There was no punishment in the jail code which was not inflicted on him, but he remained undaunted. He was released from jail in 1918, and he again devoted his life to the cause of the country's freedom.

In 1923, Ashutosh was compelled to shoulder the responsibility of his family and tried to earn money but failded. In 1927, he secured an appointment under the Calcutta Corporation as a Primary School teacher and worked for fifteen years. During that period, he wrote some original books for infants which were highly praised by educationists. After 1942, he lived a lonely and meditating life. He died on 14th October, 1947, at the age of 62, leaving behind a son and three daughters.

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## Das Gupta, Birendranath (1888 - )

**Birendranath, born at Jalpaiguri in 1888, was a soldier of British Army and businessman. He served Jamal's forces of Egypt as a Major.**

Birendranath was born on 13th May, 1888 at Jalpaiguri, where his father, Ishan Chandra, was practising law. His mother's name was Mokshadasundari. The ancestral home of this Vaidya Hindu middle-class family was at Bidgaon, Bikrampur, in Dacca district. The Padma had eroded the village away some years back. Birendranath's younger brother, Khagendranath, also a political worker, became a Congress Minister in post-Independence West Bengal.

During the 1905 anti-partition agitation, Birendranath left the Government High School, Jalpaiguri, while a student of the first class (present Class X). He entered the National Council of Education founded in Calcutta in 1906. In 1910, he completed its final Engineering course, equivalent to the then prevailing graduation course.

As a college student in Calcutta, he came under the influence of Satischandra Mukherjee, Benoy Kumar Sarkar and others of the Dawn Society. The National Council of Education wanted trained teachers and sent some students abroad with scholarships. Birendranath was awarded a scholarship, and he joined the Wisconsin University (U.S.A.), with one year's grace for his earlier attainments. Simultaneously, he took military training in the U.S.A., without the British Council's permission. Financially handicapped, he had to shift next year to the Perdue University in Indiana (U.S.A.). He graduated in Electrical Engineering in 1914 and obtained a job at Chicago.

After the outbreak of World War I, Biren Chattopadhyaya from the Pro-India Berlin Committee sent Dhiren Sarkar to contact Indians in America. Birendranath, already known to Dhiren, reached Germany with the passport of a Persian student at Chicago, took further military training and went to Constantinople as Secretary of Barkatulla, the famous revolutionary leader. The British having mean-

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while overrun Mesopotamia, Shat-el-Arab and Southern Persia, Birendranath's attempt to reach the Indian border failed.

Egyptian nationalist revolutionaries were then fighting the British with the help of the Turkish Fifth Army under Jamal Pasha. Jamal, with shifting headquarters at Constantinople, Baghdad and Jerusalem, was defending the Suez. Instructed by the Berlin Committee to help Egyptian revolutionaries, Birendranath served Jamal's forces as a Major. With others he crossed the Elburz Mountain on foot and reached Alleppo. Finally, they came to Damascus, fought in the Sinai Desert and pursued the British forces up to the Suez Canal. They often sallied into British camps across. Accompanying the Egyptian leaders, Abdul Hamid Bey and Muhammad Hussaini, Birendranath sometimes hurled bombs into those camps. They succeeded in capturing the Sinai Desert, but the British naval forces being reinforced, they had to retreat. Injured in the fight, Birendranath was removed by the Berlin Committee first to the Red Crescent Hospital at Constantinople, and then to Switzerland.

While in Switzerland, Birendranath contributed articles to the *Neue Zuricher Zeitung* on the political and economic situation in India. In 1921, with a German merchant resident in Zurich, Switzerland, he started a commercial firm named Indo-Europa Trading Co., while with his brothers in India, he founded the Indo-Swiss Trading Co. in Calcutta. The Indo-Eurpa had branches in Bombay and Delhi which still exist.

He returned to India in 1921, but in six months police harassment compelled him to leave. In 1927, he married Sulekha Devi, niece of the well-known physician Kumudsankar Roy. Birendranath frequently visited Germany in business connection. Hitler had a dislike for Indian businessmen in Germany. Once when Birendranath and his wife were at Hamburg, the Gestapo arrested Birendranath and put him in a solitary underground cell. The intervention of his friend, Dr. Kanai Lal Ganguli, then representing the Indian Chamber of Commerce in Berlin, with the Gestapo Chief, Himmler, rescued him after some time. The couple got back their passports after a year and returned to India via London.

In 1950, Birendranath started a Sarvodaya Ashram at Baktulla in Nadia, where he has been carrying on social service work, with nursery schools and charka centres for women. Heroic as a patriot, Birendranath is simple in personal habits and witty and ever-smiling. Shorn of all social prejudices, he is a firm believer in democracy.

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## Das Gupta, Kamala (1907 – ?)

**Kamala Das Gupta, born at Vikrampur in the district of Dacca in 1907, was a brilliant luminary in the galaxy of women revolutionaries of Bengal.**

Kamala Das Gupta, a brilliant luminary in the galaxy of women revolutionaries of Bengal, was born in a respectable Vaidya family of Vikrampur in the district of Dacca on 11th March, 1907. Her father later built a house in Calcutta, which is still the permanent residence of the family. Her father Surendra Nath Das Gupta was a scholar and a journalist. He was closely associated with Surendra Nath Banerjea, and worked as his Private Secretary and also as an Assistant Editor of the *Bengalee*. He was very simple in his habits, his motto being 'plain living and high thinking'. Kamala Das Gupta inherited these noble traits

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from her father. Kamala was the first born among five sisters and three brothers. She grew up in the manner her loving parents wanted her to do. Good is the epithet attributed to her in every sphere of life, namely a good girl in the family and society, a good student in the educational institutions, a loving and lovable personality among her friends.

There was no conflict whatsoever with her parents till Kamala became a graduate of the Calcutta University and joined the M.A. Class of the Calcutta University in History in 1929. But soon the rebel in her flared up and she took a vow to dedicate her life for the emancipation of the country. She was then a staunch Gandhite. She believed that Gandhiji's non-violent non-cooperation movement would succeed in winning freedom. She wanted to join the Sabarmati 'Ashram to prepare herself for the coming struggle, but her parents did not agree. She then proceeded on with her studies in the M.A. class. Through some of her friends and class-mates she came in touch with some prominent revolutionaries who had had no faith in the efficacy of Gandhiji's movement and firmly held that the freedom of the country could not be won without a bloody revolution. One of them was Dinesh Mazumdar who took her to Rasik Lal Das, one of the pioneers of the revolutionary movement in Bengal and an expert in bomb manufacture. This contact had a far-reaching effect on Kamala. She was soon converted to the cult of armed revolution and joined the Jugantar Party.

After her initiation in the revolutionary doctrine she plunged headlong into the secret activities of the party. Finding difficulty in her own house for this sort of work, she left it in 1930 and became a manageress of a hotel for poor women. In the store room of the hotel she secretly kept bombs and dispersed them according to the instructions of the party. In September 1930, she was arrested in connection with the Dalhousie Square Bomb Case but was released for want of evidence. She then took up a teaching job in a girls' school.

In 1932, she helped Bina Das (Bhowmik), a member of another secret organisation, with a revolver for shooting at the Governor of Bengal, Sir Stanley Jackson, at the University Convocation. Kamala was also arrested in this case but was released for want of evidence against her. In March 1933, she was arrested again under the Bengal Criminal Law Amendment Act and was lodged in the Presidency and Hijli jails as a detenue. She was homeinterned in 1936. During her long and varied prison life she had the opportunity of coming into close contact with many women revolutionaries. She also recruited some girls for revolutionary activities; one of them was Subhasini Ganguly, an accused in theTitaghar Conspiracy Case.

In 1938, her party accepted the Indian National Congress as the common platform for mass contact on the basis of the constructive programme initiated by Mahatma Gandhi. Kamala also joined the Congress, and since then she has been a sincere and devoted worker of the Congress. She became Secretary of the Women's Subcommittee of the B.P.C.C. in 1941 and started many women's organisations in Calcutta and villages. In 1942, she joined the ''Quit India'' movement and toured many villages in the districts of Jessore, Khulna and Barisal. She was arrested in August 1942 and imprisoned in the Presidency Jail.

In the Congress organisation Kamala was particularly connected with relief work for several years. In 1942-43, she worked for the relief of the Burma refugees in Calcutta, and in 1946-48, she took up relief work in Calcutta, Noakhali, Comilla and other riot-affected areas in East Bengal. She was in charge of the relief camp in Noakhali when Mahatma Gandhi visited it after the Hindu-Muslim clash in 1946. Side by side with her political activities, she undertook many social and educational enterprises, two of such were vocational training cum-production centres for women known as *Congress Mahila Silpa Kendra* and *Dakshineswar Nari Swabalambi Sadan*. The object of both the organisations was to provide destitute women with honourable means of living and to make them self-reliant.

In the field of journalism and literature also, Kamala had made her mark. For several years she edited with great ability a monthly journal in Bengali, the *Mandira*. Her '*Rakter Akshare*' and '*Swadhinata Sangrame Nari*' have earned a permanent place for

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her in the field of biographical literature. She has also contributed many articles in various journals and newspapers.

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## Das Gupta, Nibaran Chandra (1867 – 1935)

**Nibaran Chandra, born at Gaupara Dacca in 1867, a saintly Congress leader of Manbhum. He looked upon Gandhiji's agitation not merely as a political struggle but as a religious renaissance.**

Nibaran Chandra Das Gupta, a saintly Congress leader of Manbhum, was born in a middle class Vaidya family at Gaupara in Vikrampur, Dacca, on 12 Vaisakh, 1283 B.S. April, 1867. He attained proficiency first in Sanskrit, and then in 1893 passed the Entrance examination from the Brajamohon Institution, Barisal, at an advanced age of 26. Before passing the B.A. examination with Distinction in 1900, he married Labanyamayee Devi, daughter of Jogesh Candra Sen of Sonarang, Dacca, in 1898. His wife died about 1914, leaving behind her a number of children. Amongst them Bibhuti Bhusan Dasgupta subsequently became a minister for Panchayat, West Bengal.

Nibaran Chandra became a Sub-Inspector of Schools at Midnapore in 1900. He served in this capacity at Jhargram, Tamluk, Contai, Manbazar and Jhalda. Despite frequent transfers, he passed the B.T. examination in 1911. By 1916, he became Headmaster of the Purulia Zilla School. But in response to the Non-Cooperation Movement he gave up his government post in 1921. He could do it so easily because the sojourns of a wanderer (1895-1898) and contact with Aswini Kumar Datta had generated in him much early the power of undergoing suffering and capacity to lead the masses.

After 1921, he took a deep plunge into the political life of Bihar. Manbhum and Ranchi became his special area of activity. During his tenure as President of the Manbhum District Congress Committee (1921-1935), he presided over the District Satyagraha Committee first formed on 10th April, 1930. In the absence of the President elect, Dr. Rajendra Prasad, he also presided over the third Manbhum Political Conference, Dhanbad, in 1930. He went to jail thrice. His first conviction (3rd March, 1929 to 3rd March, 1930) was for writing a seditious article entitled 'Revolution' in the weekly *Mukti*, which he edited since its beginning in 1925. His second and third imprisonments (July 1930 to January 1931, and January 1932 to May1933) were due to agitation for boycott of British goods and non-payment of the Chaukidari tax in 1930 and participation in the Civil Disobedience Movement in 1931. Soon after his release from the Hazaribagh jail in 1930, he exhorted the Tana Bhagats of Ranchi to join the Civil Disobedience Movement.

His constructive activities included the foundation of the Tilak Jatiya Vidyalaya in 1921 and establishment of the Shilpashrama at Purulia. A few mohths before his death he wrote in an article that he was trying to reorganise 57 villages in Manbhum with better agricultural production, greater irrigational facilities and self-sufficiency in cloth.

Following the yogic principles of life, allowing the beard to grow, and dedicating himself to the service of society, Nibaran Chandra rightly earned the appellation of 'Rishi'. He joined the Gandhi Seva Sangha in 1931, and very few persons grasped the

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inner significance of Gandhiji's programme of 'Purna Swaraj' like him.

He believed that "it is an insult to God if we do not exercise freedom of speech". Dr. Rajendra Prasad observed about him: "He looked upon Gandhiji's agitation not merely as a political struggle but as a religious renaissance". A true Vaisnava, Nibaran Chandra wrote: "We have made our mind free from all communal, racial or provincial prejudices and have been trying to work among all classes of people in a spirit of love and trust." The opening of a match factory in his Shilpashrama and the popularisation of the Charka also testify to his belief in Gandhian economics. Modern Purulia district owes much of its political consciousness to him, his son and his disciples.

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## Das Gupta, Pannalal (1909 – )

**Pannalal, born at Kuarpur in Faridpur district in 1909, was a socialist revolutionary leader of Bengal. He worked with Jaiprakash Narayan, Aruna Asaf Ali and others.**

Born in Kuarpur village in Faridpur district in East Bengal, Pannalal Das Gupta lost his father, Benodelal, while he was but an infant. His grandfather, Apurbalal, a renowned physician looked after his daughter-in law, Giribala, and her two sons, Chunilal and Pannalal. His character deeply influenced Pannalal.

Pannalal matriculated from the Domsur High School and was admitted into the Barisal College from where he passed the I.Sc. examination in 1929. Then he came to Calcutta and joined the Vidyasagar College. At Barisal, he had for his companion his cousin, Promode Das Gupta (Presently Secretary of C.P.I. (M), West Bengal). But he had political initiation earlier, for Faridpur had always been an important centre of Yugantar and Anushilan parties.

By 1928, some workers of both parties banded together and started bomb manufacture. They were arrested in 1929, Pannalal among them, in connection with the Mechhuabazar Conspiracy Case. Pannalal was acquitted but was detained and later interned in Kalimpong and Birbhum till 1938. During this period, he studied Marxism and accepted it. He also graduated in Arts from the University of Calcutta.

On his release, he joined Soumyendra Nath Tagore's Communist group known subsequently as the Revolutionary Communist Party of India (RCPI). For a work-base, he selected Sushen Mukherjee's 'Amar Kutir', a Birbhum institution for orphans (near Santiniketan), which also served as a base for revolutionaries and village uplift workers.

On the outbreak of War (1939) he was externed from Birbhum, but managed to enlist in the army for military training and for fomenting, if possible, rebellion therein. Soon, however, he was detected. But the dedicated revolutionary slipped away and went underground (1941). In the August (1942 ) risings, Pannalal worked with Jaiprakash Narayan, Aruna Asaf Ali and others and became a member of the Central Directorate set up to organise and guide the struggle. He was in charge of eastern India. Later, in 1946, he was in contact with the rebellious Royal Indian Navy men who shook the British Raj in India in its last days.

To Pannalal and his RCPI comrades, independence was merely transfer of power to the Indian bourgeoisie. They vowed to overthrow this Government and establish socialism. Their first aim was to create liberated zones in Assam and West Bengal. For two years they precipitated many daring guerrilla-type raids. The police hotly pursued Pannalal, with the declaration of a Rs. 5,000/- reward for his capture. Gradually, all were arrested. In the Dum Dum-Bashirhat Conspiracy Case, Pannalal was given a life sentence

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and served twelve years in various jails. He was released in 1962.

His long prison life he enriched by extensive study and deep thinking. Even while underground, he had contacts with Gandhi and exchanged ideas with him. From prison he contacted through correspondence many leaders and scholar specialists. Out of prison, he with some of his friends started the Bengali weekly, the *Compass.* It has since served as an admirable vehicle of ideas and forum for discussion of the problems of national intergration and development.

Through the *compass,* Pannalal has emerged as an activist of vision and alertness. In December 1966 he organised in Calcutta a National Seminar of the hill peoples, in which some rebel Nagas also participated. The Seminar made a solid contribution to national integration. The *Compass* has also featured the agricultural problems and prospects of West Bengal. In 1967, Pannalal was elected to the West Bengal Legislative Assembly from Birbhum. Presently, he is Secretary to the newly-constituted Tagore Society for Rural Reconstruction, of which Jaiprakash is President.

After coming out of prison in 1962, he has not joined any party, though every one of them would have welcomed him; nor has he founded any new party, though with his reputation and experience it was easy for him to do it. He stands alone, but virtually as an institution in himself-an embodiment of faith, devotion and energy. A man of average height, thinly built, and weighing barely 100 lbs., Pannalal at 63 yet works for about eighteen hours a day. He is a bachelor and lives austerely. And with all his sufferings and hardships he has kept his spirit and his faith in Socialism unflagging.

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The Compass Files.

# Das Gupta, Promode (Comrade) (1910 – 1982)

**Comrade Promode, born at Knuorpur in Faridpur district in 1910, was a prominent freedom fighter and communist leader.**

Comrade Promode Das Gupta was born on 13 July, 1910 in Knuorpur village, situated within Palang P.S.of Faridpur district at present in Bangladesh. His father was Motilal Das Gupta, and Charubala Devi was his mother. Motilal Das Gupta was a doctor in government service. Promode was the eldest among his three brothers and five sisters. His nickname was 'Khoka'. As his father's job was transferable and as his mother had failing health, Promode Das Gupta often used to look after his younger brothers and sisters and shoulder responsibulities of the family. He however, remained a bachelor.

Promode Das Gupta's grandfather, Apurbalal Das Gupta, was a liberal and idealist social worker. It was from him that young Promode learnt patriotic songs in childhood. He also trained Promode in physical culture and swimming Young Promode was well up in drama and participated in a Sarat Chandra's play in his school days.

Promode Dasgupta's formal education started in his village school. Later, when his father was transferred to Barisal in 1925, he got himself admitted to Barisal Zilla School, from there he passed Matriculation Examination in First Division in 1928. Thereafter Promode Das Gupta came to Calcutta and joined Calcutta Technical Institute.

During Promode Das Gupta's childhood, Non-Cooperation Movement had been in full swing in Bengal. Young Promode, then a school student, started participating in political meetings. In his family a political atmosphere was prevailing; in tune with the spirit of Non-Cooperation Movement, Motilal Das Gupta, though himself in government service, started spinning charka and wearing Khadi garments, The changed political situation drew Promode Das Gupta to freedom struggle. Young Promode, however, soon got over the influence of Non-Cooperation Move-

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ment and began to be attracted to revolutionary struggle as early as in 1924. He came in touch with Comrade Niranjan Sen and joined Anusilan Party.

In February 1930, the British Government filed the Mechhabazar Bomb Case against Niranjan Sen and other revolutionaries. Promode Das Gupta along with Prafulla Sen (Niranjan Sen's brother) raised fund to fight the case. As the arrest warrant was already issued against Das Gupta in 1929, he had to work underground. In 1931, he went to Bogra. It was here that the police in plain clothes arrested Das Gupta under B.C.L., after surrounding his phaeton--coach. Thus started his prison life without trial, and he had to spend six years in different jails in Berhampore, Buxar and Deuli. He was released on parole in 1937; but, after spending few days at home, he was interned in Talora P.S. of Bogra.

It was during the above phase of his prison life that Promode Das Gupta delved into Marxism. He acquainted himself thoroughly with Marxian philosophy and economics, and became a member of Communist Consolidation', Das Gupta's political thinking had taken a new turn. He was probing deeply into the problem of ascertaining the path of revolution. He had been already convinced of indispensability of the leadership of working class in the revolution.

After his release from prison in December 1937, Das Gupta came back to Calcutta and met Comrade Muzaffar Ahmad (Better known as 'Kaka Babu'). Kaka Babu asked him to organise trade union activities among Dock workers. Meanwhile Das Gupta was utilising Imperial Library for further reading and he found time to go through Stalin's Foundations of Leninism'. Along with this intensive reading, Das Gupta became whole heartedly absorbed in the activities which the Communist Party entrusted to him. On 7th May, 1938, he was given membership of the Party.

Towards the end of 1940 Kaka Babu was elected the Secretary of the Party's Provincial Committee at an underground meeting. The Secretary of Calcutta District Committee also had to function from an underground cell where Somnath Lahin and others took shelter. Responsibility of carrying out open activities of Calcutta District Committee was entrusted to Comrade Promode Das Gupta. But he was arrested within a short while, and remained imprisoned in Hijli jail without trial during 1941-42.

In July 1941, the ban was lifted from the party. The Party took immediate initiative to publish various political literature, like *People's War'* and *Janajuddha'*. Promode Das Gupta was released from jail at the end of 1942 and thereafter he took over the managerial responsibility of the Party's journal.

In the same year Comrade Das Gupta learned guerilla training from Ghosal, the Communist leader of Burma, in the garden villa of Snehangshu Kanta Acharya; and, then, Das Gupta along with other leaders imparted the same training to a selected group of party workers.

In 1943, while the Party was growing with expanding spheres of activities. The members of the Provincial Committee found it difficult to tackle all the problems. Comrade Das Gupta was entrusted with a new responsibility, as he was now made one of the organisers of Bengal Provincial Committee. In 1943 the first open session of the State Conference of the Communist Party was held in Indian Association Hall, the two earlier sessions of the State Conference were held underground. Comrade Das Gupta became a leading organiser of the Party's literature front. On 25th December, 1945, '*Swadhinata,* the party journal was published. SomnathLahiri was made Editor of '*Swadhinata'*, and Comrade Das Gupta became its Manager *Swadhinata* Press was first located at 121 Lower Circular Road; later in 1946, it was shifted to the ground floor of 8 Dacers Lane. The Party's literature section was on the first floor and the second floor accommodated the party's office. It was here that Comrade Das Gupta turned out as the chief organiser of the party's journal *Swadhinata.*

A fratricidal communal riot broke out in the middle of 1946. At this time, the leaders like Kaka Babu, Comrade Abdul Halim, Comrade Bankim Mukherjee, Comrade Promode Das Gupta, Abdul Momin and Nirode Chakraborty used to reside in the adjacent houses near the Bowbazar Chittaranjan Avenue crossing. During the riot their residence was almost besieged, after three days Sanchangyal

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Acharya made arrangement to shift Promod Das Gupta and other leaders to a safe place elsewhere.

In the Provincial Conference in 1947, Comrade Das Gupta was elected as a member of the State Committee. Two Zonal Committees were formed for East and West Bengal. He was elected for West Bengal Zonal Committee. On 26th March, 1948, the Communist Party was declared illegal. Offices of the State Committee and *Swadhinata* had to be closed down. The leaders went underground Kaka Babu along with three hundred leader and party workmen were imprisoned. In 1950, Comrade Promod Das Gupta Abdul Halim, Saroj Mukherjee, Jyoti Basu, Niranjan Sen and other leaders were arrested.

Throughout 1980s Promode Das Gupta participated actively in inner party struggle against revisionism. In 1949, Comrade Das Gupta together with Abdul Halim took shelter in an underground cell and during 1948-49, they formulated a document criticising and exposing sectarianism within the party. Jyoti Basu, after his release from jail in 1951, started editing *Swadhinata* a news paper and Promode Das Gupta was elected a member of the editorial board.

In 1960, Comrade Das Gupta was elected the Secretary of the Party State Committee by the West Bengal State conference held at Burdwan. In all the five State Conference held hereafter Promode Das Gupta had been consecutively elected as the Secretary and remained in the same post for twenty three years at a stretch. In 1961, he became a member of the National Council of the Party.

In 1964, Comrade Das Gupta was elected a member of both the Central Committee and the politburo of the Communist Party of India (Marxist). In all the Party Congreses held hereafter he had been elected to the same posts.

In 1977, after the assumption of power by the Left Front Government in West Bengal following a massive electoral victory. Left Front Committee was formed to formulate the policy framework of the state government Promode Das Gupta accepted the Chairmanship of the Committee and continued to shoulder this pivotal responsibility till his last days. In September 1982, he accompanied by Comrade Buddhadev Bhattacharya, had to go to Peoples Republic of China for treatment of his long standing illness. He passed away in Peking on 29th November, 1982.

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## Das Gupta, Purnananda (1900 – )

**Purnananda, born in Dacca in 1900, was an extremist leader of national movement. He joined the Socialist Party of India in 1947 and became its Joint Secretary in West Bengal for three years.**

Purnananda Das Gupta, son of Barada Kanta Das Gupta, was born in 1900 in Dacca district, East Bengal. His father having died at an early age, Purnananda was brought up by his maternal uncle. After completing his studies in the village school, he went to Dacca for collegiate education in 1917.

A devoted student of history, from early years he was specially attracted by the liberation movements in different countries against foreign domination. The Jallianwala Bagh massacre in the Punjab and the country-wide indignation deeply stirred his mind. He left his studies in 1920 when about to sit for the B.A. examination in the Dacca College and joined the non-cooperation movement. He became an active Congress worker, and at the same time he joined the

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secret revolutionary organisation known as the Anusilan Samity.

He organised the Dacca District Congress Committee and also the Dacca Khilafat Organisation. He was the Assistant Secretary of the Congress Committee in Dacca and was also in charge of the Volunteer Organisation. He built a large volunteer organisation of Hindu and Muslim youngmen, and organised in 1922 the biggest mass rally in Dacca in violation of Section 144 Cr. P.C. Hundreds of volunteers were injured in the lathi charges that followed for two days in succession.

Purnananda organised the peasants and workers in Dacca district against their exploitation by Zemindars, Jotedars and employers and brought them into the political movement for national emancipation. He also organised the National School in Dacca, founded by Deshabandhu C.R. Das, and became himself a teacher there. He opened a number of Night Schools for both Hindu and Muslim boys, where prominent revolutionaries used to take classes.

Besides these open activities, he also carried on secretly revolutionary activities under the guidance of Narendra Mohan Sen, Protul Chandra Ganguly, Troilokya Nath Chakraborty (*alias* Maharaj), Kedareshwar Sen Gupta, Ashutosh Kahili, Rabindra Mohan Sen and others. For the running of the organisation, the party had then decided to forge currency notes instead of committing dacoities which entailed a heavy loss of man-power. The work was left to Probodh Chandra Das Gupta (Gauhati Case) and Sachin Chakraborty. Purnananda was also in touch with the Russian revolutionary agents, with the help of Protul Chandra Ganguly.

Purnananda was arrested for revolutionary activities in 1924 and kept in detention for about 4 years in various jails of India. He was arrested again in 1930 after the Chittagong Armoury Raid and was sent to the Buxa Detention Camp. The Camp Commandant, one Mr. Cottam, had been Superintendent of Police at Dacca and had earned great notoriety for his brutalities following the murder of the District Magistrate of Dacca,Mr. Durno. It was decided by the party members inside the Camp to give Mr. Cottam a mild dose of physical violence and insult, and Purnananda was authorised to carry out the mandate unarmed. Securing the necessary permission to see the Commandant, Purnananda, in the course of an exchange of hot words, struck him with his slipper. He was immediately seized by the guards and brutally assaulted, and sentenced to 3 years' rigorous imprisonment. In the meantime he was able to organise a daring escape of two of his friends from the Buxa Detention Camp, Jiten Gupta and Krishna Pada Chakraborty.

In 1934, Purnananda was sent for trial, along with 50 of his comrades, in the Inter-Provincial Conspiracy Case at Alipore before a Special Tribunal on the charge of trying to overthrow the British Empire in India. He was convicted and given a life sentence. Before the sentence, he was able to escape from the Alipore Central Jail in 1934 along with three of his comrades, Haripada Dey, Niranjan Ghosal and Sitanath Dey, in broad daylight. Re-arrested in 1935, he was tried in the Titagarh Conspiracy Case along with about 30 of his Comrades on the charge again of attempting to overthrow the British Empire in India, and was given a second life sentence. He had thus earned a total of about 50 years in prison sentence and underwent the hardest jail penal treatment of bar-fetters, linkfetters, chain-fetters, sack-cloth, standing hand cuffs and gruel food. He was released in 1946 with the last batch of revolutionary convict prisoners from the Dacca Central Jail.

Purnananda joined the Socialist Party of India in 1947 and became its Joint Secretary in West Bengal for three years. Because of his difference with the party over left consolidation, he left the party in 1949 and since then has remained out of active politics. A life -long bachelor, he now lives a retired life.

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## Dasgupta, Sasibhusan (1911-1964)

**Sasibhusan Dasgupta, born in Calcutta in 1911, was an eminent Bengali scholar, critic and writer.**

Sasibhusan Dasgupta was born in Calcutta and graduated with Hons. In Philosophy from Scottish Church College, Calcutta and was awarded Clint memorial prize for standing first in Ethics. He stood first class first in Bengali in M.A. from the University of Calcutta in 1935 and was registered as research scholar in the deptt. M.I.L. Calcutta University. He got the Premchand Ray Chand Scholarship in 1937 for his research on Tantrik Buddhism and in the next year he was appointed lecturer in Bengali in the University of Calcutta. Sasibhusan took his Ph.D. Degree on *Obscure Religious Cults as the Background of Early Bengali Literature* in 1949.

In 1955 he became the Head of the Deptt of M.I.L. and was appointed Ramtanu Professor, University of Calcutta. Dasgupta went to attend a UNESCO sponsored conference on world religion held in Manila and lectured on Hinduism in 1960. In the next year he got Sahitya akademi award for his highly scholastic piece of work, *Bharater Shaktisadhana O Shakta Sahitya*. He was elected President, literary section, All India Bengali Literary Conference held in 1962. He was invited to deliver Annual Tagore Lecture in the University of London by the School of Oriental and African Studies in 1963, and subsequently he was invited by the Cultural Ministry of France too. He collected about two hundred *Charya Songs* from Nepal.

Sasibhusan was educated by Mahatma Ashwinikumar Dutta and was greatly influenced by his character; he came in touch with Radhakrishnan, S.N. Dasgupta, and Benimadhab, Barua of Calcutta University and famous Kshitimohan Sen Shastri of Shantiniketan was a continuous source of inspiration in his life. His association with great men helped him a lot to build up his own character with a rare simplicity and profound wisdom and knowledge. His deep knowledge of Indian religious philosophy, highly scholastic nature of philosophical and literary criticism as well as creative spontaneity gave him a prestigious place in the history of Bengali literature.

He wrote both in English and Bengali. The landmarks of his English writings are: *Obsure Religious Cults as Background of Early Bengali Literature* (1946), *An Introduction to Tantric Buddhism* (1950), *Studies in the Bengal Rensisswnce* (ed.). A.C. Gupta, Calcutta(1958), *Aspects of Indian Religious Thoughts* (1960), and Divine Grace and the Law of Karma, Prabuddha Bharat (1961).

He wrote as may books in Bengali some of which may be classified in the following manner:

Criticism: *Bangla Sahityer Navajung* (1938) (new age of Bengali Literature), *Sriradhar Karma Vikas* (1952) (gradual development of Srihandha), *Bharater Sakti sadhana of Sakta Sahitya*, (1960) (Indian worship of the Sakti and Sakta literature), *Upanisader Patabhumikay Rabindra Manas* (1961) (Tagorian mind against the background of the Upanisada), *Tolstoy, Gandhi*, Rabindranath (1962).

Light Essay: *Ksanadarsan* (momentary look), (undated) Novel: *Bidrohini* (rebellious lady), *Yangla matter fasal* (1956) (Harvest of the wild field).

Poetry: *Epare Opare* (1941) (this side other side), *Nisithakurer Kadca* (1948) (verse-chronicle of Nisithakur).

Drama: *Dinanter Agun* (1949) (fire of the cleanse of the day), *Habahaladhar* (1962) (Idiot Haladhar).

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## Das Gupta, Satishchandra (1881 – )

**Satishchandra, born at Kurigram in the Rangpur district in 1881, was a prominent nationalist of Bengal and closely associated with the Khadi movement.**

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A prominent nationalist of Bengal and closely associated with the Khadi movement, Satishchandra Das Gupta was born in 1881 in a well-to-do Vaidya family at Kurigram in the Rangpur district (North Bengal). His father Purnachandra Das Gupta was a physician. From his mother he received his early lessons in the Ramayana and the Mahabharata which had an abiding impact upon his character. His literary tastes and interest in social reforms may partly be traced to her. He married Hemaprabha, sister of Naresh-chandra Sen Gupta a well-known Bengali writer and an advocate of the Calcutta High Court.

After passing the Entrance Examination from Cooch Behar, he graduated from the Presidency College, Calcutta, in 1901. His intellectual pursuits have been wide indeed: he has taken interest in Philosophy, Social Sciences, European literature as also in Indian literature, *viz.* Bengali, Hindi, Gujarati and Sanskrit.

Surendranath Banerjee, Bipinchandra Pal and Brahmabandhav Upadhyaya were among his "heroes" in early life. Later, he became, in contact with C.R. Das, Subhaschandra Bose, Motilal Nehru, Birendranath Sasmal and Sarojini Naidu, and also with foreigners like Horace Alexander who were interested in the Indian struggle for freedom.

In 1902-03, at the instance of his teacher, Acharya P. C. Roy, he joined the Bengal Chemical where he remained his right-hand man, along with Rajshekhar Basu. He later established centres for cottage industries such as dairy, match-box, hand-made paper, printing ink, tannery and bee-keeping.

His participation in the movement against the Bengal Partition of 1905 was the first notable event in his political career. He was associated with relief-work in connection with the North Bengal (1911) and Burdwan (1915) floods. In 1919, he met Gandhiji. As an associate of C.R. Das, he first supported him in organising the Swarajya Party. But subsequently he became a follower of Gandhiji and joined the 'No-Changer' group. In his later life he became an ardent Gandhite and devoted himself to constructive work as a member of the Indian National Congress. He founded the Khadi Pratisthan in Calcutta in 1923 and the Sodepur Ashram in 1924. In 1930, he was arrested for violation of the Salt Law in connection with the Civil Disobedience Movement. Shortly after his release in 1932, he was again imprisoned.

A few years later he went to Assam to fight for the farmers' cause against the Government. During the August Movement (1942) he was once more put in prison. Later, he accompanied Gandhiji druing his tour through the riot-stricken (1946) Noakhali district for the restoration of communal harmony.

After Independence he was associated with various bodies, e.g. Khadi and Village Industrial Board, Sundarban Development Committee, Khadi Commission and Bharat Sevak Samaj. Since 1966 he has been engaged in agricultural research at Bankura.

For the attainment of complete Swaraj for the motherland he subscribed to the method of non-violent extra-constitution struggle championed by Gandhiji. He is opposed to India's post- Independence connection with the Commonwealth. He is a believer in parliamentary democracy.

He was opposed to British rule on economic grounds too. He has advocated land reforms and improvement of the condition of labourers. His establishment of centres of cottage industries testifies to his concern for the same, though he supports the setting up of big factories for basic industries.

Though in favour of western education, he has supported such a system of national education that would enable the students to know their country with its glorious past and also develop a patriotic feeling in them. He has also stressed the need of an agriculture-oriented educational set-up, while subscribing to Gandhiji's basic training formula. Author of several books on cottage industries, the rearing of cows etc., and editor of the *Harijan* (Bengali edition) and the *Rashtravani* (now defunct )for some time, he has contributed articles to these journals as also to the *Prabasi.* A number of books on or by Gandhiji have been translated by him into Bengali.

A liberal Hindu, Satishchandra is opposed to casteism and untouchability and has taken an active interest in the uplift of the Harijans. A champion of

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female emancipation, he prefers to leave to the widows themselves the question of their remarriage.

The philosophy of activism propagated by the radical and militant sections for the overthrow of foreign domination did not appeal to this orthodox nationalist, whose passivism fell in line with the Sabarmati school of thought. His contribution to the nationalist cause lies chiefly in his constructive efforts for the attainment of Hindu-Muslim amity, the removal of untouchability and the promotion of Khadi and other cottage industries.

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## Dasgupta, Sudhirkumar (1894 -- 1956)

**Sudhirkumar Dasgupta, was born at Barisal in 1894, was one of the most outstanding freedom fighter, politician and teachers of the Bengal.**

*Sudhirkumar Dasgupta was one of the most outstanding teachers of the Bengali language and literature. Sudhirkumar has chequered career because of his political involvements. Hailing from Barisal he was a close associate of Jatin Sen, the political idol of Barisal. After taking his M.A. degree he joined the Scottish Church College and in no time this deep erudition and power of expression earned him the fame of a great teacher.*

*His most important contribution to Bengali literature is Kavyalok-a book on Indian poetics. He wrote for the youngsters two books Upanisader Galpa and Rishider Prarthana-one a book of stories and the other a book of translation of selected hymns of the Upanishads.*

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## Das Gupta, Surendra Nath (Dr.) (1885 -- 1952)

**Surendra Nath Das Gupta, born in Kusthia in 1885, was a great Sanskrit scholar and a celebrated exponent of Indian philosphy.**

Dr. Surendra Nath Das Gupta, a great Sanskrit scholar and a celebrated exponent of Indian philosphy, was born in Kusthia in 1885, (according to a different view, in 1887) as the only son of an economically poor family. His father Kaliprasanna Das Gupta earned only Rs. 50 a month, which, even in those days was not enough to maintain a whole family well. Another difficulty was that his father was often transferred from place to place and young Surender Nath too had to move from place to place with him. But in spite of these he manifested his inner intellectual powers at an early age, as befitting his own scholarlyfamily.

His native place was village Gaila in Barisal district and his great grandfather, the very life and soul of this illustrious family was a celebrated Sanskrit Pandit of scholar *vis* Kavindra Madan Krishna Das Gupta and their ancestrial house was known as "*Gaila Kavindra Raj*". Kavindra Madan Krishna took special pains establish a family Chatuspathi or traditional Sanskrit school and gave lessons in Sanskrit learning and literature including such branches as *Kavya Samkhya Ayurveda* and the like. Child Surendra Nath inherited this love for and devotion to Sanskrit from his illustrious great grandfather, and when born many

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years after his death, was acclaimed by all, as his great grandfather incarnate.

When his father was transferred to Krisnagar (West Bengal) and stayed there for some time Surendra Nath got an opportunity to be admitted permanently to the well-known Krisnagar College and passed the Matriculation Examination of Calcutta University in 1990, in first division. After, that he returned to his native village Gaila to join his great grandfather celebrated chatuspathi for lessons in Sanskrit Grammer (Kalpa vyakarna) and beame so efficient very soon as to teach the subject to students too there.

After that, he went back to Krisnagar to finish his college education and passed the B.A (First Arts) examination of Calcutta university. Then he passed the B.A (Bachelor of Arts) examination of Calcutta University from Ripon College, Calcutta and M.A Examination in Sanskrit from the same University. Then, he went to Lalbag where his father had a petty job with a very meagre pay. But in spite of his best efforts, he failed to secure any suitable job and spent his days in dire poverty.

But fortune suddenly smiled on him just then absolutely unexpectedly. The District Magistrate Mr. Read came to Gaila to inspect the family Chatuspathi of Surendra Nath and distribute prizes to deserving students. Surendra Nath was entrusted with the task of meeting him at the motor-launch and accompany him to his destinations. For this Mr. Read and Surendra Nath had to walk three miles through village roads Mr. Read had some knowledge of Sanskrit and naturally the two fell into a conversation regarding Sanskrit language and literature. Read was very impressed by Surendra Nath's deep knowledge of Sanskrit he very soon arranged for a state scholarship for Surendra Nath for his further studies in England.

But Surendra Nath being the only son of his parents, they were so very much reluclant to let him go to a foreign country that Surendra Nath had to give up reluctantly his cherished dream of going to England for further studies. Failing to secure a good job Surendra Nath started his studies again and passed the M.A Examination of the Calcutta University in Philosophy in 1910 as mentioned above.

Surendra Nath was appointed as a temporary Lecturer for three months in Rajshahi College. Then he was appointed as a Senior Professor of Sanskrit and Bengali in Bengal Government Chittagong College in 1911 to 1920. He was appointed as a Lecturer in Cambridge University from 1920-1922. On his return to India he was appointed Vice-Principal of Chittagong College. After that, he was appointed to Indian Educational Service as lecturer in philosophy at Presidency College, Calcutta. He was there upon made Principal of Government Sanskrit College Calcutta from 1911 to 1941. In 1942, he was appointed Professor of Philosophy (Ethics) in Calcutta University. He retired in 1945. Then he went abroad and after his return to India, lived in Lucknow for the rest of his life.

Surendra Nath's glorious career in the Education Department as Lecturer, Professor and Principal lasted for full thirty five years continuously, from 1911 to 1945. During this period, he also took special pains to add laurels to his already full educational career and was awarded Doctorate Degree in Indian Philosophy in 1920 by Calcutta University. He was also awarded D.Litt Degree (*Honoris Causa)* of the Royal University of Rome in 1939.

Surendra Nath was closely connected with many universities in India and abroad as Research guide. Paper-setter, Examiner, Visiting Professor and the like. His large circle of Indian and foreign students still remember him reverentially and lovingly as a devoted teacher, dedicated to the service of the student community all his life.

He was awarded many Honorary Degrees by various Indian and foreign universities and culural organisations in recognition of his great contribution to the field of education, specially Oriental learning.

A well-known orator he delivered highly learned lectures in different universities educational institution cultural centres and so on. He also earned great fame as a writer of a large number of works and articles in English, Bengali and Sanskrit. His most well-known work is a *History of Indian Philosophy* in five volumes.

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After a full life of continuous studying teaching lecturing and writing. Dr. Surendra Nath left his mortal coils for a life immortal on 18 December 1952 (3rd Pausa, 1359 Vangabda) in Lucknow, in his calm and quiet quarters inside the Lucknow University campus.

A man of versatile genius with all the sides of his glorious life viz., those of '*Jnana Bhakti Karma*'. Profound knowledge deep devotion dedicated service fully developed, Dr. Surendra Nath Das Gupta's name will ever remain written in letters of gold in the annals of India.

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*As per information supplied by his daughter Shrimati Chitra Devi.*

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## Das Kanango, Hem Chandra (1871-- 1951)

**Hem Chandra Das Kanango, born at Midnapur in 1871, was one of the pioneer leaders of the secret revolutionary organization of Bengal, and a principal co-accused with Aurobindo in the Alipur Bomb Conspiracy Case (1908-09).**

Born in a middle-class landholder family in a remote Midnapur village, he was educated in the Midnapur Collegiate School from where he passed the Entrance examination. A rebel from his early youth, he then came to Calcutta, disregarding his guardian's wishes, and got himself admitted in the Campbell Medical School (Now Sir Nilratan Sarkar Medical College and Hospital). But he soon lost interest in medical education, gave it up and joined the Calcutta Art School to qualify himself as a painter, painting having been his hobby from boyhood.

Here also, he could not continue till the end of the term, and preferred service as a Drawing Teacher in the Midnapur Collegiate School and also as a demos trator in Chemistry in the College. Dissatisfied with teaching, he took to painting as a profession. But this proving unremunerative, he accepted the job of a Pound-Inspector under the Midnapur District Board.

Hem Chandra was first drawn into the secret revolutionary movement and introduced to Aurobindo, early in 1902, by Jnanendra Nath Bose and his brother Satyendra Nath (the two nephews of Rishi Rajnarain Bose, and maternal uncles of Aurobindo), who had earlier started a secret revolutionary organization of their own in Midnapur. This was later merged with the Calcutta organisation led by Barindra Ghose.

Jnanendra was then a teacher in the Midnapur Collegiate School, and Satyendra a clerk in the local Collectorate, who was later hanged for the murder of Naren Goswami, the approver in the Alipur Bomb Conspiracy Case. The organization, however, could make little progress until the beginning of the Anti-Partition Agitation, Even before the Partition Agitation, the palatial building of his maternal uncle at Midnapur where Hem Chandra then lived was made the rendezvous of ardent patriotic youths, and its big back garden was utilised for secretly familiarising a select few of these youngmen in the handling of fire-arms.

When the Anti-Partition Agitation was at its height and the repression of the British Raj at its worst (early 1906), the assassination of some oppressive European officers was first contemplated by the Calcutta secret organization. Hem Chandra, then a family man, readily offered himself for this "action." But for lack of proper organization, repeated attempts to kill Sir Bamfylde Fuller, Lieutenant Governor of East Bengal and Assam, miserably failed. Hem Chandra was not a visionary but a practical-minded revolutionary. He realized the futility of such vain attempts at 'action' without a proper organization and prior preparation. This prompted him to undertake a journey to Europe to acquire first-hand knowledge of the organization and working of European secret political societies and to arrange for smuggling of arms.

With this end in view, he sailed for Europe in July 1906, unfriended, alone, and with what little he could collect from the sale proceeds of a portion of his ancestral property. Arriving in Paris, he fruitlessly

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sought to establish contact with some secret political organization and exhausted all his resources. He then appealed for help to Shyamji Krishna Verma, at whose invitation he went to London and worked for some time as a cook-cum-manager of the "India House" established by Shyamji for the accommodation of Indian students.

Subsequently, helped by an Indian jeweller, Hem Chandra started a secret Chemical laboratory at his residence for carrying on experiments in the manufacture of explosives. But on account of the vigilance of the British Police, he had to shift back to Paris on the advice of a French Indologist. Back in Paris, he was befriended by another patriotic and munificent Indian jeweller, S.R.Rane, an important member of the then Paris Indian Society. He introduced Hem Chandra to Madam Cama, who was then regarded in European revolutionary socialist circles as the true exponent of India's struggle for freedom. With the help of Madam Cama and the French Indologist, Hem Chandra at last succeeded in securing the confidence of some important members of a French secret socialist organization. They afforded Hem Chandra and two other Indians all facilities to obtain first hand knowledge about their organization and methods of work and gave them expert help to learn manufacture of explosives and bombs.

Armed with this knowledge, Hem Chndra came back to India in January 1908, intending to organise the secret revolutionary movement on the lines of similar organizations in Europe. Despite his differences with Barindra, he had to join hands with him, and one of the first bombs he had made was hurled at the French Mayor of Chandernagore, who however, escaped unhurt. Chandernagore was then a French possession and its Mayor was suspected to have been in league with the British Government for preventing smuggling of fire-arms through that city by the Bengal "Terrorists".

Another, a "book bomb", fixed with a spring device inside a big volume by cutting out its pages and securely packed, was sent to Kingsford, the Chief Presidency Magistrate, Calcutta. Luckily for him, the packet had been left unopened in Kingsford's personal library, until it was discovered after the Muzaffarpur outrage and in pursuance of statements made by Barindra and others after their arrest n Calcutta. Kingsford, as Calcutta's Chief Presidency Magistrate, had ordered Sushil Sen, a boy of fifteen, to be whipped for shouting "*Bande Mataram*" during the hearing of the Sedition Case against Aurobindo for an article in his English Daily, the *Bande Mataram*. Kingsford had also sentenced Bhupendra Nath Dutt, youngest brother of Swami Vivekananda, to a year's rigorous imprisonment on a charge of sedition for certain articles in the *Jugantar*, the weekly Bengali organ of the revolutionary group. All these incurred the wrath of the patriotic extremists.

Another bomb, the last one, which had been meant for Kingsford after his transfer from Calcutta as the District Judge of Muzaffarpur, was hurled on a landau, mistaken for that of Kingsford, killing its two occupants, Mrs. and Miss Kennedy (evening of April 30, 1908). The very next day, Prafulla Chaki, when apprehended by the police at Samstipur Station, committed suicide by shooting himself with his own revolver, and Kshudiram was arrested in a wayside Railway Station. The following day (May 2, 1908) in early morning raids the police arrested from different places in Calcutta Aurobindo, Hem Chandra, Kanailal Dutt and others, and also Barindra, Upendra Nath Banerji, Ullaskar Dutt and eleven others from the Muraripukur Garden. They were all sent up for trial on a charge of waging war against the British Raj.

During the pendency of the Sessions trial when they were lodged in the Alipur Central (now Presidency) Jail, the plot to kill Naren Goswami, the approver in the Conspiracy Case, before he could commit further mischief, had been hatched between Hem Chandra and Satyendra Nath Bose. They were at the time confined in two separate wards. The two revolvers which were used had been originally smuggled inside the Jail at the instance of Barindra in connexion with his contemplated plan for attempting a jail-break. The revolvers had been kept in the secret custody of Hem Chandra who had passed them on to Satyendra through Kanailal, without the knowledge of Barindra.

Barindra, Hem Chandra and others who had been convicted in the Conspiracy Case and sentenced to transportation for life in the Andamans,

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were released in 1921, following the Montagu-Chelmsford Reforms. Hem Chandra returned to Calcutta a freeman, but a confirmed cynic and a severe critic of his erstwhile revolutionary comrades and also of the cult of non-violence advocated by Gandhiji. He lived in Calcutta for some time, engaging himself as a portrait painter, and for a time became supporter of M.N. Roy's Radical Democratic Party. Later, he moved to his native town Midnapur where he spent his last days in a quiet, uneventful and not a very happy family life.

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## Dasappa, H. C. (1894 -- 1964)

**Hiralli Chanaya, born at Mercara in 1894, was one of the top-ranking freedom fighters from the Old Mysore State and a thorough Gandhian.**

Hiralli Chanaya Dasappa was born at Mercara on 5th December, 1894. He belonged to an upper middle class educated family of Vokkaliga (agriculturist )caste. His father, Rao Saheb Hiralli Chanaya, rose to be a Sub-Judge, and was actively associated with the Ramakrishna Mission. For his meritorious services, the Maharaja of Mysore had honoured him with the title of "*Lokasevanirata*." Dasappa had his education at the Maharaja's College at Mysore where he did his Intermediate, and then at the Christian College of Madras where he took his B.A. He got his LL.B. from the Government Law College of Bombay. As a student, he took keen interest in sports and extra-curricular activities, and was a good football player. He started practising law in 1919 and came under the spell of the Mudaliar brothers of Madras. His public life began in 1924 with his joining the Praja Paksha, a party representing popular aspirations in the Princely State of Mysore. Elected a member of the Mysore Legislature in 1927, he continued in that capacity till 1938.

In 1926, he married Yashodharamma, daughter of K.H. Rammiah, a Government servant, who rose to be the Registrar of Cooperative Societies in Mysore State. Rammiah was an enlightened public figure, a theosophist and a lover of literature. Yashodharamma was an educated girl of 21 at the time of marriage, and took great interest in social activities. She was influenced by the Congress, and actively participated in Gandhiji's constructive programmes. Her role in making her husband join the Congress and her cooperation in Dasappa's life as a freedom-fighter were not small. She was a member of the Kasturba Trust, was elected an M.L.C. in 1939, and an M.L.A. in 1962. She became Minister of Social Welfare subsequetly, but resigned from the Cabinet in 1965 over the issue of relaxation of Prohibition.

Dasappa joined the Congress in 1937, and he also helped the merger of the Praja Paksha with the Congress. He presided over the Second Mysore State Congress Session held at Vidurashwattha in 1939. He was imprisoned four times during the freedom struggle, the first time being in 1938 during the Flag Satyagraha. His longest term of imprisonment was of 18 months, during the Quit India Movement.

Dasappa visited Sevagram twice and stayed there with his wife for long periods. He was a close associated of Gandhiji. His name was stuck off the roll of Advocates by the Mysore Government for his alleged "seditious" activities. He gave active support to the struggle of the freedomfighters of other Princely States of Karnataka. He was President of the Jamakhandi State Praja Paksha for three years.

After Independence, Dasappa was chosen Minister for Finance and Industries in the Mysore Cabinet of K.C.Reddy (1947-52). He rendered yeoman's service to the State in that capacity, by preparing the blue-print for the Old Mysore State's industrial expanison. Extension of the Bhadravathi Iron and

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Steel Factory, laying out big extensions at Bangalore like Jayanagar and Rajajinagar, and giving proper shape to the City Improvement Trust Board at Bangalore were his other important achievements. He also toured in Europe and United States during this period to explore the possibilities of expanding the industries in Mysore.

He was elected M.P.C.C. President in 1952 for a second time, and voted a Rajya Sabha Member in 1954. Later, he was elected twice to the Lok Sabha, in 1957 and in 1962. While in Parliament, Dasappa took active interest in the deliberations, and was heard with respect. He served as the Chairman of the Estimates Committee from 1959 to 1963.. He was elected Deputy Leader ofthe Congress Party in the Lok Sabha defeating Dr. H.K.Mahtab in 1962, and this had been interpreted as a victory of the Left Wing in the Congress.

In 1963, he became the Railway Minister in the Nehru Cabinet, and was responsible for furthering the Hassan-Mangalore Railway line proposal. In the Shastri Cabinet, Dasappa was the Minister for Irrigation and Power, and in a later reshuffling, he received the portfolio of Industries and Supplies. He visited Zambia, leading India's official delegation to participate in the Independence Day celebrations of that country, and he also toured Kenya and Uganda.

Soon after his return from Africa, Dasappa died of a heart attack in Delhi on 29th October, 1964.

Dasappa was one of the top-ranking freedom fighters from the Old Mysore State, and was a thorough Gandhian. He had great faith in constructive activities like popularising Khadi, spreading Hindi and Harijan upliftment. He was greatly responsible for founding the Mysore Riyasat Hindi Prachar Samithi. But he was opposed to any haste in making Hindi a link language. He adopted a Harijan girl. His faith in non-violent methods was firm.

Dasappa had inherited his love for the Ramakrishna Mission from his father. He led a simple life, and impressed all by his courtesy and humility. He was a polished speaker, who strove to blunt the edge of even unpleasant things he intended to say. Despite his pleasant temperament, he was renowned for his strong will. He is survived by his wife and two sons, Ramdas and Tulsidas. Tulsidas is a sitting member of the Lok Sabha, elected twice from Mysore (1967 and 1971).

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## Dasappa, Yashodharamma (1905 – 1981)

**Yashodharamma, born at Mysore city in 1905, was a Gandhian and well-known social worker. She established the Gita Industrial Co-operative Society to give employment to girls from poorer families in Bangalore.**

A Gandhian and well-known social worker, Yashodharamma Dasappa was born on 5th May, 1905 at Mysore city. While a student in Lord Mission High School in Bangalore, she came under the influence of its Principal Mr. M.S. Butler. She pursued her college studies in Madras for sometime. She was married to Mr. H.C. Dasappa, a lawyer and prominent freedom-fighter of Mysore (1926). She joined Congress in 1937 along with her husband and participated in the famous Flag Satyagraha at Shivpur.

In her speech at Shivpur, dated 12th April, 1938, she boldly criticised Dewan Sir Mirza Ismail for his "regime of disturbances "and asked him "to go home and lead a retired life with full pay as pension" In the AMCC convention at Shimoga (April 1940) she toned down her speech and made a special appeal to the Congressites to be non-violent in thought, word and deed and devote special attention to the constructive

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programme of work rather than holding public meetings, etc. She also made special appeal to the womenfolk to lend their best support to their husbands in the cause of the country. In another speech she declared that if all the ladies were to come forward and work for the sake of our country, we should achieve freedom in no time. She exhorted people to wear khaddar and khadi caps.

During the Quit India Movement (1942), she gave shelter to many underground workers. The influence of her father Shri K.H. Ramaiah, a prominent public figure in Mysore, was such that in spite of her active involvement in the freedom struggle, she was never imprisoned.

For sometime (1938-1945) Yasodharamma Dasappa was a member of the Mysore Legislative Council. But she resigned her membership and came to devote herself to the cause of women and children in the villages through The Kasturba Gandhi National Memorial Trust. She was instrumental in establishing various nursery schools, maternity homes and cottage industries. For training the women volunteers of Karnataka, she founded the Kasturba Gram near Arsikere in Hassan district. She rendered appreciable service in the field of education of rural women.

Yasodharamma Dasappa was the President of the Mysore Pradesh Congress in 1948. She also served as the permanent trustee of the Gandhi Smarak Nidhi founded in the same year. Elected to the Mysore State Legislative Assembly in 1962, she was made Minister for Social Welfare on 12th March, 1962 first in Shri S.R. Kanthi's and subsequently in Shri S. Nijalingappa's Cabinet on 12th June,1962. But in protest against the decision of the Government to do away with prohibition she resigned from the cabinet on January 4, 1966.

She established the Gita Industrial Co-operative Society with a view to give employment to girls from poorer families in Bangalore. Other organisations through which she served included Harijan Seva Sangha, Gramina Mahila Sangha, Samaja Kalyan Mandali, Khadi Gramodyoga Board,etc. She was the recipient of the *Padma Bhushan* award in 1973. Rama Dasappa and Tulsi Dasappa are her two sons.

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## Dash, Suryanarayan (1908 – 1982)

**Suryanarayan Dash, born at Dasarathpur village in Ganjam district in 1908, was a leading historian of Oriya literature. He produced several research papers on the history of Oriya literature and culture.**

Suryanarayan Dash was born on 1st July, 1908 in the Brahman Sashan of Dasarathpur village in Ganjam district, Orissa. He was the eldest son of Pandit Balukeswar Dash and Kshiti Devi. He is survived by three brothers and only sister. A noted linguist, the late Gopinath Nandasharma was his uncle and tutor. He came of a Hindu Brahmin family. He was a bachelor.

Suryanarayan started his early education in village Chatsali. He finished his Intermediate course in Science from Gajapati College, Parlakhemandi. From 1925 to 1926, he read B.A. in Vijayanagar Gajapati College. He was a brilliant student throughout his academic career and got Meri scholarships. He was the Secretary of Oriya Students' Society at Vijayanagaram. His interests were not too narrowly academic. He wrote several essays to root out evils of child marriage and other social superstitions and blind beliefs.

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He joined in the S.R.C. Organisation and visited the separated parts of Orissa. From 1930 to 1933, he acted as the Secretary of Flood and Famine Committee. He took the leading part in founding the Utkal Journalists' Association. When he was a member of the History of Freedom Fighters Committee, he published *The History of Freedom Movement in Orissa.* He was a member of the Oriya English Dictionary Committee and also of the Script Publication Committee of Orissa Sahitya Akademy. He took remarkable steps in the field of research when he was in Research School of Government of Orissa.

Suryanarayan is a dedicated journalist, a writer, a historian and a research scholar. He acted as special correspondent of the United Press of India from 1931 to 1944. He was the founder of the Utkal Journalists' Association and was its president from 1945 to 1965. For a long time he has been a member of the Indian Federation of Working Journalists.

He wrote several articles on the History of Oriya literature and Oriya culture. He wrote as many as one hundred and ten books. Some of his important books are *Amar Swarajya, Orissa Gariba Kahinki, Orissare Silpa O Banijya, Oriya Krushak, Orissare Banya O Durbhikshya, Bhasabodha Vyakarana, Prathamika Vyakaran, Samar Tarang, Kabita Koumudi, Orissare Sipahi Bidrohara Jhalak, Paika Bidroha, Unabinsa Satabdira Orissa, Katha O' Kahanimala (seven volumes), Adivasi Galpa Oriya Sahityara Parichaya (1& II Parts ), Orissare Swadhinata Sangramara Itihasa, Temple of Swadhinta Sangramara Itihasa, Temple of Jagannath, Sri Nimbarki Jibani, Utkalamani Gopabandhunka Jibani, Sri Jagannath Mandira Katha. Ati Badi Jagannath Tattwa, Oriya Sahityara Itihasa (four volumes).* He was awarded by Central Sahitya Akademy, for his works on History and Oriya Sahitya. Besides that he was honoured by prajatantra Prachar Samity, Gourisankar Smruti Sansad, Utkal Pathak Sangha, Sarala Saraswata Utsab and Kalinga Sanskrutika Parishad.

He was of medium height. He was a white complexioned and clean- shaved man. He put on dhoti, punjabi and chadar. He was fond of friends. His mode of life was very much simple and gentle. He died on 11 July 1982.

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## Dasharathi (1927 – )

**Dasharathi, born at Gudur in Warangal district in 1927, has been in the forefront of Telugu literature for over three decades.**

Dasharathi has been in the forefront of Telugu literature for over three decades. Born in Gudur in Warangal distt., Dashararthi Krishnamacharya had his early initiation into Sanskrit studies at home and developed into an ardent lover of poetry in Urdu, which he studied at school. At an early age, Dasharathi plunged into the struggle against Nizam's rule and was arrested several times.

His poetry from the early stage is marked by a spirit of protest against political and social injustice and the imagery of fire dominates a large part of his poetry. The title of his first collection of poems, *Agni*

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*Dhara* (Torrent of fire, 1949) symbolises the fire of anger in him. But all through his poetry flow the two streams of romanticism and revolutionism: his poetry abounds in images of Shimmering sensuous beauty as also of the scorching heat of anger. His early poetry is written mostly in classical metres, but the themes chosen by him are revolutionary in content and progressive in outlook.

Expressing himself powerfully on the side of the tiller, he declared that the land really blonged to the tiller and not to the '*Old Jackal*', the *Nizam*. the intense love of the poet for the land of his birth, Telangana (My Telangana is a million-jewelled Veena') has always been strong in his poetry. But the love eventually outgrew the narrow regionalism and included the whole Telugu-speaking land, the whole of Indian and even the whole of the world where man was able to hold his head high, irrespective of the colour of his skin.

The poet's patriotism first found its expression in *Mahandhrodayam* (Birth of Larger Andhra, 1955), in which he welcomed the ushering in of Andhra Pradesh knitting together the three crore Telugus in one state. At the termination of the rule of the Nizam and the fulfilment the termination of the rule of the Nizam and the fulfilment of the his dream of creation of a large Telugu state, the poet turned his attention to social inequality.

Simultaneously, the poet composed some of his sweet love songs and romantic lyrics in *Punarnavam,* (1956), and *Amritabhishekam.* (1960), *A lyric like Achumbitam* (The Unkissed), was the most popular with the youth in the fifties. Highly evocative descriptions of Urvasi, the downpour of nectar, appear in these volumes, alongwith exploration of the interplay of light and darkness. In Maha Bodhi (1959) the poet retold the Jataka tales about the Buddha. The title of a collection of his poems, *Kavitapushpakam*, 1966 is symbolic of catholicity of his poetic taste, which welcomed all that is new and worth while in poetic utterance and human experience.

He admired the peerless similes of Kalidasa and the poetic images of Lorca; he expressed his unbounded sympathy for the soldier, Abdul Hamid, who laid down his life, and admiration for James Meredith, the first coloured person to graduate from the Mississipi University.

The poet's determination to fight the forces of darkness appears again in *Tamiram to Samaram* (Duel with Darkness 1973), which won the Sahitya Akademi award in 1974. He is still a revolutionary at this stage and wishes to fold up his pen and take up the gun instead, declaring that 'the life which carries on the duel with darkness is immortal indeed'. But by the time he wrote his latest collection of verses, *Alochana Lochanalu* (Thoughtful Eyes, 1975) a certain maturity of attitude towards revolution can be noticed. Now, he does not advocate wholesale import of ideas of revolt from an alien soil and realises that 'True revolution blossoms inside the meadows of the minds'. To him, the true revolutionary is not a Lenin or a Stalin but Gandhiji.

At this stage, the poet also enters into a mood of intense introspection in poems like *Kotham* (who am I?) in which, after resolving the dichotomy of the practical and idealist pulls, announces, 'I' seek to wield the pen/ but dream instead with the pen'. Moving from political generalities to personal poignancies, from the topical to the timeless, the poet seeks to celebrate 'the shout of awakening' in the human soul.

Apart from his voluminous poetic output, Dasharathi earned lasting reputation as a competent translator of the ghazals of Mirza Ghalib and several poems in Persian by poets like Bahadur Sahah Jafar and Mir Taqui Mir. He introduced into Telugu poetry the ghazal and rubaitraditions. Dasharthi is also a successful lyrist for the movies with over two thousand lyrics to his credit. Among the honours received may be mentioned *Tamra Patra* award in 1972, the honorary doctoral degrees from the Andhra University (1975), Agra University, (1976), S. V. University, (1981), awards from the State and Central Sahitya Akademies (1967 and 1974). He was installed as the Poet Laureate of Andhra Pradesh in 1977 and also invited as a visiting Professor at S.V. University, Tirupati. A gradu-

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ate in English Literature, Dasharathi has mastery over Hindi, Urdu, Persian,Sanskrit and Telugu.

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## Dasopant (1551 – 1615)

**Dasopant, Born at Narayanpeth in Andhra Pradesh in 1551, was the most voluminous writer in the history of Marathi literature.**

Dasopant was the most voluminous writer in the history of Marathi literature. Dasopant appeared on the scene when Marathi literature was limping and grouping in search of its lost identity after a lapse of nearly two centuries coinciding with the conquest of Maharashtra by Muslim rulers. He was a contemporary of another illustrious literary figure, saint Eknath, who revived the Bhakti cult of Maharashtra founded by Saint Jnaneshvar.

Born at Narayanpeth in Andhra Pradesh, Dasopant was married in an early age. His father Digambar Pant being a Deshpande was responsible for collection of land revenue of his allotted area. Because of severe famine he once could not remit 2 lakhs of rupees in the state treasury. The rulers of Bider took Dasopant as ransom and asked his father to make good the land revenue within a month, failing which his only married son would have to embrace Islam.

This solitary confinement at Bidar for one month proved a turning point in the life of Dasopant who after his releases quietly left his home in search of the greater authority, controlling the destiny of mankind.

His search was rewarded after a period of two decades or so and Dasopant finally settled at Ambajogai (Mominabad, Dist. Bider Maharashtra) now a taluq place associated with antiquated legends pertaining to the Nath Siddhas.

Dasopant, and ardent devotee of Lord Dattatreya, had a varied and rich literary career. All his writings put together would amount to at least 5 lakhs of couplets and songs. Unfortunately very insignificant part of his entire writings has been published. A few chapters of Gitarnava a commentary on Bhagavatgita running upto one lakh and a *Quarter of couplets of Ovi metre*, some Adhyayas (chapters) of Gitarth Chandrika, another commentary on the Gita, running upto nine thousand couplets, only a thousand of his one lakh odd pada compositions. *Granthraj, Prabodhadaya and Panchikaran pasodi* (this work of 1600 couplets is written by the author on a piece of cloth. The origin and expanse of the universe has been illustrated through various figures in this work) are so far published and efforts are being made by researchers to published the rest of his writings. His Sanskrit commentary of *Ish, Kena and Katha Upanishadas,* has also been published by the Anandashram series of Pune.

His writings unmistakably reveal that the was a profound scholar of music. His many compositions in a variety of musical modes (Ragas) testify to this. He composed Hindi, Telugu and Kanada songs with equal felicity. Being socially conscious, he wrote many 'Bharudas', pieces which can be enacted and staged in the folk dance, drama style.

Dasopant had a great love for the Marathi language. In spite of his profound scholarship in Sanskrit, Dasopant preferred to write in Marathi. He was an independent thinker and a critical observer of the society. Although he followed the line of Advaita philosophy as preached by Shankarcharya, he denounced the theory of Karma Sanyas, renunciation of action. A man renouncing Karma, according to him, was a burden for the Universe.

Dasopant has developed his own style. He believes more in his own experiences and independent thinking. Says he, 'whatever I write is the result of my own contemplation. I do not write either to suit a particular school or to please the audience. Those

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who do not find this palatable, can as well ignore my writings.

Dasopant, with his profound scholarship, rich and chaste vocabulary, social consciousness and literary style of his own, has made a mark in the Marathi literature.

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## Dastidar, Tarakeswar (1911 – 1934)

**Tarakeswar Dastidar, born in Chittagong in 1911, was a revolutionary freedom fighter and active member of the Hindusthan Republican Army, Chittagong Branch. He was executed on 12th January, 1934.**

Tarakeswar, son of Sarat Chandra Dastidar, was born in an humble Kayastha family in Chittagong in 1911. Nothing in particular is known about his early life. He passed his Matriculation Examination in the first division in 1926 from the Saroatali P.C. Sen H.E. School, and his I.Sc. from the Chittagong College in the second division in 1928. When he was a student of the 4th year (B.Sc.), he took part in the historic raids on the Armoury and other Government properties at Chittagong on 18th April, 1930.

Tarakeswar came early into contact with Surya Sen, *alias* 'Master-da', and his associates like Ananta Singh, Ganesh Ghose and others. Young Tarakeswar did not have to hold any separate opinion about his politics. With his leaders, he served the Congress, maintaining at the same time his association with the revolutionaries. When the leaders formed the Hindusthan Republican Army, Chittagong Branch, he became one of the intrepid fighters.

Once while engaged in manufacturing bombs in a secret haunt, he got himself burnt by an explosion. For fear of making a disclosure if arrested and tortured by the police, Tarakeswar daysired that he should be killed. The loving care of his friends like Ananta Singh and Ganesh Ghose brought him round without anything untoward happening to any one of them.

On 18th April, 1930, the Indian Republican Army Chittagong Branch, issued a manifesto which was an open declaration of war against the British. The same night four parties of revolutionaries simultaneously raided the Police Armoury, the Auxiliary Force Armoury, the European Club and the telephone and telegraph offices. The daring raids took the authorities by surprise and for some time Chittagong town was under the control of the revolutionaries. But unfortunately for them, they did not find sufficient ammunitions in the Armouries. Within three Days the government forces launched a counter- attack and the revolutionaries were forced to fall back on the Jalalabad Hill, where they gave a stiff but vain resistance.

Tarakeswar, who bravely led one of the raiding parties and was also in the thick of the fight on the Jalalabad Hill, succeeded in escaping, along with Surya Sen and some others. It was only after three years that he was traced to a house in Gohira and arrested on 19th May, 1933. He was placed on trial, along with 'Master-da' who had been arrested earlier at Goirala on 16th February, 1933. The prosecution commenced on 15th June, 1939, the accused were charged with the offence of shooting a Sub-Inspector and waging war against the King. Tarakeswar was further charged with leading "the party at Gohira and actively assisting in carrying out the conspiracy of waging war." A sentence of death was passed on him on 14th August, 1933; and he was executed on 12th January, 1934.

The supreme sacrifice of Tarakeswar has endowed the hither to unknown Dastidar family with a permanent place in the pages of history and the name of the hero would be found amongst the list of martyrs who had fought and died for their country's freedom.

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## Datar, Balwant Nageshrao (1894 – 1963)

**B. N. Datar, born in 1894, at Tasgaon in the district of Sangli, was a leading freedom fighter, scholar, parliamentarian and minister. He was a great protagonist of the United Karnatak movement.**

Balwant Nageshrao Datar was born on 13th August, 1894 in Tasgaon, a taluka now in the district of Sangli (Maharashtra). His father was in the beginning in private service in the small town of Sangola in the district of Sholapur (Maharashtra). Later on he served as a Secretary of the Municipalities of Tasgaon and Sangli (Maharashtra) and of Belgaum, Hubli, Dharwar and Gadag in Karnatak. On the death of his first wife, Datar married in 1918 Subhadrabai who survived him.

B.N. Datar studied up to the fourth standard in a Marathi school at Pandharpur and later joined the Nutan Marathi Vidyalaya in Poona, from which he passed his Matriculation examination in 1913. He carried on his collegiate studies for some time in the Deccan College, Poona, and then in the Baroda College, and passed the B.A. examination of the Bombay University in 1917 with a First Class Honours in Sanskrit. He passed the M.A. examination of the Bombay University in 1919, winning the Zala Vedanta Prize for proficiency in Vedanta Philosophy.

In 1920, he joined the Karnatak Education Society's Arts College at Dharwar as a Professor of Sanskrit and English. He passed the Advocates' Examination of the Bombay High Court in 1923. He soon started legal practice in Belgaum, and subsequently became a leading legal practitioner in Karnatak. He studied Kannada and Hindi, as knowledge of these languages was essential for his practice as a lawyer. He soon acquired mastery over these two languages, in addition to Marathi, English and Sanskrit which he had already studied in his school and college career. He was one of the founders of the Raja Lakhama Gowda Law College, Belgaum, and worked as Professor of Law there from 1939 to 1952. He was also elected as the President of the All India Sanskrit Sahitya Sammelan.

A Vedantic scholar, a litterateur and a successful lawyer, B.N. Datar was early drawn into the political movement as well. He came under the powerful impact of the Indian freedom struggle under the leadership of Mahatma Gandhi and actively participated, since 1920, in all the movements launched by the Indian National Congress. He suffered imprisonment and fine several times. He was elected a member of the Karnatak Provincial Congress Committee and of the All India Congress Committee. He was a great protagonist of the United Karnatak movement. He was elected to the Indian Parliament from the Belgaum Consituency in 1952 and again from the Mysore-Belgaum area in 1957 and 1962. He was appointed Deputy Minister for Home Affairs at the centre from 1952 t0 1955 and Minister of State for Home Affairs 1956.

Datar was a man of scholarly habits. In the midst of his busy legal practice and the still busier political life, he kept up his studies and was widely read in Sanskrit and English Literature. He wrote a book, '*Himalayan Pilgrimage*', which was published by the Publications Division, Ministry of Information and Broadcasting, Government of India, in 1961. He died in February 1963.

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## Date, Keshav Trimbak (1889 - 1971)

**Keshav Trimbak, born at Adiware in the Ratnagiri District in 1889, was one of the most accomplished actors of the Marathi theatre.**

Keshav Trimbak Date, popularly known as Keshavrao Date, was one of the most accomplished actors of the Marathi theatre. He was a Hindu Brahmin and was born on 24th September, 1889 at Adiware, a village in the Ratnagiri District of the Maharashtra State. He was the youngest of the four sons and four daughters of his parents, Trimbak and Yesubai. Due to poverty he could not prosecute his studies after the fourth (English) standard. His father who was a priest died when Keshav was only five years old.

In 1905, Keshav migrated to Bombay for his livelihood as many others from his village had done. He was fortunate enough to secure a job as a compounder with a medical practitioner in Bombay, on a pittance of six rupees per month. Keshav had never before even witnessed a drama. However some of his companions in Bombay happened to be members of a group of amateurs who occasionally took part in dramatic performances. Due to their persuasion Keshav once played a female role in a Marathi adaptation of Othello and was immediately captivated by the lure of the theatre. Eventually, on 20th April, 1907, Keshav entered the *Maharashtra Natak Mandali,* one of the leading professional dramatic companies in Maharashtra.

It was then commonly believed that one who enters the dramatic profession was apt to lead a vicious and degenerate life. Ladies were loathe to enter a theatre even as spectators. This is what young and good looking boys had to be engaged for playing the female roles and there can be no doubt that some of them did the job very efficiently and artistically . Keshavrao played female roles for some years and, in 1910, was shifted to the leading male roles. He acted as an actor and also as a Director in the Maharashtra Company till 1929.

During the latter part of his career in the Maharashtra Company, Keshavrao had been introduced by his educated friends to the dramas of Ibsen, Shaw and Galsworthy. He then formed the opinion that even the most successful dramas in the Marathi theatre were verbose, melodramatic and burdened with excessive dialogue which left very little initiative to a talented actor. After spending some time in the Samartha Natak Mandali in 1933 he joined the Natyamanvantar Ltd. a professional group formed by educated and reformist amateurs with the avowed object of imtroducing the Ibsenian technique in the Marathi theatre. Keshavrao was as much at ease in the new technique as he was in the traditional theatre. However, that was a period of the decline of the theatre, especially due to the advent of the Talkies. Natyamanvantar had, therefore, a brief existence.

While working with the Natyamanvantar, Keshavrao had accepted an engagement to play important roles in the talking pictures produced by the famous Prabhat Film Company of Pune, under the able direction of the ace Director, V. Shantaram. That was followed by a contract with the Ranjit Film Company at Bombay. Keshavrao spent the last twenty years of his active career in the Rajakamal Kala Mandir of Bombay under the direction of V. Shantaram.

The techniques of the stage and the screen are quite different and a supreme artist of the stage does not necessarily shine as a sureme artist on the screen. Keshavrao was a supreme artist of the stage. During his career he played leading male roles in thirty dramas and had directed twenty-six dramas. Bhaubandki, the performance of which was directed by Keshavrao, won the first prize in a competition held in New Delhi in 1954. In the year 1964, he was awarded the President's Gold medal for stage acting by the Sangeet Natak Akademy.

Keshavrao was married to Ramabai in 1917 and lived a very happy married life thereafter. He was one of the few, who by their artistic genius and unblemished behaviour raised the social status of persons following the dramatic profession. His artistic career, social behaviour and his mental processes were moulded especially by K.P.Khadikar, a loyal associate of Lokmanya Tilak, a famous journalist and an eminent playwright.

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Keshavrao, though well built lacked an imposing personality. His voice lacked pitch and brilliance. But he had an expressive face and more expressive eyes. In certain situations he moulded his voice so cleverly as to create an impression of being melodious. Above all, he really lived the part that he played.

Some of the memorable roles played by Keshavrao bear testimony to the wide range of his artisticabilities-Jayant, a romantic, young man in the drama *Premasanyasa* (social). Vrindavana the villian in *Punyaprabhav* (romantic), Harishchandra the embodiment of Truth in *Satyapariksha* (mythological) and the wily Aurangzeb in *Agryahun Sutaka* (historical). He indeed excelled himself in the role of a clerk, afflicted by poverty and ill health, in the social playlet *Karkoon*. There was no other actor of his generation, playing so many leading male roles, quite different in age and behaviour, with equal ease and elan as Keshavrao did.

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## Datey, Keshavrao Krishnarao (1912 – 1983)

**K.K. Datey, born at Jabalpur in Madhya Pradesh in 1912, was a pioneer in Cardiology, an excellent clinician and teacher in this country. He was the first to establish an Intensive Coronary Care Unit in India.**

Dr. Datey was born on 7th August, 1912 in a well-to-do Maharashtrian family at Jabalpur in Madhya Pradesh. His father was an Engineer. He had his primary and secondary education at Jabalpur, but went to Allahabad for his higher education. He passed his B.A. with English literature but again appeared for Inter Science with Biology as his subject. In 1932, he joined the Grant Medical College of Bombay and passed his M.B.B.S. in 1937.

Dr. Datey won many prizes and shields as a student at Allahabad as well as in Bombay. He was the Honorary General Secretary of the G.S. Medical College, Gymkhana. He captained the College Hockey Team and was member of most of the College sport teams including cricket and tennis.

Dr. Datey wanted to proceed to Europe for higher studies but was unable to do so because of the Second World War. He, therefore, temporarily accepted service as Medical Officer in the Central Jail in Madhya Pradesh. As soon as, the War ended in 1945 he gave up this service and proceeded to England. After getting his Post- Graduate Degree there, he proceeded to America.

Dr. Datey returned to India in 1950 and soon set up practice as a cardiologist. In the same year, he was appointed Professor-Director of the Department of Cardiology in the K.E.M. Hospital and Seth G.S. Medical College, Bombay, which post he held till 1970. During this period, he established a Cardiac Rehabilitation Centre at the K.E.M. Hospital which was the first of its kind in India.

In recognition of his talent in research and investigations, the Health, Education and Welfare Department of the U.S. Government gave him a research grant of over Rs. 2 lakhs for developing techniques in the rehabilitation of cardiac patients.

Dr. Datey was the first to establish an Intensive Coronary Care Unit in India at the K.E.M. Hospital in 1965. He was a pioneer in Cardiology in this country. An excellent clinician and teacher, he was responsible for training many generations of young cardiologists. He commanded a huge practice in Bombay and indeed all over India.

Dr. Datey was also a pioneer in the treatment of hypertension by Yoga and Shavasan and was largely instrumental in popularising this method of control of hypertension by physiologic means. In recognition of his high standard of excellence, he has been awarded Fellowships of numerous scientific bodies in India, U.K. Philipines and U.S.A. He was an Honorary fellow of the American College of Physicians and of the American College of Cardiology. In India, he was awarded Fellowships by the two prestigious

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bodies, the Indian Academy of Medical Sciences and the Indian National Academy.

He has been the President of numerous societies. *viz.*Cardiological Society of India. Association of Physicians of India, Indian Rheumatic Association. Chest Physicians, etc.

His contribution to medical science was well recognised by our nation when the President of India decorated him with the *Padma Bhusan* in 1969.

In view of his services to the Armed Forces, he was given the honorary rank of a Brigadier. In 1975, he was given the Dhanvantari Awards for his outstanding contributions in Medicine. In 1977, he was awarded the Chaturvedi Kalawati Jagmohan Das Memorial Awards for Cardiovascular Research for the year 1977-78 by the Indian Council of Medical Research New Delhi. He was also the recipient of the B.C. Roy National Award and also delivered B.C Roy National Awards Oration.

In 1977, the Philipines Heart Association invited Dr. Datey to address their Annual Conference as the Overseas Guest lecturer. His lecture was highly appreciated and in recognition of his contribution to cardiology, they awarded him the Honorary Fellowship of the Philipines College of Cardiology.

After his retirement from the K.E.M. Hospital, the Seth G.S Medical College in 1970, the Government of Maharashtra invited him to be the Director of the Department of Cardiology at the St. George's Hospital Bombay, for five years. In 1975, he was appointed professor Emeritus at the K.E.M Hospital and G.S Medical College. Simultaneously, he was the Director, Department of Cardiology, Medical Research Centre, Bombay Hospital.

Dr. Datey has to his credit over two handred and fifty scientific papers published in Indian, British American, Japanese and Philipine Journals apart from the numerous publication in different papers and magazines for the lay public. He was on the Editorial Borad of numerous medical journals in India and abroad. He was the Editor-in Chief of the Text Book of Medicine of the Association of Physicians of India.

Dr. Datey has the unique distinction of having been the President of three important World Congress Fifth World Congress of Cardiology (1966), the XIth International Congress of Internal Medicine (1970) and the First Congress of the South East Asia and Pacific Area League against Rheumatism (1968). He has been a distinguished member of the W.H.0. Expert Advisory Panel on Cadio-vascular Disease since 1963. He had also the unique honour of being the only Indian to be an Honorary member of the British Cadiac Society and a Member of Honour of the Cardiological Society of Belgium.

Dr. Datey was Physician to the President of India and Honorary Physician to the Governor of Maharashtra. He possessed a striking and magnetic personality owing to his finely chiselled features and immaculate attire.

He carried on a campaign against heavy drinking, smoking and other harmful habits which are contributory causes of heart ailments. Dr. Datey died on 22nd April, 1983.

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## Datta, Achyutanntha (1898 – 1944)

**Achyutanntha Datta, born in 1898, was an eminent Maithili poet and translator of Sanskrit epics.**

Achyutanntha Datta is remembered as one of the Datta brothers alongwith his brother Paramananda Datta who was also a Maithili poet. He was a prolific writer who worked under the patronage of Ramalochan Sharan of Pustak Bhandar at Laheriaserai where officially he spent some years editing a children's Hindi magazine called *Balaka* and generally looking after the literary commitments of the Bhandar.

As a Maithili writer he is chiefly known as a translator of Sanskrit classics like the *Mahabharata*

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(1931) and the *Raghuvamsha* (1938) in chaste verse. Many of his works are still in manuscript, such as, the translation on *Prasanna-Raghava, Bhaminivilasa* and *Ritusamhara* and long poems like '*Pativrta Mohima Batahi*', 'Krishna Charitra', 'Karna' and '*Kamsabadha*'. A few stray pieces out of these were published occasionally in the contemporary magazines.

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## Datta, Ajit (1907 – 1979)

**Ajit Datta was a famous poet of Bengali literatue. He was one of the most successful practitioners of sonnet form in Bengali.**

Ajit Datta was one of the 'Kallol' group of poets. His first poetic efforts between 1926-30 were published in *Prajati*, jointly by him and Buddadev Basu from Dacca, and in *Kallol*. His first book of poems: *Kusumer Mas* (Month of the Flowers) on being published in 1930, immediately came to the notice of the discerning reader. His subsequent collections of poems are: Patal Kanya (Damsel of the neither world, 1938), *Nasta Chand* (Unchaste Moon, (1945), *Punaraba* (Again New, 1946), *Chhandar Boi* (Book of Rhymes, 1950), *Chayar Alpana* (Chiarosuro, 1951), *Janala* (widow, 1959), and finally *Sada Megh Kalo Pahar* (White clouds Black Hills, 1971). His collected poems were published in 1964, and the selected poems in 1970. His poems are too dreamy and full of romance to be fully modern in temper. He was, however, one of the most successful practitioners of sonnet form in Bengali.

He also published two collections of personal essays and edited Diganta, and annual anthology. His only book of criticism is *Bangla Sahitya Hasyaras* (humour in Bengali Literature, 1960). He retired as professor of Bengali, Jadavpur University in 1970.

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## Datta, Akshay Kumar (1820 – 1886)

**Akshay Kumar Datta, born at Chupi in the district of Burdwan in 1820, was a journalist, writer and social reformer of Bengal. His positive contribution to the Bengali language lies in the number of new word compositions which he made to expound scientific themes.**

Akshay Kumar Datta was born at Chupi in the district of Burdwan on 15th July, 1820 in a Hindu Kayastha family. His father Pitambar Datta was a cashier and inspector of Kutghat at Kidderpore. Pitambar was simple and generous, and Akshay Kumar's mother was Deamayee Devi. Satyendra Nath Datta, the famous poet, was Akshay Kumar's grandson. At fifteen Akshay Kumar married Shyamasundari.

Akshay Kumar received his early education in the village *Pathsala* under Guru Charan Sarkar's supervision. He read there for four years and learnt Persian from Munshi Amiruddin. He also read Sanskrit in Gopinath Tarkalankar's *Tol*. At the age of ten, he came to Calcutta for higher education. He took English education for some time from one Mr. Jay, but, not satisfied with his teaching, he went to Missionary Fathers. But lest Akshay Kumar became baptised, his cousin sent him to the Oriental Seminary, where Mr.Hardman Jeffroy was the Director. Akshay Kumar began to learn with great ardour Greek, Hebrew, Latin

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and German from Mr. Jeffroy. He impressed his teacher so much that he was promoted from the third class to fifth. But due to his father's sudden death he had to leave the school and try to earn his livelihood.

At school Akshay Kumar developed a great interest in Physics, Geography, Geometry, Algebra, Trigonometry, Arithmetic, General Science and Psychology. Besidays his school education, he used to take lessons on various subjects from Ananda Krishna Basu. Akshay Kumar became acquainted with Iswar Chandra Gupta and began to write in his *Sambad Prabhakar.* Iswar Chandra too encouraged him in his efforts, and introduced him to Debendranath Tagore in 1839. Akshay Kumar became a member of the 'Tattvabodhini Sabha.' He was offered a teacher's job in the Tattvabodhinin *Pathsala* and he taught Geography and Physics there. Feeling the need for suitable test books, he wrote two, one on Geography and another on Physics after consulting several English works.

In 1842, along with Prasanna Kumar Ghosh, he published a journal, the *Bidyadarshan.* Its object was to develop the Bengali language and to make it a suitable medium for the expression of scientific ideas. For some time he was Assistant Secretary of the Tattvabodhini Sabha. When the Tattvabodhini *Pathsala* was removed to Bansberia, Akshay Kumar declined to go there. In 1843, he accepted the post of editor of the newly established paper, the *Tattvabodhini Patrika.* The Patrika was to be conducted by a paper Committee of five members. As a member of this Committee, Akshay Kumar came into contact with such eminent personalities as Iswar Chandra Vidyasagar, Rajendra Lal Mitra and Rajnarain Basu. He edited the paper for twelve years, but in 1855, he resigned due to differences of opinion with the authorities.

In 1843, Akshay Kumar, along with others, got initiated into Brahmoism. But from all evidence it seems that in later years, he abjured his belief in Brahmoism and turned an agnostic. In 1852, he established the 'Atmiya Sabha', with the help of others, in the house of Debendranath and became its Secretary. In 1854, he established a new society, the 'Samajonnati Vidhayini Surhid Sabha'. Akshay Kumar became its Joint Secretary. The other enthusiastic members were Kishori Chand Mitra, Rajendralal Mitra, Rasik Krishna Mallick, Harish Chandra Mukherjee, Peary Chand Mitra and Radhanath Sikdar. The society devoted its attention to social reforms like female education, widow remarriage, child marriage and polygamy.

In 1855, Akshay Kumar was appointed Headmaster of the Normal School, on the recommendation of Iswar Chandra Vidyasagar. But he had to retire early due to illness. For a time he was given a monthly grant of Rs. 25/-by the Tattvabodhini Sabha. But in 1862, he stopped taking the grant. At the fag end of his life, he constructed a house in Bally, which he named "Sovonodyan".

Akshay Kumar's contribution to Bengali literature was noteworthy. He wrote several books of considerable merit. His '*Vahyavastur Sahit Manabprakritir Sambandha Vichar*' in two volumes (1851, 1853), 'Bharatvarsiya Upasak Sampra Day' in two volumes (1870, 1883), '*Padartha Vidya*' (1856), '*Dharmaniti*' (1856) and '*Charupath*' in three parts (1853-1859) have been greatly appreciated by critics. Though '*Vahyavastu*' and '*Bharatvarsiya Upasak Sampra day*' were translations from George Comb and Wilson, in the latter book Akshay Kumar added more valuable facts and figures. Akshay Kumar's positive contribution to the Bengali language lies in the number of new word compositions which he made to expound scientific themes. In that way, he greatly enriched theBengali language.

Akshay Kumar mainly used logical prose but sometimes he used embellished language as well. He rendered a great service through his books, either translations or originals. One of his principal contributions in the cultural sphere was the introduction and popularisation of scientific discussions through the *Tattvabodhini Patrika.* The *Tattabodhini Patrika* was largely responsible for the mental and intellectual growth of the Bengalees in the 19th century.

In religious matters Akshay Kumar was a rationalist. Though, he had great regard for Debendranath, he was not afraid of challenging Debendranath's belief in infallibility of God and of the Vedas. Debendranath was finally convinced and gave his

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verdict in favour of Akshay Kumar's contention. Mere prayer is nothing, declared Akshay Kumar, industry should be the sole aim of mankind. In the 'Atmiya Sabha' such religious discussions were often taken up. The most interesting point was that the members of the 'Sabha' had to arrive at conclusions by voting. It reflected the spirit of young Bengal.

Akshay Kumar fought relentlessly against the propaganda of Christian missionaries, and he encouraged Rajnarain Basu to write and to lecture on the falsity of missionary propaganda. As a social reformer, he was against drinking, polygamy and child marriage and advocated widow remarriage. For the spread of education, particularly cultivation of science, he made a gift of nearly half of his immovable property.

As an educationist Akshay Kumar wanted the vernacular to be the medium of instruction. He also wished to change the time-worn syllabi. He urged the government to establish school in villages by collecting donations. He pleaded for compulsory and free education. He also recommended the starting of Agricultural Colleges and Engineering Schools in villages. He wanted a library and a bookshop in every village. Together with Vidyasagar, he also demanded trained teachers for schools. He had his own ideas about the school education pattern. He advocated four years in the primary stage and eight or nine years in the secondary stage, to be followed by a third stage of higher education.

Akshay Kumar was a lover of plants and trees. His house at Bally was full of rare botanical specimens. He had orchid plants brought from many places. He was well acquainted with plant's anatomy and behaviour.

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## Datta, Aru (1854 – 1874)

**Aru Datta, born in 1854, was an eminent poet, writer and critic.**

Aru Datta the gifted elder daughter of Govindachunder Datta, who was himself a linguist and poet, lived her brief span of life in Calcutta, France and England. Her creative period was all too brief. Eight of her renderings from French into English appeared alongwith her younger sister 'Toru's collection of poems, in *A Sheaf Gleaned from French Field* (1877). One of her poems, *Morning Serenade, filled the noted English critic,* Sir Edmund Gosse, with 'surprise and almost repture'. In her verse, we come across and unusual ease an grace, an effective command of diction and rhythm, and an unrivalled lyrical ecstasy, from one so young.

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## Datta, Aswini Kumar (1856 – 1923)

**Aswini Kumar, born at Laulcale in the district of Barisal in 1856, took active part in freedom struggle and social reform movement.**

Aswini Kumar Datta was born in an upper middle class Kayastha family at Laulcale, Patuakhali, in the district of Barisal on 15 January 1856. His father, Broja Mohan Datta, was a Munsiff and Deputy collector and rose to be a District Judge. His mother Prasannamoyee Devi was a pious lady of independent spirit.

Aswini Kumar derived his love of freedom and devotion to God from his parents. At the age of five he took his admission in the *pathshala* of his ancestral village, Batajore (Barisal). He passed the Entrance examination from Rangpur in 1870, and the First Arts examination from the

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Presidency College, Calcutta. He next went to Allahabad to study law and passed the Law examination in 1877. Returning to Bengal, he graduated from the Krishnagar College in 1878 and passed the M.A. examination in 1879 and the B.L. examination in 1880 from the same institution. He was married to Saralabala, daughter of Chandrakumar Roy, in April 1878.

He began his life as a teacher in the Krishnagar Collegiate School in 1878. Next year he got the post of Headmaster at Chatra, near Serampore. But soon afterwards he joined the Bar at Barisal, in 1880. He built up a lucrative practice but not find it congenial tohis temperament. Like Bipinchandra Pal born of rich parents, Aswini Kumar also was laid under no necessity to work for a living. As he had no children of his own, he adopted the entire school-going children of his district as his own and devoted all his wealth to their education.

He established the Brajamohan School in the name of his father on 27 June 1884. Five years later the Brajamohan College was started as a second grade College. He served as an honorary lecturer of English in this institution for seventeen years. It was affiliated up to the B.A. standard in 1898. Arrangements were also made to teach the Pleadership and B.L.degree courses there at the same time. Under the guidance of Aswini Kumar both the School and the College became ideal institutions. The motto of the School was "truth, love and purity."

Every effort was made to inculcate these principles among the students. Associations like the "*Band of Mercy*", "*Band of Unity*" and "*Band of Hope*" and "*Little Brothers of the Poor*" were organised in the School. The College was also spoken of in highly appreciative terms by competent authorities. Aswini Kumar also organised the Bakherganj Hitaisini Sabha, and under its auspices started a girls' School in 1887.

Aswini Kumar took an active interest in politics from his early life. In 1880 he organised the People's Association, first at Serampore and then at Barisal. He was elected a delegate to the second session of the Congress, held in Calcutta in 1886. In 1887, he attended the third session at Madras and spoke on the reform of the Legislative Council. He was one of the few persons who tried to have mass contact at that early stage of the evolution of the Congress. At the Madras Session he produced a petition to the House of Commons for introducing reforms in the legislature.

In 1897, at the Amraoti session of the Congress, he warned that the Congress would sink into a three-days' fun, if its ideals did not reach the rural people. His position in the Congress may be ascertained from the fact that in 1898 he, along with D.E. Wacha, Madan Mohan Malaviya, Subrahmania Iyer, R.N. Mudholkar and the President and ex-President, was empowered to draw up a Constitution for the Congress. The Constitution, thus, drawn up was adopted in 1899. The partition of Bengal transformed him from a Moderate to an Extremist. In 1906, he presided over the Shivaji festival. Bipinchandra Pal writes in his "Spirit of Indian Nationalism" that during the Swadayshi agitation Aswini Kumar's word was law to the people of Barisal.

The Government of East Bengal and Assam proposed to deport him on 3rd July, 1907, but the Government of India did not agree. When, however, the proposal was repeated on 10 December 1908, Aswini Kumar was deported. He was detained in Lucknow Jail, where he devoted his time to learning Gurumukhi and studying the Grantha Saheb. He was released on 9th February, 1910.

Aswini Kumar also took great interest in the civic affairs of Barisal. He was elected a Commissioner of the Barisal Municipality, when it was first established in 1885. In 1897, he rose to be its Chairman. It was mainly through his efforts that the District Board was set up in Barisal in 1887. He organised famine relief in 1906 and also helped those who suffered from cyclone in 1919. In 1913, he was elected President of the Bengal Provincial Conference held in Dacca.

In 1921 he was the Chairman of the Reception Committee when this Conference met at Barisal. He also promoted the railway and steamer strike in Assam and Bengal to protect the interests of the labourers in tea gardens. He was really the uncrowned king of East Bengal. He was in favour of boycotting the

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legislature set up under the Montagu-Chelmsford scheme, and welcomed the non-cooperation movement launched by Mahatma Gandhi.

Aswini Kumar led a simple, austere life. He was converted to Brahmoism by Krishna Goswami in 1886. He used to read the Pali Buddhist texts, the Gita, the Bible and the Grantha Saheb with devotion. He tried to eradicate untouchability, prostitution and drinking habit. He also tried to promote cottage industry but was not averse to industrialization.

Aswini Kumar wrote a number of patriotic songs, which he published as '*Bharat Geet*'. His '*Bhakti-Yoga*', '*Karma-Yoga*' and '*Prema*' have become classics in Bengali literature. His '*Bhakti-Yoga*' has moulded the life of thousands of patriotic young men and women in the pre-Independence days.

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## Datta, Batukeshwar (1908 – 1965)

**Batukeshwar Datta, born at Kanpur in 1908, was a great revolutionary leader and active member of the Hindusthan Socialist Republican Association.**

Batukeshwar Datta was born at Kanpur (U.P.) in November 1908 in a middle class Bengali Kayastha family. The family belonged to village Oari, thana Khandaghosh in the district of Burdwan in Bengal, His father, Gostha Behari Datta, who was employed at Kanpur in a medical concern as manager, was a religious minded person. His mother Kamala Kamini was also a pious lady. His elder brother Bishweswar Datta was the manager of the Central Bank of India Ltd, Patna. He had also two sisters named Ambalika and Pramila. Akshoy Kumar Datta, a Deputy Superintendent of Police (I.B.Branch), was one of his cousins. Another cousin, Gopi Krishna Sen (present Contributor), was his close companion in his younger days. Batukeshwar married, in November 1947, Anjali,daughter of Satish Chandra Das, a well-known contractor in a colliery near Asansol. Anjali Datta worked as a school teacher at Patna. A daughter was born to them in 1948.

Batukeshwar spent his childhood days at Kanpur with his parents. Sometimes, he came to his native village Oari with his parents, but he was very different from all other boys of the village. When other boys of his age used to play, he would sit in a corner with a volume on Indian history in his hand. He passed the Matriculation examination in 1925 at Kanpur, and then learnt tailoring in Calcutta in1926. In the meanwhile he lost both his parents.

About this time, he joined the revolutionary party of Bhagat Singh and Chandra Sekhar Azad and went to Agra to organise the party there. He also travelled in Punjab and other places and came into close contact with Rajguru, Sukhdev and others of the party. The party, known as the 'Hindusthan Socialist Republican Association', was greatly influenced by the events in Russia and the labour strikes in Bombay (under Girni Kamgar Union), Calcutta and Kanpur, and came into prominence in the Kakori Conspiracy Case.

The first sensational act of the party was the murder of Saunders, the Assistant Superintendent of Police, Lahore, in broad daylight in 1928 by Bhagat Singh, who succeeded in escaping. The Police let loose a reign of the terror, and the people had to suffer terribly. It gave rise to a common feeling that while the revolutionaries escaped and hid themselves, innocent people had to suffer the consequences of their actions. In order to remove this growing feeling, the Hindusthan Socialist Republican Association decided to sacrifice two of its prominent leaders at the altar of freedom, by their committing a revolutionary act and then courting arrest. Batukeshwar and Bhagat Singh were selected for the purpose. The association got an opportunity early in April 1929, when the Tradays Dispute Bill, intended to curtail the rights of labourers to strike, was being discussed in the Leg-

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islative Assembly, New Delhi. As soon as, the Tradays Dispute Bill was voted upon (8th April 1929), Batukeshwar and Bhagat Singh, who had taken their seats in the Visitors' Gallery, threw two bombs on the floor of the Assembly Chamber. They also fired a few revolver shots and dropped copies of the "Red Pamphlet' on the floor.

As it was pointed out in their joint statement in the Court, the bombs were specially manufactured, so as not to kill but only to cause some noise and slight injury. Their intention was only to attract the attention of the people and to rouse them from their lethargy by a sensational act of daring. As it was, none was killed, four or five were slightly hurt and only one was more seriously injured. Batukeshwar and Bhagat Singh could have easily escaped, taking advantage of the smoke and confusion. But following the Party plan, they calmly waited in the Gallery and courted arrest.

On 6th June, 1929, they jointly made a long statement in the Court, clearly stating their objectives, which made a deep impression on the public. Six days later they were both sentenced to transportation for life. Soon after, Bhagat Singh and Batukeshwar were also accused in the Lahore Conspiracy Case (July 1929). for want of proof and Bhagat Singh's statement, Batukeshwar was acquitted and Bhagat Singh was sentenced to death. The Lahore Conspiracy Case was rendered particularly famous by the heroic and prolonged hunger-strike resorted to by all the accused.

It was originally conceived by Batukeshwar and Bhagat Singh when they were confined in Delhi jail after their trial in the bomb-throwing case. In a written statement Batukeshwar and Bhagat Singh said that the hunger strike was not meant to wrest certain petty concessions or comforts for jail life but as a protest against the unjust treatment of political prisoners and the misbehaviour of officials. The Government finally yielded and gave an assurance of meeting the demands. Upon this all the accused broke their fast, except Jatin Das who continued it and died on 7th October, 1930.

Batukeshwar was given life imprisonment by a special tribunal. While in the Andamans (1930-1937), he fought for the rights of the political prisoners and as a consequence he was brutally tortured by the jail officials. Batukeshwar was known to Mahatma Gandhi who interceded with the authorities on his behalf during the Andaman days, and finally in 1938 Gandhiji exerted himself to secure the release of Batukeshwar before the completion of the period of his imprisonment on the ground of his ill health.

After his release in 1938, Batukeshwar was barred entry into Bengal, Uttar Pradaysh and Punjab. He then lived with his elder brother Bishweswar Datta at Jamshedpur, Motihari and Patna. During the Quit India Movement in 1942, he was again arrested and sent to jail at Motihari and Muzaffarpur. Later, he was home interned at Patna in 1945 at the house of his elder brother Bishweswar Datta.

When India attained independence, Batukeshwar was released. He opened a bakery and a bus service in 1946. He constructed a permanent residence at Patna in 1958. In 1962, he had an accident and was treated at Patna and later in New Delhi, where he died on 19 July 1965. Glowing tributes were paid to him by all the national leaders, and his dead body was carried to Ferozepore where the last rites were performed by his elder brother Bishweswar Datta in the presence of Bhagat Singh's mother who loved him like her own son.

Batukeshwar was good looking and impressive and his dress was all along Khaddar Dhoti and Punjabi. He had pleasing manners which endeared him to all.

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## Datta, Bhabananda (1918 – 1959)

**Bhabananda Datta, born in the Bajali area of north Kamrup in 1918, was an eminent Assamese intellectual.**

Bhabananda Datta was an eminent Assamese intellectual. Born in a lower middle-class family of the Bajali area of north Kamrup, he graduated from the Cotton College, Gauhati, standing first class first in Philosophy Honours of Calcutta University. He secured first class in Philosophy in M.A. too of the same University in 1944. After teaching for two years in Nalbari College, he left for England for higher studies in 1947 on a government scholarship. After two years he went for an international seminar on the Child Mind in Prague. Bhabananda earned reputation for his role in the seminar and he had to play an active part in the preparation of a report for the UNESCO which had organised this seminar. Coming back in 1949, he joined first the Cotton College and then the University of Gauhati as a lecturer in Philosophy.

Bhabananda was an ardent lover and an advocate of liberty and reason. It is the spirit of liberty that made him a strong supporter of the freedom movement and a fighter for it. He gave one year of his brilliant student career for the freedom of his country after passing B.A. in 1941. The spirit of liberty and reason made him a Marxist too. He stood as an independent candidate for the Lok Sabha in the General Elections of 1951 and 1956, but was defeated both the times.

It is as a leftist thinker that Bhabananda made his mark. A very keen student of philosophy, he wanted reasoned thinking and philosophical attitude to prevail in the life and activities of the people around him. A secure means of livelihood for all is of course the first condition for such a state. This is the recurring theme of his five essays in English published under the title, *Philosophy and India* (Gauhati, 1959). Though the manuscript of this book was sent to the press in his life-time, he did not live to see it in print. All his other books, viz *Rabindra Pratibha* (Genius of Rabindranath, 1960), *Drishti aru Darshan* (Outlook and Philosophy, 1963) and *Asamiya Kavitar Kahini* (Story of the Assamese Poetry, 1969) were collections of his essays scattered in various Assamese periodicals of the forties and fifties of this century, made by his wife Nilima Dutta.

Though a follower of materialistic philosophy as a Marxist, he was not a blind lover of this philosophical system alone. In *Drishti aru Darshan*, he points out clearly the values of different kinds of philosophy. Nevertheless he laid emphasis on certain aspects of the Upanishadic outlook, the Vedanta, philosophy of Shamkaracharya and the Buddhist philosophy as well. He has analysed Indian philosophy with a scientific outlook against the sociological background of the country pointing out their significance in the present and future. Such an approach to philosophy has made it a book of rare value in Assamese. None has written on philosophy with such insight either before or after him.

As a Marxist intellectual, Bhabananda was one of the pioneers who launched a movement against the pre-War Assamese romantic poetry and became instrumental in the establishment of a new trend of Assamese literature. For this he came to be associated with the Assamese monthly *Jayanti*, with two others. In his zeal to make literature realistic, he advocated the need for a progressive social outlook. For the formation of and anti-romantic, and a progressive school of poetry he even wrote a few poems. But it is his series of critical essays posthumously published under the title *Asamiya Kavitar Kahini* which bears real importance in this respect. Criticism in this book of the pre-War romantics and post-War modernists bears also the stamp of a sharp mind that penetrated deep into the social and political background of the Assamese poetry.

Bhabananda is the first Assamese critic to analyse Assamese poetry consistently against the background of the Indian society, thus laying the foundation of the sociological approach to literary criticism in Assamese. His analysis of the nationalist poets of the Romantic Age and a few poets of the new

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age is quite brilliant and refreshing even though some of his observations like those in T.S. Eliot and his Assamese Counterparts' and the 'Assamese Romantic Poet Raghunath Chaudhary may be debatable.

Bhabananda was a very perceptive reader to Rabindranath Tagore. The mark of this is left in the essays in the book, Rabindra Pratibha. The author tries here to understand Rabindranath in his poetry, songs and drama against the influences on him of the Western humanism on one side, and the Indian philosophy on the other. He is the first serious systematic critic of Rabindranath in Assamese.

Though he died at the premature age of 41, Bhabananda Datta remains till today one of the few Assamese intellectuals of the front rank.

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## Dutta, Bhupendra Kumar (1894 – )

**Bhupendra Kumar, born at Thakurpur in the district of Jessore in 1894 , a leader of the Jugantar party of revolutionaries.**

Bhupendra Kumar, a leader of the Jugantar party of revolutionaries, was born in 1894 in a middle-class Hindu Kayastha family in Thakurpur, in the district of Jessore. His father, Kailaschandra, was officer-in charge of an estate of the Narail Zamindars at Faridpur. His mother, Bimala Devi, was a pious lady and influenced his character considerably. Bhupendra Kumar is a bachelor.

Bupendrakumar read up to the B.A. class. At the age of eleventh he was admitted into the Faridpur Government High School. Even in his boyhood days he was fond of books. The works of Vivekananda and Bankimchandra in particular created a great impact on his young mind. Growing up in the exciting days of the Partition Agitation and revolutionary movement, he took a vow at the age of 15 to dedicate himself to the cause of freedom and became an initiate of the Anushilan party.

He passed the Matriculation examination in 1911, read for sometime in the Scottish Churches College, and then joined the Daulatpur Hindu Academy near Khulna. Having meanwhile become somewhat disillusioned with his party, he now organised a group on his own, starting with social service, study and gymnastics. Along with like- minded friends, he earned for the college poor fund by manual labour. He founded for his comradays a new hostel run from the common pool of their personal remittances, meeting the expenses of many of his poor comradays. As a student leader, he came to be associated with the great revolutionary, JatindranathMukherji. While preparing for an Indian uprising with German arms, Jatindranath reorganised the Jugantar party under his leadership.

Bhupendra Kumar arranged for military drill, semaphore signalling, arms collection, propaganda among military police and serangs at Khulna and also setting up cells in the two districts of Khulna and Jessore. Consequently, he was entrusted with high organisational responsibilities, which he carried on as an under ground worker even after the great leader fell fighting at Balasore. Bhupendra Kumar was arrested in 1917 under Regulation III of 1818. The state-prisoners declared a hungerstrike, Bhupendra Kumar was segregated in the Bilashpur jail where he continued his lone resistance for seventy eight days.

On his release in 1920, Bhupendra Kumar sought to raise the tempo of the non-cooperation movement to a revolutionary pitch. At the Nagpur session of the Congress, he asked Gandhi, if proper response coming from the people, he would convert the Congress into free India's Republican Parliament Gandhi's emphatic 'yes' marked a new way for the Jugantar party, which then set itself to building up the Congress's mass- base. Bhupendra Kumar also founded some Ashrams for mass contact. After the collapse of the non-cooperation movement, Bhupendra Kumar, along with his colleagues, helped C.R.Das in organ-

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ising the Swarajya Party. He was arrested in 1923 and deported to Burma. But even from prison, he managed to publicise the British government's use of agentsprovocateurs to cripple the Swarajya party and also initiate activities that led to the Burma rebellion of 1930-31.

Released in 1928, he immediately took up the work on many fronts: Congress activity, volunteer movement, secret organisation, arms collection bomb-making and editing the party organ *Swadhinata.* He maintained co-ordinating contacts with different Jugantar leaders, from Surya Sen of Chittagong to Bhagat Singh of Punjab, with whom he was in touch even in prison.

In 1930, he was arrested. He was released in 1938. The Jugantar, at his instance, then sought to make the Congress the paramount centre of power, labour and peasant units forming its base. Along with other activities Bhupendra Kumar now preached his views through the weekly *Forward* which he edited during 1938-41 and again during 1946-51. In 1941, he was detained for the fourth time.

He was released in 1946. And again the same feverish work. Then came the 15th August, 1947. The vow was fulfilled. Significantly, he chose to live in Pakistan to re-inforce that country's progressive elements. There, he became first an M.P., and then an M.L.A.But the Martial Law of 1958 made him completely immobile. He yet waited for four years. Finding no scope for rendering any useful service there, in 1962, he retired from politics and came away to Calcutta, where he lives quietly, doing some journalistic work.

He has written a large number of articles in the *Swadhinata, Forward, Prabasi, Amrita Bazar Patrika, Swadaysh and Swaraj* (now defunct) and elsewhere. He also wrote a number of biographies of revolutionaries, and two books, '*Biplaber Padachinha*' and '*The Indian Revolution and the Constructive Programme*'.

Simple, unostentatious but erudite, , with his well-built physique, serious but candid countenance, sparkling eyes and friendly smile, impresses one as an ascetic missionary mellowed by love for man. He is a firm believer in reason, science and progress, and has no patience with casteism, regionalism and communalism, nor with institutional religion that creates isolation and alienation.

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## Datta, Bhupendranath (1880 – 1961)

**Bhupendranath, born in Calcutta in 1880,was an eminent Organiser of Indian freedom movement in Europe and a prolific writer on political, social, economic and anthropological problems.**

A brother of Narendranath Datta, universally known as *Swami Vivekananda*, Bhupendranath was born in a very respectable Kayastha family of Calcutta on 4th September, 1880. His father, Bisvanath Datta, was a solicitor of Calcutta High Court, and was known as an erudite scholar. The Dattas, though settled in Calcutta, hailed originally from a village called Datta-Dariatona (colloq. Dereton) in the Kalna subdivision of the district of Burdwan. Bhupendranath's mother, Bhubanesvari Devi, was the only daughter of Nandalal Basu of the famous Basu family of Simulia Calcutta. His eldayst maternal uncle, Kailash Chandra Basu, was the first Indian Editor of an English monthly, *The Literary Chronicle.* Bhupendranath's family was very close to Maharshi Devendranath Togore, Iswarchandra Gupt, Sivanath Sastri and many other eminent dignitaries of Bengal.

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Bhupendranath received his early education in the Metropolitan Institution of Calcutta, established by Pandit Iswar Chandra Vidyasagar. After passing the Entrance Examination, he became involved in the revolutionary movement of Bengal. He joined the Bengal Revolutionary Society in 1902 and became the editor of the *Yugantar,* the organ of the Revolutionary Party of Bengal.

In 1907, he was arrested on a charge of sedition and sentenced to one year's rigorous imprisonment. At the time of his release, he was advised to escape to some foreign country in order to avoid involvement in the Alipore Bomb Case. Bhupendranath sailed for the United States, and on reaching New York took admission as a 'junior' student in the University in 1909.

In 1912, he graduated from the University of New York and obtained an M.A. degree from Brown University two years later. Political responsibilities soon brought him to Germany, but he did not give up his academic pursuits. In 1923, he obtained his doctorate from the Hemburg University.

Early in life Bhupendranath came in contact with eminent revolutionary leaders like Barin Ghose, brother of Sri Aurobindo, Dr. Tarak Nath Das, professor Barkatullah, and Professor Panduranga Khankhoje. But among the luminaries of the Indian Freedom Movement, it was Sister Nivedita who had the greatest influence on Bhupendranath. ''Bhupen, I consider you consecrated. Don't marry.'' -that was Nivedita's advice to the young revolutionary, and Bhupendranath remained a bachelor all his life, dedicated to the cause of India's freedom.

During the First World War, the centre of Bhupendranath's political activities was Germany. He became the Secretary of the Indian Independence Committee in Berlin and kept in close touch with the Ghadar Party in America. He travelled widely in Western and Northern Europe and was impressed by his contact with Troyanosky, a Russian revolutionary. Through his friend Rakosi, the Secretary of the Communist International, Bhupendranath even had correspondence with Lenin on the nature of the revolutionary movements in Russia and India and expected help from the Soviets to liberate his country from British rule.

On his return to India in 1925, Bhupendranath was shocked to see that some comradays in this country who professed by Marx and Lenin were 'opposed to the freedom movement' in India. He also discovered many changes in Indian politics. Many of his colleagues were dead and some had left politics altogether. Worse still, many political leaders were divided amongst themselves. Bhupendranath thereupon decided to join the Indian National Congress. He was elected a member of the Bengal Provincial Congress Committee in 1927-28 and of the All- India Congress Committee a year later.

In 1930, his proposal on the fundamental rights of labourers and farmers was accepted in an amended form at the Karachi session of the Indian National Congress. During this time Bhupendranath was in fact fully engaged in organising Labour and Farm movements. From 1936, he was the President of the Bengal Farmers' Association (Bangiya Krishak Sabha) and headed many labour organisations. Twice he presided over the annual sessions of the All India Trade Union Congress.

Bhupendranath was essentially a liberal reformer. He deplored casteism and untouchability, and worked for the emancipation of women. He was critical of Hindu ritualism and the dominance of the priesthood in Society. He favoured western education, and had great faith in the ability of the masses. ''The masses should not be made the canon-fodder at the altar of bourgeois vested interests''- he emphasised, and wrote at a later stage ''that if the advice of Swami Vivekananda to educate and elevate the masses had been followed by the workers for freedom'', the shape of the Country would have been very different from what it actually was.

Bhupendranath wielded a very mighty pen and was a prolific writer on political, social, economic and anthropological problems. Some of his best are: '*Dialectics of Hindu Ritualism*', '*Dialectics of Land-Economics of India*' (Calcutta, 1950), '*Swami Vivekananda, Patriot-Prophet*' (Calcutta, 1954), '*Samajtantrabad*' (Bengali translation of Engel's '*So-*

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An octogenarian, Bhupendranath died on 25th December, 1961, with a remarkable record of sixty years of dedicated service to his motherland.

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## Datta, Bishambar Pandit –

**(See under Chandola, Bishambar Dutt)**

## Datta, Charuchandra (1876 – 1952)

**Charuchandra Datta, born in 1876, was an accomplished scholar.**

Charuchandra Datta was an accomplished scholar and litter. He graduated from he Presidency College, Calcutta, and went to England to compete for the I.C.S. in 1895. There, he came in touch with S.N. Banerjee, Gokhale and Dada Bhai Nauroji. He returned home in 1899 and joined Government service and retired in 1925. During his stay in Bombay he came in contact with Arabinda. AnJ because of his association with Arabinda he was arrested and had been kept under house arrest for two years. He happened to be a judge for the famous Kingsford case. Charuchandra had a great deal of linguistic interest. He, besides his natural aptitude for earning of several Indian dialects, knew at least several other languages.

He however, started his literary career in 1931 when *Parichaya*, a literary quarterly had been brought out under the editorship of Sudhindranath Datta. His autobiography *Purnokatha*, was published in *Parichaya*. A portion of this writing consisting of the events up to 1899, had been published in book form. His story book, *Krishna Rao* (1933) also had been published in Parichaya.

His other literary contributions are *Duniyadari* (1934). *Debaru* (1934), *Maya* (It consists of a long story and a play). Charuchandra had the opportunity to come in close contact with Rabindranath Tagore. Rabindranath took him to Shantiniketan to Supervise the administration of Visva Bharti.

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## Datta, Dhirendra Mohan (1897 – 1974)

**Dhirendra Mohan, born at Singrail village in the district of Mymensingh, in 1897, was one of the fine and inspiring teachers of philosophy in modern India.**

One of the fine and inspiring teachers of philosophy in modern India Dhirendra Mohan Datta was born on 15th June, 1897 in the Singrail village in the district of Mymensingh, now in Bangladaysh. His father Ramsundar Datta came of a cultured zamindar family of Mymensingh, but was himself a teacher in Sanskrit in the Government School at Mymensingh. His mother Priyada Dutta came of the famous Nandi family of village Kalikachha in the Brahmanbaria subdivision of the erstwhile Tipperah district. At the age of five Dhirendra Mohan lost his mother, and his

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father passed away before his B.A. examination. Towards the end of his life. Dhirendra Mohan's father became too much prone to religious practices and amost renunciated the worldly life. At his childhood Dhirendra Mohan breathed in a liberal religious atmosphere of his family.

In his later life, he developed no particular religious leaning, he had developed a liberal attitude towards religion and did not hesitate to go to the Brahmo Samaj Mandirs or churches while he was serving at Patna. He never had *Diksha,* but was religious in his own way and used to sing *bhajans* and other devotional songs regularly in the morning.

After his mother's death, Dhirendra Mohan was actually brought up by his elder cousin and his wife. From his boyhood he was an extemely determined type and developed a tough character. He dayserted his village home the night he came to know that his uncle would like to adopt him formally. He came to Mymensingh town where he stayed for some time with his elder cousin. Later, he went to his own elder brother who was a Professor of Philosophy at Gauhati. The influence of his elder brother in shaping his personality and career was tremendous.

After some non-formal initial elementary education in his village, Dhirendra Mohan had his schooling at Comilla and then at Gauhati. He matriculated from the Mymensingh City school in 1915 and got a schoarship. In 1917, he passed I.A. from Dacca also with a scholarship. With Sanskrit as Honours subject he passed B.A. from Cotton College, Gauhati, in 1919 securing First Class Ist position. He also stood First Class Ist in M.A. Sanskrit Examination from Calcutta University in 1921.

He went to Sabarmati Ashram being attracted by Gandhiji educational programme after passing M.A. After a year's stay there, he came back to his own village to translate Gandhiji's idea of village reconstruction. Though his Sabarmati stay was short, its influence was everlasting on him. He could not carry on with the village reconstruction programme for long as he was unable to compromise with the growing political overtone in that work. He looked inwards perhaps and leaned towards philosophy, particularly Indian philosophy. He joined the Institute of Philosophy at Amalner Maharashtra probably in 1924 and stayed there for one and a half years. He then joined the National Council of Education at Jadavpur towards the end of 1925 as P.C. Basu Mallick Research Fellow and obtained P.R.S. in 1926 followed by the Ph.D degree in 1930 from Calcutta University. The Dacca University conferred on him the Honorary M.A. degree in Philosophy, probably in the year 1923. He also received the Sanskrit title of 'Prachya Vidya Baridhi' on the completion of his informal training under some great Pandits of his time.

Dhirendra Mohan led a simple but happy family life. He married in 1923 Nirupama Datta, daughter of Mathuranath Choudhury of village Tattar in the Netrokona subdivision of the district of Mymensingh. Having lost her father in childhood. Nirupama had her education at home but developed a great catholicity of mind under the influence of Dhirendra Mohan. She took upon herself all the responsibilities of the family so that her husband remained free for his academic pursuits. The couple had four sons of whom three survived and all well placed in life. They had five daughters, one of whom married a Muslim intellectual who served Santiniketan for some time and was her teacher, Dhirendra Mohan was sore over that marriage because he firmly believed that a wedlock between a teacher-guru and his student was extremely undaysirable.

Dhirendra Mohan Datta was successful in his career, and enjoyed the affectionate support of persons like Dr. Radha krishnan even in matters relating to the publication of his books. He joined the Bihar education service in 1928 and became the Head of the Department of Philosophy in Patna College. In 1952, his services were loaned to the Patna University in the Department of Philosophy which he served as a full Professor. He retired from Government service in June 1953. His reputation as a teacher was proverbial. He was highly respected as well as loved by his colleagues and students. Teaching was in his blood so to say. In the citation for 'Dayshikottama' conferred upon him it was rightly stated that teaching had been to him a mission and he was undoubtedly one among those who could both instruct and inspire.

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In 1949 and again in 1959, he was a Visiting Professor at the east-west centre, Hawai. He also taught at the Universities of Wisconsin and Minnesota during 1951-52 as a Visiting Professor. He, however declined to accept a ten-year contract for the Spalding Professorship at Oxford University which was offered to him on the recommendation of Dr. Radhakrishnan in 1952. Member of various philosophical organisations Dhirendra Mohan was elected General President of the Indian Philosophical Congress for its Mysore Session in 1952. In 1960, the Visva Bharati conferred on him the degree of Daysikottama (Honorary) in recognition of his great contribution to the field of philosophy.

Dhirendra Mohan Datta was eminent not merely as a teacher but also as a scholar. During his time, he was recognised as one of the outstanding philosophers in India. He had specialised both in Eastern and Western philosophy. By virtue of his industry he had succeeded in interpreting the neglected aspects of Eastern philosophical thought to the west and contemporary western philosophical thought to the east. *Six ways of knowing, Introduction to Indian Philosophy, The Chief Currents of Contemporary Philosophy. The Philosophy of Mahatma Gandhi* and *Philosophical Perspectives* are some of his significant contributions to the world of knowledge. He was also on the Editorial Board of History of Philosophy published by the Government of India.

The most striking thing about him is that the eminence in teaching and scholarship produced, in his case, only the spirit of humility, which was always been the characteristic of an authentic seeker of knowledge. Philosophy had been to him not just a body of knowledge but also a way of life. When he upheld the ideals of Gandhiji, he did not simply theorise, but devoted himself to their essential practices. He continued the Sabarmati tradition of wearing coarse khadi till the last day of his life and remained a vegetarian all through.

Honest to his bone marrow but firm and uncompromising in his conviction, Dhirendra Mohan was sobriety personified. He was charitable and simple. He was free from the aloofness of a theoretical scholar and was in contact with the common man. Though normally cool tempered he was some what obstinate and unbending. At times he became very angry when there was a clash with his ideals. But he would silently suffer rather than relent. He was strictly regular in his habits and daily routine. One remarkable thing is that he was a great lover of horses and was an expert rider. While at Patna during his early years, he even rode on horseback on the streets for which he earned a nick-name of Cavalier Philosopher from his friends and younger colleagues.

He was versatile in many subjects and knew several Indian languages. He also loved music particularly of the devotional type and knew *Sitar*. While at Patna, he actively took part in literacy programmes and was President of the Association of Bihar School Teachers for a few years towards the end of his career. Notwithstanding his admiration for Gandhi, he was by and large, non-political. But he was strikingly nationalist in his outlook and preferred to buy the products of one mother country before Independence. After his retirement, he permanently settled down at Santiniketan and led a quiet and peaceful life. Till the end he remained a shy and unassuming scholar who shunned publicity and popular limelight. To him life was a total dedication and a complete commitment to the temple of learning Dhirendra Mohan breathed his last at Santiniketan on 24th November, 1974.

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## Datta, Dineshchandra (1892 -- 1972)

**Dineshchandra Datta, born in Sylhet in 1892, was an outstanding poet and scholar of various literatures. He was actively interested in Indian classical music.**

Dineshchandra Datta was born in Sylhet (now in Bangladesh). After having passed his M.A. in English with a first class from Calcutta university he worked as a professor of English at Maharaja's College, Jaipur till his retirement. He was an outstanding scholar of various literatures. Besides Sanskrit, he knew intimately about a dozen of languages both Indian and European, classical and modern. He was also actively interested in Indian classical music. He wrote poetry in English and Sanskrit and translated into English poems from various European and Asian languages from the Original.

His publications in English include *Christmas* (1935); *Other Verses*, (1941); *Exegi Monumentum and Lyrics, (1941) and Mango Blossoms and Ashok leaves*, (1944). His translated works are: *Chandidas*, (1941) ; *Vidyapati* (1941). and *The Rubaiyat of Abu Said Abul Tahir*, (1943). His Sanskrit compositions are: *Bhararatagatha*, (1943); *Subhashgauravam*, etc.

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## Dutta, Gadadhar (1906 -- 1961)

**Gadadhar Dutta, born at Maheswarpur in the district of Cuttack in 1906, was a freedom fighter and socio-religious reformer. He is a deeply religious person and lives an ascetic life.**

Gadadhar Dutta was born on 27th November, 1906 at village Maheswarpur under Jajpur Police Station in the district of Cuttack, Orissa. He comes of a lower middle class Hindu Kayastha family. His father, Gokulananda Dutta, was a petty Government employee. The family, however, enjoyed a respected position in the locality. Gadadhar Dutta married Bimala Dutta in 1930. She died in 1961.

Gadadhar Dutta had his early education in the Upper Primary School of Jajpur. Then he joined the Jajpur High School and passed the Matriculation examination of the Patna University. He gave up his studies after Matriculation as he was drawn into politics. Among the persons who influenced him most in his early life were Shrimat Satyashi Yog Jivanananda Swamiji of Satyayatana Mahamandir in the Bankura district of West Bengal, his own maternal uncle Rakhal Chandra Palit and Mahatma Gandhi. He was also inspired by his study of religious books.

He joined the Indian National Congress in 1928 and devoted himself whole-heartedly to the Congress movement. He is a forceful speaker and had also expressed his political views through newspaper articles. He actively participated in the Civil Disobedience Movement and courted imprisonment. He was arrested again during the Quit India Movement in 1942 and was detained as a security prisoner for two years and a half. He held the office of General Secretary, Utkal Pradaysh Congress Committee, and also of the Secretary, Cuttack District Congress Committee.

From 1939 to 1942, he was the Chairman of the Jaipur Local Board. He was elected to the Orissa Legislative Assembly in 1946 and remained a member till 1968. He was elected Secretary of the Orissa Assembly Congress Party from 1946 to 1962. In 1962, he was appointed the Chief Whip in the Congress government. He was the Chairman of the Public Accounts Committee of the Orissa Legislative Assembly for more than a decade, and also the Chairman of the Estimates Committee from 1962 to 1967.

Gadadhar Dutta has also been associated with a large number of institutions engaged in religious, educational and social service work. He was Secretary of the Utkal Harijan Sevak Sangha; President, All-

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Orissa Refugee Association; president, All-Orissa Ex-Servicemen's Association; and President, Satyayatana Mahamandir. For many years he has been holding the office of President and Chief-Director of the Mahila Kutir Silpa Sikshashram at Puri, a spiritual cum-social organisation for daystitute and displaced women. He holds progressive views on social reform . He is opposed to caste and untouchability and advocates widow remarriage. He is a deeply religious person and lives an ascetic life.

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## Datta, Girindramohini (1858 – 1924)

### Girindramohini Datta, born in 1858, was an eminent poet and painter.

Girindramohini Datta was an eminent poet. She was the daughter of Harendrachandra Mitra and wife of Nareshchandra Datta. She, however did not get much of formal education; but she had her early education in their family run school. She used to get regular encouragement for acquiring higher know edge from her father and husband; they were the permanent sources of her literary activities also. Her in born artistic aptitude brought her reputation and recognition. An exhibition of her paintings were held with great success. Her first literary appearance was in 1872 when her *Janaika Hindu Mahilar Patravali*, a book of correspondence written in poetic style, was published. The first four of the five letters of this book were addressed to her husband and the fifth one, most probably as the critics think, was written to Mahendralal Sarkar. This fifth letter was perhaps, the same letter which had been published under the same heading as that of the book, in *Manasi O marmabani* (1925), a literary monthly. The book, however, is not available in India and its only copy is still extant in India office Library, London. *Kavitahar* (1873) was written when she was only fourteen years old. This was her first book of poems. This book like the previous one did not bear the author's name, instead there was only *Janaika Hindu lady.*

Her poetic fame, however, came through her *Asrukana* (1887 an elegiac piece) written in the memory of her husband who died after prolonged illness in 1884. A gloomy memory intense with deep pathos was very much present in the writings of this book. She had also edited the literary journal *Janhavi* (1907-1909). Followings are the literary contributions of Girindramohini Dasi: *Bharat Bhusan* (1882), Abas (1890), *Sannyasini Athaba Meerabai* (1892), *Sikha* (1896), *Arghya* (1902), *Swadesini* (1905) and *Sindhugatha* (1907). The last book is a historical drama based on the story from Rajasthan.

Girindramohini has written mostly in poetry, except only one book of prose *Prabandha Pratibha* which was never published in a separate book form, but was included in her collected works, *Kabirani Girindramohini Granthavali* (1927) published by the *Basumati Sahitya Mandir.* It contained the following essays: *Bisam Sandhya, Chinta Padap, Bhog, Tripathi, Hridaya, Bhasa, Budar Album.*

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## Datta, Hirendranath (1937 – )

**Hirendranath Datta, born in 1937, is a leading poet and writer of modern Assamese literature. He generally writes about Nature around the village hamlet in common men language.**

Hirendranath Datta did his M.A. in English from the University of Calcutta. He has been teaching English literature at the University of Gauhati and is at present, a Reader in the Department. He started writing poetry rather late in life, but he made an immediate impact by the publication of his first poem in a Gauhati journal. He has subsequently published many of his poems and a collection of them in a slender volume.

He is not only a prolific writer, but whatever he has written so far bears the stamp of a sensitive and cultured mind. His poetry is marked by unusual and impressive imagery, density of form and his own characteristic poetic diction. Though a University man, he generally writes about Nature around the village hamlet and about the common men and his language has taken the idiom of life, but in the poetic configuration of even common experiences, he has been able to project the tremor and confusions of our age without being cynical. All in all, among the poets of the 60s he occupies a place of distinction. He represented Assamese poetry in the All-India Radio Kavi Sammelan and also attended national poets' conference in Madras.

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## Datta, Hirendranath (1942 – )

**Hirendranath Datta, born in 1942, was a Public servant and eminent scholar.**

Hirendranath Datta was a Public servant and eminent scholar. After passing the M.A. examination of the Calcutta University securing top position in the first class in English in 1889. Hirendranath earned the much coveted Premchand Roychand scholarship of the University in 1893. As a student, he has also attained mastery over Sanskrit and Indian philosophy. Passing the B.L. and attroneyship examinations of the University, Hirendranath joined the Calcutta High Court as a solicitor.

Early in life, Hirendranath came in contact with Annie Besant (1847-1933) and joined the Indian National Congress in 1894. He took a leading part in the anti-partition and Swadeshi movement in Bengal in the first decade of the present century. He also figured prominently in the 'Home-rule' Movement sponsored by Annie Besant during 1916-18. During the Swadeshi days, Hirendranath helped building up national banks, insurance companies and textile mills. He was also one of the founder members of the National Council of Education started in Calcutta which has since been developed as Jadavpur University. As a disciple of Annine Besant, Hirendranath was drawn to the movement of theosophy and became the Vice-president of the International Theosophical society and President of the Bengal Theosophical society. Hirendranath was one of the founder members of the Bangiya Sahitya Parishad (Bengal Academy of Literature) founded in 1893. He served the institution till the last day of his life in various capacities. For three terms he was elected president of the parishad (1926, 1930 and 1937-39).

Hirendranath contributed a large number of articles to various journals both in English and Bengali. He also published about 15 books in Bengali and 2 in English. Most of these are based on various aspects of Indian Philosophy, Indian culture and literature. Hirendranath was awarded the 'Jagattarini Gold Medal' for his most distinguished contributions to the Bengali literature by the University of Calcutta in 1939. He was also invited to deliver the much prized Kamala Lectures by the Calcutta University in 1940. Poet Sudhindranath Dutta (1901-1960) one of the founders of the new school of Bengali poetry was Hirendranath's eldest son. Hirendranath was a pa-

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tron of the 'Parichaya' a literary journal of distinction which was edited and run by Suddindranath from 1931-1942.

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## Datta, Hirendranath (1868 – 1942)

**Hirendranath Datta, born in Calcutta in 1868, was interested primarily in cultural reform, education, social reform and politics, only so far as this primary interest needed.**

Hirendranath Datta, like most of the intellectuals of his time, was interested primarily in cultural reform and was drawn to other fields of activity like education, social reform and politics, only so far as this primary interest needed. He was born on 16th January, 1868 in Calcutta in a well-to-do Hindu Kayastha family. His father, Dwarkanath Datta, was a writer in the Ralli Brothers, a flourishing British commercial firm in Calcutta. His mother, Rakshakali Devi, was a pious lady and profoundly infludenced his mind and character. He had three brothers, Dhirendranath, Amarendranath and Bijoyendranath. Hirendranath married Indumati, a sister of Raja Subodh Chandra Vasu Mallik.

Hirendranath had his school education in the Metropolitan Institution, Calcutta. He graduated from the Presidency College, and had his M.A.from the same College in 1889. In the meantime, in 1888, he had passed the Bachelor of Law examination. In 1993, he was awarded the Premchand Roychand Studentship. He passed the Attorneyship examination in 1894. The type of education he thus received was on the modern Western lines. There is no record of his ever having received the traditional Indian type of education, although his mastery of Sanskrit literature, particularly of Indian philosophy and Hindu scriptures, was of a high order.

It is very difficult to ascertain the sources of inspiration he had and the factors that otherwise influenced him during his student life. Four names may be mentioned in this connection: Nabin Chandra Vidyaratna, his teacher; P.K. Lahiri, his classmate; poet Nabin Chandra Sen and the great novelist and prose-writer Bankim Chandra Chatterjee.

It was in 1894 that he came in contact with Annie Besant. From that year right up to 1920 he was an important figure in the public life of Bengal, and as such came in active contact with Surendranath Banerjee, Bepin Chandra Pal, Brahmabandhab Upadhyaya, Aurobindo Ghosh, B.G.Tilak, Jyotirindra Nath Tagore, Hara Prasad Shastri, D.L.Roy, C.R.Das, Jaladhar Sen, Ramendra Sundar Trivedi, Panchkari Banerjee, Suresh Chandra Samajpati, Rabindranath Tagore Brojendra Kishore Roy Choudhury, Subrahmania Ayer, Ashutosh Mookherjee, Ashutosh Choudhury and many other celebrities of the time.

Well grounded in Sanskrit literature, Indian philosophy and Hindu scriptures and very fond, at the same time, of the Western philosophical works, history and literature, he was naturally drawn to the task of forging a new Indian culture, and propagating it. But this task was in those days inevitably connected with political activity. He had, therefore, to turn to active politics. After having met Annie Besant in 1894, he joined the Indian National Congress and attended all its sessions till 1920. He joined the Anti-Partition movement; and gradually gravitating toward the advanced nationalist school of politics, he ultimately declared himself against the moderate policy of prayer and petition. His defence of Aurobindo Ghosh in 1908 and what he did in 1910 for the Samsul Alam Murder Case brought him into political promi-

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nence. He was of great help to Annie Besant in her Home Rule Movement and was one of her chief lieutenants in Bengal. In 1915, when Gandhi came from South Africa he was one of those prominent persons who received him in the Albert Hall, Calcutta. He was a member of the Indian National Congress till 1920. Later on, for some time, he was with Madan Mohan Malaviya, helping him in organising the Hindu Mahasabha, and then he left active politics for good.

He was a rich man and had substantial income from his profession as a Solicitor. But he spent large sums for the nationalist movement during the Swadayshi days and also for the Home Rule League, Hindu Mahasabha, etc. On various occasions, and at different places, he lectured on the Swadayshi Movement and the Home Rule Movement, and also on the work of the Theosophical Society, Hindu Mahasabha etc.

In his political life Hirendranath was not with the Moderates, with their prayers and petitions. Nor was he a votary of non-violence, and indeed he once said: "Non-violence is non Aryan and opposed to Indian culture". He disagreed so much with Gandhi on this point (and also on the issue of cottage industries) that immediately after the latter took over the charge of the Indian National Congress, he left it.

Bitterly opposed to the British Government in India, Hirendranath had, however, no illfeeling toward the British people. Indeed in his search for the good points in the western culture he had discovered so many virtues in the British polity, economy and education that in the synthetic culture which he proposed perhaps the over-all balance was in their favour. Even in politics he was never for severing all connexions with the British. In the *Brahma Vidya* he wrote: "India will enjoy a position with other independent nations in the Indo-British Society". He was a staunch supporter of the Parliamentary form of government.

So far as Indian economy was concerned, he had definite views on some of its aspects and sought to propagate these through lectures and writings. Like most nationalists of the day, he was aware of the colossal drainage of Indian wealth through British devices, and he believed that this could be stopped not merely by encouraging and developing cottage industries-which, he wisely enough believed, would never attain self-sufficiency but substantially by helping the establishment of big industries. He had some hand in the establishment of the National Bank, Banga-Luxmi Cotton Mill and Hindus-than Co-operative Insurance Company.

His political and economic thoughts and deeds were basically intended for the cultural and educational regeneration of India, and it was in this field that he was at his best. Through lectures and volumes of writings he developed his ideas on the new culture and new Indian education. He was a joint editor of two monthly journals of the Bengal Theosophical Society, the *Pantha* and the *Brahma Vidya*. He published innumerable articles in other journals like the *Visva-Bharati Quarterly,* the *Sahitya Parishad Patrika,* the *Sahitya,* the *Uttara,* the *Bangalakshmi,* the *Parichay*,the *Basumati,* the *Bharatbarsha* etc. Among his major publications may be mentioned: '*Gitai Iswarbad*' (1908), '*Upanishad Brahmatattwa*' (1911), '*Brahmabindhu Upanishad*' (1914), '*Jagadguru Abirbhab*' (1916), '*Narir Nirbachan Adhikar*' (1921), '*Mahadev*' (1921), '*Avatar Tattwa*' (1928), '*Vedanta Parichay*', *Buddhadeber Nastikata*' (1936), '*Yajnavalker Advaitavad*' (1936), '*Premdharma*' (1938), '*Raslila*' (1938), '*Sankhya Parichay*' (1939), '*Buddi O Bodhi*'(1940),'*Darsanik Bankimchandra*' (1940),'*Upanishad*','*Jara O Jivatattwa*'(1952) and '*Karmabad O Janmantarbad*'. He also translated into Bengali the '*Meghadoot*.'

He was convinced that the new culture could not be propagated except through a sound educational system which must be solidly based on Indian Foundation and must, to be effective, use the mother tongue as the medium of instruction. This objective he sought to achieve through the National Council of Education, of which he was a founder-member and one of the strongest pillars till his last days.

Hirendranath died on September 16, 1942. During his long public career he was associated with many institutions- the National Council of Education (Vice-President for many years), the Bangiya Sahitya

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Parishad (Vice-President and later President), the Theosophical Society (President of the Bengal Branch) and the Brahmacharyasram which was later renamed Visva Bharati (Treasurer and a Trustee).

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## Dutt, K. Iswara (1898 – 1968)

### Iswara Dutt, born in Rajahmundry in 1898, was an eminent journalist.

V. S. Srinivasa Sastry, the liberal stalwart, used to say that South supplied to North editors and auditors. At the turn of the present century, most of the editors of the Journals published in English and the Accountants-General in most of the Provinces were from the South. Journalism is literature in a hurry. But we rarely come across a real man of letters in the fourth estate. Kunduri Iswara Dutt was admittedly one such.

It is no exaggeration to say that he was a literary man who strayed into Journalism or a Journalist with a literary bent of mind. In the words of Dr. S. Radhakrishnan his writings often ceased to be journalism and became literature. Unfortunately, journalists, while highlighting all and sundry, rarely highlight themselves or their folk. It was said of an Editor of "The Times" London that his name was mentioned only once and that was in the obituary column.

Iswara Dutt was born on September 27, 1898 in a Brahmo family and brought up in Rajahmundry which then was to Andhra what Pune was to Maharashtra. Calcutta to Bengal. Allahabad to Uttar Pradesh and Athens to Greece. It is said that coming events cast their shadows before. As a student, he edited a typed weekly and also his College Magazine. He was an avid reader of '*Janmabhoomi*"--an English Weekly--ably edited by Dr. Pattabhi Sitaramayya. Even before graduation, he had been to Allahabad to work as an apprentice in the office of "*Independent*'--an English Daily--started by Motilal Nehru, but soon returned due to ill-health.

Nyapati Subbarao, grand-old man of Andhra, sensing his aptitude, evinced keen interest in him and even bracketed him with C.Y. Chintamani--Pope of Indian Journalism. Soon after graduation with Philosophy--least marketable of academic commodities--he unsuccessfully tried to go to Cambridge with a scholarship. Being loyal to his innate urge, he joined the staff of *Swaraj*--an English Daily--founded by Andhra Kesari Prakasam--a nursery for eminent Journalists like K.M. Panniker, Khasa Subbarao, G.V. Kripanidhi, K. Ramakoteswararao, K. Rama Rao and Ch. V. Pathy.

Mistaking Andhra University office for its distinguished Vice-Chancellor C.R. Reddy, he worked there as Clerk for sometime and returned to "*Swaraj*", where he soon became a seasoned sketch-writer. His first collection of twelve sketches and each of which is a scintillating diamoned entitled '*Sparks and Fumese*' stabilised his reputation and A.G. Gardener hailed him as his Indian Edition.

After working as Sub-editor in "*The Hindu*" for sometime, he gravitated to Allahabad as Assistant Editor of the then prestigious daily "*The Leader*", By then, he established his reputation as an essayist. His slim collection "*And All That*" fascinated one and all. His "*Congress cyclopaedia*" is a mine of information in relation to national evolution from 1885 to 1920. His collection of "*Middles*" are charming and charismatic.

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During my stay at Banaras in early thirties, I used to visit Allahabad to call on C.Y. Chintamani, who was a classmate of my father. When we met Iswara Dutt in 1932 for the first time, he reminded me that we were related, though distantly. He left "*The Leader*" in 1934 and launched the celebrated "*Twentieth Century*" -- a monthly--at Allahabad, and ran it for twelve years. From Tej Bahadur Sapru, K.M. Pannicker, Hari Singh Gour, Lord Lothian C.R. Reddy, K.S. Venkata Ramain down to my humbleself were contributors, though it paid only compliments and never money. It reminded one of the great English Journals "*Contemporary Review*" and "*The Nineteenth Century* and *After*. " It had the honour of being mentioned in the columns of "*The times*" of London and was referred to by Sir Samuel Hoare. Secretary of State for India, in a speech he made at Oxford. M.R. Jayakar thought that it had done wonderfully well. C.P. Ramaswamy Iyer considered it to be the best conducted magazine of its type. K. Natarajan hailed it as a reliable and weighty exponent of Indian thought.

Though Pro-Congress to start with, he became highly critical of Congress and took his slant towards liberals by mid-thirties. Though K. Ramakoteswararao. Editor of "*Triveni*," discovered M. Chalapatirao as a promising writer, it was Iswar Dutt that lifted him up. When Dutt became the editor of "*People's Voice*"--an English Daily--launched by Maharaja of Pithapuram as an organ of his party to fight the elections under Provincial autonomy, he insisted on having Chalapatirao as his assistant. After its closure, consequent on the total defeat of the Party at the polls, he took Chalapatirao to Allahabad along with him and launched "*Week End*" on the lines of "*The New Statesman and Nation*." It made an impact, out of proportion to its circulation, as Chalapatirao gave his very best to it.

At the instance of Nawab of Chatari, he organised publicity to Zamindars' Association at Lucknow. When Nawab of Chatari became the Interim Prime Minister of U.P. for a brief spell, he worked as Publicity Officer. In 1938, he functioned as Leader-writer to "*The Pioneer*." When Congress went into the wilderness during the Second World War, he actively assisted Tej Bahadur Sapru in organising Non-Party Leaders' Conference to solve the deadlock. He literally became Sapru's shadow and the part of his establishment. In 1941, Mirza Ismail appointed him as Publicity Officer on assuming office as Prime Minister of Jaipur. He was there for four years. When Mirza went to Hyderabad as Prime Minister, Iswara Dutt also gravited to Hyderabad to take care of publicity. But he lingered on after the departure of Mirza and left the place five months prior to the Police action. Though Dr. S. Radhakrishnan influenced him much earlier at Rajahmundry, Dr. Pattabhi Sitaramayya and Rajaji were always his well wishers.

He was comfortably installed at the "*Hindustan Times*" in New Delhi. Subsequently, he was drawn into working journalists movement and had championed their cause. He often deplored that Journalists fought others battles than their own. Now, the Manager is more powerful than the Editor. Soon after big business took over, the Press Journalists have become cogs in a machine. Rajaji categorised Journalists as working, lurking and shriking. There are part-timers and free-lancers also. Journalism is no longer a mission but a profession and requires to be safeguarded. When Birlas took over "*The Leader*", he protested against the transaction and wrote to G.D. Birla that he should not have played with money and laid his hands on a paper founded by Madan Mohan Malviya, for whose traditions he had little or no respect. Birla replied that he did so to prevent it from falling into worse hands. But subsequent experience of Iswar Dutt as Editor of "*The Leader*" proved that it could not have fallen into worse Hands than the Birlas. Ultimately, "*The Leader*" became defunct. But, Dutt had the satisfaction of having succeeded his one time master and mould C.Y. Chintamani as editor of "*The Leader*" under different circumstances. Rajaji complimented him for living with no blemish on his good name and with none to bear ill will.

He was a lover of books. He read voraciously and had an excellent personal library. He was socially agreeable and helpful. He was often taken for a Bengali by virtue of his name. His "Portrait Gallery" is fascinating and autobiography "Street of Ink" is the story of an age and of a profession. He recalled men and situation as with a magic wand. His epigrams flash

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and puns dazzle. He passed away on June 9, 1968. Though his son Gopalaratnam was also a Journalist, he was not equal to inheritance. It can be truly said of Iswara Dutt, as Lord Curzon said of Harry Curt, Editor of "*Pall Mall Gazette*: "Quip, retort, repartee, quotation, allusion, epigram, jest"--all flashed with lighting speed from that active workshop of his brain. Will there be another like him?

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## Datta, Dr. Kalikinkar (1905 - 1982)

**Kalikinkar Datta, born at Jhikarhaty village in Santal Parganas in 1905, was one of the last Victorians among modern Indian historians.**

One of the last Victorians among modern Indian historians and almost a phenomenon during his life time Kalikinkar Datta was born in May 1905 in a Bengali Kayastha family in Jhikarhaty village under the Pakur subdivision of the Santal Parganas in South Bihar. His grandfather Banyeshwar Datta was a *Patwari* (Petty revenue officer ) of the Pakur Raj, and his maternal grandfather Ramyadeva Mitra was employed in an indigo factory at Kadamasair. His father Sadananda Datta was the Headmaster of the Pakur Raj School wherefrom Kalikinkar passed Entrance Examination in 1921. Sadananda was headmaster of the Maheshpur High School also for a few years. Young Kalikinkar was greatly inspired by his father's qualities as a teacher and a person who moulded his character and ideas in later life. His mother Sarojini Devi was a pious and affectionate lady, and a constant source of encouragement to him. The middle class joint family of the Dattas had been living in Jhikarhaty for several generations, and like many other immigrant Bengali families, identified themselves intimately with Bihar and its people.

Kalikinkar studied at Berhampore Krishnanath College (Murshidabad district ) where he came into contact with the inspiring Principal as well as some lecturers who left a deep imprint on the bright student. After graduating in 1925 from K. N. College with a Ist Class Honours, he got admission in the Post Graduate class in History in Calcutta University. Earlier, while at Berhampore he came in intimate contact with Kalidas Nag, a reputed historian of the time who instilled a new interest in Kalikinkar regarding historical studies. The result was that after getting the M.A. degree in History in 1927 with a First Class (second in order of merit), he was engaged in historical researches as a research scholar at Patna College, and never let his pen rest till the end of his life.

He was awarded Premchand Roychand Studentship in 1929 for his researches in Social and Economic History of Bengal in the 18th century and the results were published in 1936 in the form of a book entitled *Studies in the History of the Bengal Subah, 1740-70: Vol. I-Social and Economic.* Winner of the Mcwat Medal and Griffith Prize also, Kalikinkar obtained *Ph. D* degree from the Calcutta University in 1939 for his thesis under the title *Alivardi and His Times.*

Kalikinkar Datta's professional career was marked by a steady success. From a position of a Lecturer in History at Patna College from 1930 to 1937, he rose to the position of the Vice-Chancellor of Magadh University from March 1962 to March 1965. He was Vice-Chancellor of Patna University from 1965 to 1971. In the process of his rise he had to travel through various stages as Assistant Professor of History at Patna College (1937-44). Professor of History in the same College (1944-58) and principal of Patna College (1958-1960). One of the important tasks of Datta was to organise historical research as Director, K.P. Jayaswal Research Institute and Director of Bihar State Archives from May 1960 to February 1962. Besidays being a succesfull teacher, Kalikinkar took living interests in extra-curricular activities and associated himself keenly with the Banga Sahitya Samiti as well as the Graduates Association.

Kalikinkar Datta was a prolific writer with nearly thirty works to his credit and contributed innumerable articles to standard journals, proceeding volumes, etc. Some of his works like *Alivardi and His Times.*

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The *Santal Insurrection, Shah Alam II* and *the East India Company, History of Freedom Movement in Bihar* (in 3 Volumes), and the text book like *An Advanced History of India* (in collaboration with R.C. Majumdar and H.C. Ray Chaudhuri), still remain as standard works in their respective areas. The great contribution of Datta lay in his untiring efforts to give a new direction to historical research in Bihar. He may be said to have done a pioneering effort in making Bihar research minded in the field of history.

Kalikinkar Datta was connected with a large number of institutions and learned societies all over India and during his life time, he was virtually showered by laurels and recognitions. He was instrumental in the establishment of the Regional Records Survey Committee of Bihar and was closely associated with the Bihar Research society in various capacities. He delivered the 'Adhar Chandra Mookherjee Lectures of Calcutta University for 1964 and was the prestigious Kamala Lecturer of the University of Calcutta in 1969. He was also invited to deliver Mahadeo Odudkar Lectures at Nagpur University. Crowning everything was the award of the covetable, Jadunath Gold Medal by the Asiatic Society of Calcutta in 1968 in recognition of the great services to the 'Muse of Clio'.

In 1943, he was sectional President of the Indian History Congress of which he was elected the General President in 1958 for a number of years he was the Director, Indo-British Historical Society of Madras. A few years before his death the university of Burdwan conferred on him the degree of D.Litt(Hon,)- a recognition that was long overdue. In every way Datta remained a committed soul to the demands of the discipline of History.

Dr. Datta belonged to that old group of historians to whom historical works meant readable and lucidly written accounts and not simply an intelligent autopsy of the past. His histories had a definite appeal to the heart. His absolute command over the historical materials is proverbial. Datta did not bother much for building up a system in his historical works, and his treatment was straightforward but methodical, relying more on concrete evidences rather than prestigious theorisation. A man of simple habits, modayst in dress and outwardly reticent and somewhat stony, he was very soft inside. He was ever ready to help any one who needed it, and did not care for the return. His steadfast devotion to routine and regular life habits was quite well known.

A deeply religious man Kalikinkar Datta was dutiful in all facets of life. He was every inch an Indian and had no attraction for foreign lures in his long career. Though he passed away at Patna on 24 March 1982, Dr. Kalikinkar Datta will ever remain an inalienable part in the history of history-writing in modern India.

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## Datta (Joshi), Kalpana (1913 - )

**Kalpana Datta, born at Sripur in Chittagong district in 1913, was a leading revolutionary lady of Bengal. She organised Kisans and Mahilas under the banner of CPI.**

Kalpana Datta (now Joshi) was born at Sripur village in Chittagong district on 27th July, 1913 in a middle class Kayastha family. Her father, Benod Behari Datta, was a Government Officer. Her Mother's name was Sovanbala Datta. Her grandfather, Durgadas Datta, was an eminent physician at Chittagong, wielding great influence in the town.

In her childhood days Kalpana was greatly influenced by her uncle who left the first imprint of patriotism on her mind. At the age of twelve, she was thrilled to read the lives of Kshudiram and Kanailal and also Sarat Chandra's immortal novel, 'Patherdabi'. Her imagination was fired and she wanted to be a martyr one day. She matriculated in 1929 from Chit-

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tagong and came to Calcutta and joined the I.Sc. class in the Bethune College. She refused to be contented with pure and simple study. Always alive and responsive to the socio-political surroundings, she soon came to join the 'Chhatri Sangha' of Kalyani Das.

Her first political activity started within the Bethune College. She was very soon drawn into the revolutionary circle by Purnendu Dastidar, a college student and a member of the revolutionary secret organisation led to Surya Sen of Chittagong, which had close liaison with the Jugantar revolutionary group led by Datta and Nagendra Shekhar Chakravarty in Calcutta. She did not know 'Masterda' till then, even by name. Before she could get back to Chittagong, the Armoury Raid had taken place on 18 April 1930. About three weeks later, the restless Kalpana hurried back to Chittagong and came in contact with Surya Sen in May 1931. In the meantime, many of the leaders like Ananta Singh, Ganesh Ghosh and Loknath Bal had been arrested and were awaiting trial in the Chittagong Jail.

Kalpana was entrusted with the safe - carrying of heavy explosive materials from Calcutta. She also prepared gun-cotton in between her study gaps, without rousing the least suspicion even among the member of her family. She became the main architect of a conspiracy, known as the 'dynamite conspiracy', to plant a dynamite fuse under the Court building where the special tribunal was having its sessions and also inside the jail to blast the heavy walls and free the revolutionary leaders. Unfortunately, the plan miscarried and the whole plot was uncovered. The police, however, found no proof to implicate her. But certain restrictions were imposed on her movements and she was kept under close surveillance. Despite this police vigilance, Kalpana became a regular visitor to the village of Surya Sen and Nirmal Sen, at the dead of night. She also used to have regular training in revolver shooting, along with her comrade Priti Waddedar.

In September 1931, Surya Sen decided to entrust Kalpana and Priti with a plan to attack the European Club at Chittagong. Only a week before the action Kalpana was arrested, while moving out for a survey work. Actually, she was wearing a boy's garment and that roused the suspicion of the I.B. Officer. While in Jail, she was told by the I.B. Officials about the Pahartali action and the heroic suicide of Priti. She was released on bail, since nothing incriminating was found against her. At the bidding of Surya Sen, Kalpana went underground and began to stay in the house of Kshirode Prava Biswas at Goirala along with Surya Sen.

On 16th Febuary 1933, at dead of night, they were surprised by the Government forces. Obviously, it was a case of betrayal. Surya Sen was captured. Kalpana along with Manindra Datta, escaped. After Surya Sen's arrest, the mantle of leader ship fell on the shoulders of Tarakeswar Dastidar who along with Manindra Datta, Santiranjan Sen and Amulya Biswas planned a dare-devil rescue of Surya Sen from the Jail. Here again, the plot miscarried, and Surya Sen was kept in solitary confinement.

For several months army men were combing the countryside in search of the absconding revolutionaries. On 19th May 1933, Kalpana and her comrade, Tarakeswar Dastidar, Monoranjan Datta and Monoranjan De, were arrested in a village named Gaira after a regular armed encounter in which two people were killed, including their host, Purna Talukdar. When one military officer started beating Kalpana, there was a chorus of indignant protest from the Indian soldiers. The officer took note of it and retraced his step. In the second supplementary trial of Chittagong Armoury Raid Case, Surya Sen and Tarakeswar Dastidar were sentenced to death and Kalpana Datta was sentenced to transportation for life. Kalpana kept her spirit high in different jails.

After 1936, when the Spanish Civil War began, Kalpana like many other revolutionaries started rethinking about the nature and content of the future national liberation movement in India. She was released in 1939, and in the following year she graduated from the Calcutta University. She resumed her battle against British rule-this time under the banner of the C.P.I. She went back to Chittagong and became one of the leading organisers of Kisans and Mahilas in her native district. In 1943, she married the Communist leader P.C. Joshi.

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Kalpana is a linguist and worked at the Russian Language Institute in New Delhi, and also at the Indian Statistical Institute.

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## Dutt, Kanailal (1888 -- 1908)

**Kanailal Dutt, born at Chandernagore in 1888, was one of the earliest martyrs for Indian freedom.**

Kanailal Dutt, one of the earliest martyrs for Indian freedom , was born on 30 August 1888, in his maternal uncle's house at Chandernagore. His ancestral home was at Kharsarai-Gobindapur, a village in Hugli district. His father, Chunilal Dutt, was an Accountant at Bombay in the Government of India's Marine Department. Kanailal's mother was Brojeswari Debi. They came of a middle-class Hindu family of the Tantubaya community.

Taken to Bombay, when he was five years old, Kanailal had his early education at the Aryan Education Society's High School at Girgaon. In 1903, he came back to Chandernagore and passed the Entrance and First Arts examinations respectively from Dupleix School and College- both now renamed after him. He graduated from the Hugli College with Honours in History. But as he was then under death sentence, the British authorities ordered withholding of his degree.

Kanailal joined one of the physical culture associations organised early in the century in and around Chandernagore. Both here and in the College, he came under the influence of Professor Charuchandra Roy, the founder of the Jugantar group at Chandernagore. Kanailal was intimately associated with the Gondalpara group of Upendranath, Narendranath and Basanta Kumar Banerjee and others, whose active leader was Srishchandra Ghosh. The latter arranged for Kanailal and others to learn the use of fire-arms. Later, Barindra Kumar Ghosh, Bhupendranath Dutt and others founded the *Jugantar* paper. Charuchandra became one of its regular writers and made Kanailal and others read this and other journals as also history of revolutionary movements and biographies of patriots. The anti-partition agitation of 1905 created a new enthusiasm in the Chandernagore group, Kanailal being the most prominent. When Surendranath Banerjea, leader of the agitation, visited Chandernagore on propaganda toure, Kanailal and others honoured him by drawing his carriage.

Kanailal went to Calcutta to join the revolutionary group led by Barindra Kumar Ghosh which was secretly preparing and training its members in the use of fire-arms. Accepted as an initiate, he first lived in a house in Bhowanipur where he went through a life of privation and hard work. He later shifted to 15, Gopimohan Dutt Lane, Baghbazar. It was primarily a storage for arms and explosives, and bombs were also sometimes stocked there.

Kanailal was arrested here on 2nd May, 1908, following the attempt on the life of Kingsford by Prafulla Chaki and Kshudiram Basu at Muzaffarpur on 30th April, 1908. The same day Aurobindo Ghosh, Barindra Kumar and others were also arrested, and many more were subsequently arrested at different places. They were put on trial in the Alipur Bomb Conspiracy Case and were all lodged in the Alipur Jail, now the Presidency Jail. Naren Goswami, one of the accused, turned an approver. Naturally, he aroused contempt and hatred among the other accused, and also among the general public. Hem Chandra Das Kanango, leader of the Midnapur revolutionaries and enjoying the confidence of Aurobindo, planned with another Midnapur accused, Satyen Bose, to shoot down Goswami inside the prison.

They requisitioned revolvers for the purpose, which Srishchandra Ghosh and Basanta Kumar Banerjee of Chandernagore managed to pass to the undertrial prisoners during interview. Kanailal implored Satyen to allow him to

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participate in the planned action. Both Satyen and Hemchandra agreed to it. Meanwhile, Satyen Bose fell ill and was taken to the jail hospital for treatment. From there he started secret correspondence with Naren Goswami, telling him that he too felt depressed in prison and wanted to secure his release by turning an approver. The ruse succeeded. Goswami visited the hospital on 31st August, 1908, guarded by a convict warder. The previous day, Kanailal feigned a severe pain in the stomach and was removed to hospital.

Noticing, from his bed, Goswami passing through the corridor towards the dispensary room, Satyen jumped out and fired. Goswami ran for his life. With the sound of firing, Kanai was on the verandah and shot at Goswami, who hurried down the stair-case, pursued by the two firing all the way until Goswami fell into a drain before the outer gate of the hospital ward, Kanai almost upon him. Both Satyen and Kanai were immediately caught and disarmed by the convicts and warders who rushed in attracted by the sound of firing. Goswami was dead.

Kanai and Styen were both sentenced to death. Kanai received the pronouncement with the prompt response: "There shall be no appeal." During the days before the execution (10th November, 1908), he gained in weight. On the appointed morning, when the prison staff came to his cell to take him to the gllows, he was found fast asleep. His gait, while moving on to the gallows, drew the admiration of the attending officials. There was an unprecedented crowd of mourners during his last rites.

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## Dutta, Krishan Gopal Choudhari (1899 – 1957)

**Krishan Gopal, born at Sialkot in 1899, was a freedom fighter, journalist and political thinker. He was a fluent and effective speaksman.**

Krishan Gopal, a Mohyal Brahmin, with Dutta as sub-caste name, was born in January 1899 at Sialkot now in West Punjab. His father, Pandit Kashi Nath Dutta, was a well-to-do businessman. Krishan Gopal received his early education at Sialkot. After matriculation, he first studied at Murray College, Sialkot, but later shifted to the National College, Lahore, founded by Lala Lajpat Rai, from where he graduated in 1923. He married Indra Vati in 1921.

He was attracted to the Congress by the ideas and examples of Mahatma Gandhi and Motilal Nehru. It was as a protest against the alien Government that he had left Murray College, Sialkot, and joined the National College, Lahore. Later he, worked actively for the Congress and plunged into the Non -Cooperation Movement launched by Gandhi in 1921. He was a loyal and disciplined Congressman who followed faithfuly the Congress policies and programme and suffered terms of imprisonment in 1929, 1930, 1931 1940, 1941 and 1942. He was elected a member of the Punjab Legislative Assembly in 1938.

He was highly critical of British policies both in and outside the Punjab Legislative Assembly. He strongly condemned the British for the maintenance of a large army to the utter neglect of agricultural and industrial developments in India. He took the Punjab Government to task 1939 for imposing a ban on M.N. Roy entry into the Punjab. On the Budget of 1939 he said in the Assembly: "Underneath this surplus budget lies the appalling and staggering poverty of the mass of the people of this province which this budget is not calculated to alleviate . The economic bondage of India outraged and he attacked it vehe-

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mently in his speeches and writings. He regarded the 'Kisan' as the pivot round which the economic conditions revolve, and he warned that unless the condition of the 'Kisan' was improved, 'no real progress can be made in the economic life of the province'. He dayscribed the land revenue system imposed by the Government as 'most iniquitous'.

Krishan Gopal encouraged the use of *Khadi* and supported cottage industries. In the Assembly, he moved a cut motion to raise a discussion on the creation of an Industrial Research Fund. He said, "The British Government had set apart one million pounds for the research fund. The money which the Punjab Government was earmarking for research work in the Punjab, a backward province in respect of industries, was insufficient". He believed in *Khadi,* non-violence and democratic principles of government.

He was a fluent and effective speaker, and contributed articles on political themes to newspapers. He went to Europe thrice, and the United States once, where he propagated India's cause for freedom and enlisted public support. He held many offices. He was General Secretary of the Punjab Swaraj Party in 1926, and was elected the first Chief Whip of the Congress Party in the Assembly in 1938. He was also the Deputy Leader of the Opposition in the Assembly in 1938 and President of the Sialkot Congress Committee. He was appointed General Secretary of the All India Central Refugee Welfare and Vigilance Board after 1947. He was taken in the East Punjab Cabinet in 1948, and held the portfolios of Finance, Industries and Local Self-Government.

He died in 1957, leaving behind three sons and a daughter. Dr. V.P. Dutta, Pro-Vice-Chancellor of Delhi University, is his eldayst son.

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## Datta, Michael Madhusudan (1824 – 1873)

**Madhusudan Datta, born at Sagardari in Jessore1824, was an eminent poet, dramatist and scholar of Bengal. He was born a rebel and died a rebel.**

Madhusudan Datta, only son of Rajnarayan and Jahnavi Datta, was born at Sagardari in Jessore on the banks of the Kapotaksha (Now in Bangladaysh). He entered the Junior School of the Hindu College, Calcutta (established in 1817), in 1833. He recited from Shakespeare at the annual prize-giving ceremony of the Hindu College and made a mark. In 1841, he entered the Senior School of the Hindu College and obtained a junior scholarship. He was also awarded a gold medal for writing the best essay in English on Women's Education, which gave evidence of his progresive mind.

He was a student of the renowned Shakespearean scholar Captain D.L. Richardson and wrote a few poems in English. But suddenly he embraced Christianity (9th February, 1843) in the Old Mission Church and became 'Michael' Madhusudan. The popular belief that Madhusudan became a Christian with a hope to marry Debaki, daughter of Rev. K.M.Banerji, has no basis at all, as Debaki was only five years old in 1843. As Christian students were not allowed to read in the Hindu College, Madhusudan joined the Bishop's College at Sibpore, Calcutta, where he first learnt the classical languages, i.e. Greek, Latin and Sanskrit. His father, however, bore all his expenses from 1843 to 1847.

In 1848 Madhusudan became stranded and left for Madras, where he was appointed an English teacher at the Male Orphan Asylum, Blacktown. In Madras, he came to be acquainted with Rebeca Mactavys and married her. He also carried on his

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literary pursuits and a few poems were published in the *Madras Circulation* under the pen name of 'Timothy'.

In the same year, he worked on the Editorial staff of the *Madras Circulation, the General Chronicle,* the *Athenaeum* and the *Spectator.* In April 1849, he published his first long poem ''The Captive Ladie', a copy of which he sent to Mr. J. E. Drinkwater Bethune, President of the Council of Education, through his friend Gaurdas Basak. Bethune was impressed and advised Gaurdas that Madhusudan should write in Bengali language and enrich his own literature. So Madhusudan decided to employ his poetic talent in the service of his own mother-tongure.

In 1852, he was appointed second teacher at the Madras University High School and led a perfectly happy life. He received a great shock by the death of his father in January 1855. A year later, he left Rebeca and Madras for Calcutta, with a young French woman, Emilia Henrietta Sophia, who remained a devoted wife all through her life. Here Madhusudan first served as a judicial clerk to the Junior Police Magistrate, Calcutta, and later served as an interpreter at the Police Court, Calcutta. In 1862, he was associated with the *Hindoo patriot.*

The years 1859-62 were the most flourishing period in Madhusudan's literary career. Three dramas, two satirical sketches and four poetical works were published during the short span. '*Sharmistha Natak*' (1859) had its theme drawn from the *Mahabharata.* Although modelled on the Classical Sanskrit drama, it speaks of the spirit of humanism. It was staged at the Belgachia Theatre in 1859. Next was published '*Padmavati Natak*' (1860) on the same model, with the story of the golden apple of Illiad partly Indianised. '*Krishnakumari Natak*'(1861), his next drama, was the first historical romantic tragedy, modelled after Shakespeare, in Bengali literature. This trend was found in his later tragic drama, '*Mayakanan*' (1873). In '*Ekei Ki Bale Sabhyata*' (1860) and '*Budo Shaliker Ghade Ron*' (1860) he satirized both the so called, self-styled '*Young Bengals*' and a section of orthodox hypocrites who were moral wrecks. His superb dramatic excellence in these two satirical sketches can only be compared with that of Moliere (1622-73). He translated Dinabandhu Mitra's *Nildarpan*' into English and Rev. Long was named as publisher.

His '*Tilottama Sambhava Kavya*' (1859) was written in Miltonic blank verse and created a revolution in Bengali poetry. Later, his '*Meghnadbadh Kavya*, (1861), the first modern Epic in Bengali, was filled with the spirit of Renaissance and enriched with a bold diction. But his '*Brajangana Kavya*' (1861) struck a sweet, tender, lyrical note, as opposed to that of '*Meghnadbadh Kavya*'. While at Madras he learnt Italian well and composed his '*Viranganakavya*'(1862) after Ovid's (Publius Ovidius Naso) '*Heroidays*'.

But with all this literary work, his heart sighed for 'Albion's strand', and he sailed for England in June 1862. In London, he joined the Gray's Inn. His wife and children also left for London in 1863.At length they settled at Versailles in June 1863, but by that time they had exhausted their resources and poverty stared them in the face. Madhusudan wrote to the great Vidyasagar (1820-91), who borrowed Rs. 8,000 and sent the amount to him.

The general belief that Madhusudan did not repay his debt has no truth in it. He sold out his property, Chaks Munkia and Gadardanga, and thus freed himself from his debt to Vidyasagar in 1868. During his stay in France, he composed Sonnets, the first in Bengali poetry, and the '*Chaturdaspadi Kabitabali*' (a book of hundred sonnets) was published in 1866. earlier in May 1865 he had sent his Bengali sonnet (with Italian translation) on Dante to the King of Italy on the occasion of the six hundredth anniversary of the great poet being held in Florence.

He wrote a few poems '*Mayur O Gouri*', '*Rasal O Swarnalatika*' etc., after the '*Fables*' of La Fontaine. He also started on dramas '*Vishma Dhanurgun*' and '*Rizia*' in Bengali and English respectively, both of which remained unfinished. He was called to the Bar in 1866 and left for India. In 1867, he was admitted as an Advocate of the Calcutta High Court. He was appointed an Examiner of the Privy Council Records.

In 1871, he published his only prose work '*Hector Badh*'. Though he earned enough as a Barris-

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ter, he led the life of a prince which his income did not permit. He ran into huge debts. For a period he served as the Legal Adviser to the Ruler of Panchkot, but to no effect. He had to leave Calcutta and take up his residence at the Uttarpara Library, Hooghly, where stricken with financial crisis both he and his wife fell seriously ill. He was removed to the General Hospital, Calcutta, in June 1873. Henrietta died on 26 June 1873. On receipt of his wife's death Madhusudan recited '*Tomorrow and Tomorrow*' etc. from 'Macbeth', and the flickering light in his life's candle died down on 29th June 1873. On 30 June, he was buried at the Lower Circular Cemetery according to the Anglican rites. He was survived by his three sons, Albert Napoleon, Frederick Milton and Mactavys Dutt (son of Rebeca) and a daughter, Sarmistha (1859-79).

Madhusudan was a child of the Bengali Renaissance in the truest sense of the term. He imbibed within him deep respect for classical studies both eastern and western, spirit of revolt against orthodoxy, sympathy for progressive social changes like remarriage of widows, female education etc., and love for his vernacular and his motherland. He was connected with the 'Mechanic's Institute', 'Bidyotsahini Sabha' and 'Balgachia Theatre'. Under his advice actresses were first introduced in the Bengal Theatre (estblished in 1873). Madhusudan was born a rebel and died a rebel.

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## Datt, Nalinaksha (1893 - 1973)

**Nalinaksha Datt, born at Waltair in Andhra Pradesh in 1893, was an eminent Buddhist scholar. He was a professor of Pali in Calcutta University.**

Born at Waltair in Andhra Pradaysh on 4th December ,1893, Nalinaksha was the second son of his father Surendranath. His father was a scion of the Datts of Purvasthali in the district of Burdwan, in West Bengal. After passing the Entrance Examination in 1909 Nalinaksha went to Chittagong (now in Bangladaysh) with his father and took his B.A. in 1913 with honours in Pali winning the Jubilee Scholarship of Calcutta University. He was admitted to the M.A. course of Pali in the said University and attended Law classes. In 1915, he got his M.A. in Pali standing first in the first class and the next years passed his B.L. with credit.

Nalinaksha was offered the Professorship of Pali in the Judson College, Rangoon (Burma), in 1916 but preferred to comply with Asutosh Mookerjee's request to join the post-graduate department of Calcutta University as a lecturer in Pali in 1917. Next year, he was given Premchand Raychand Studentship for his work on *Four Buddhist Schools* and in 1921 a Ph.D. for his thesis on *Early history of the spread of Buddhism and Buddhist Schools.*

After some years, Nalinaksha went to London with the purpose of preparing for the University a doctoral thesis entitled '*Aspects of Mahayana Buddhism and its relation of Hinayana*' (1930). At this time, there were several Indian scholars in the London School of Oriental Studies. Har Dayal, the revolutionary who made an attempt on the life of Lord Hardinge, entered the University of London to carry on his work in an identical field of study. Professors F.C. Turner and L.D. Barnett were appointed supervisors of the research work of Nalinaksha and Har Dayal. Unfortunately Turner expressed his inability to guide Nalinaksha. But he was permitted to go to the Continent to work under the guidance of other competent scholars. Nalinaksha finished writing his thesis in Belgium under the guidance of the distinguished French Indologist Louis de la Vallee Poussin. His work was examined by A.B. keith, Barnett and Turner and given the D.Litt. in 1931.

Back in Calcutta, Nalinaksha continued his work as lecturer in the departments of Pali and Ancient Indian History and Culture. After Benimadhab Barua's death in March 1948, he became professor

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and Head of the Department of Pali, and when he retired in 1958, donated Rs. 20,000 to the University for instituting stipends for Pali students. He died at Ramananda Chatterjee Street, Calcutta, on 27th November, 1973.

Nalinaksha was among the very few Indian scholars who learned and assimilated Tibetan, French, German and other languages for the valuable work he did in the field of Buddhistic studies. He ranks among the leading scholars of his time. He achieved many coveted honours and distinctions in recognition of his outstanding scholarship. In 1958, he was elected President of the Asiatic Society of Calcutta and in the same year was invited by the Academy of Sciences in the USSR to deliver lectures on Buddhism. Earlier, in 1957, he was invited to take part in the 2500 Buddha Jayanti Celebrations in Japan. He was also appointed an Indian delegate to the Buddhistic Conference held at Rangoon, Burma, in 1960.

Nalinaksha came in contact with Dr. Narendranath Law, founder -editor of the famous Indological joumal, *The Indian Historical Quarterly (IHQ)* where he contributed quite a substantial number of papers from 1932 onwards. A few learned papers from the pen of Nalinaksha, among others, appeared in *The Indian Historical Quarterly:* "Three Buddhist manuscripts of Gilgit" (1932- 1933. 1936), "Doctrines of the Maha-sanghika School of Buddhism" (1937); "*Dhammasangani*, an analytical study" (1939); "Place of laity in early Buddhism" (1945).

Besidays those mentioned above and numerous contributions to different journals Nalinaksha's major works include the following: *Pancavimsatisahasriha Prajnaparamita,* Calcutta, 1934; *Early Monastic Buddhism,* 2 Vols., 1941-1945; *Saddharmapundarika,* Calcutta, 1952; *Baudha Samgraha,* Calcutta, 1962; *Bodhisatrvabhumi,* Calcutta, 1966.

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## Dutt, Narendranath (1884 – 1949)

**Narendranath Dutt, born at Srikail in the Tipperah District in 1884, was one of the most eminent physicians of Bengal.**

Captain Narendranath Dutt was born on 21 September, 1884 at the village of Srikail in the Tipperah District (now in Bangladaysh ) near the town of Comilla. He was the third son of his parents. His mother died when he was a little boy of six. His father Krishna Kumar Datta was a Sanskrit Pandit in the Chittagong H.E. School. Narendranath's early days were spent in his uncle's house at Srikail. His other brothers were also to acquire distinction later in life. The eldayst, Kamini Kumar Dutt, progressed steadily as an advocate in East Bengal, and was chosen shortly before his death as Law Minister of the Government of Pakistan. Narendranath's younger brother Debendranath was a businessman of no mean repute.

Beginning with the village school of Srikail, Narendranath moved through the successive stages in the Comilla Zillah School to pass the Entrance Examination in 1906. Two years later, he obtained the F.A. degree as a student of the Comilla Victoria College. Pecuniary problems were a constant source of embarrassment. Narendranath performed in turn the duties of an agricultural labourer, small-scale dealer and assistant at a grocer's shop for small pay. His sincerity and steadfastness of purpose impressed all from his early days.

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Narendranath then enrolled as a student of the Calcutta Medical College, living cheaply at the St. Paul's College Hostel on Amherst Street. To make a living, he worked every night from 8 P.M. to 4 A.M. as a coolie in the Kidderpore docks, covering the entire distance from his hostel to the place of work about five to six miles either way- on foot. His regular disappearance after sunset roused the suspicions of Rev. W.E.S. Holland, Principal of St. Pauls's College. Not satisfied with Narendranath's explanation he made a personal investigation into the matter and concluded by offering the young man free use of the Principal's quarters as a mark of appreciation. Narendranath, however, politely refused to take advantage of this opportunity, pointing out that he could not stay on charity. Rev. Holland and Col. Calvert, Principal of the Medical College, used their good offices to save Narendranath, when in a fit of excitement he slapped an invigilator who had mistakenly accused him of copying at the M.B. Examination in 1914. Sir Asutosh Mukherjee, the then Vice-Chancellor of the University of Calcutta, expelled the candidate not for having resorted to unfair means, since Narendranath was not guilty on that charge, but because he had taken the law in his own hands. Narendranath's European benefactors succeeded in reversing this decision and put him up for examination next year through the intervention of Sir Gooroodas Banerjee.

After obtaining his M.B. degree in 1915 Narendranath worked for a while as Assistant Surgeon in the Presidency General Hospital and was then drafted into the King's Commission in the Indian Medical Service. Rev. Holland and Capt. Calvert played an important part in securing both appointments for him. During the First World War Narendranath saw action mostly in Mesopotamia. This experience proved useful to him in future for two reasons. First, he obtained knowledge of animals, particularly horses and mules. Secondly, he saw how heavily dependent India was on other countries for drugs and medicaments. Though some simple restoratives had been produced within the country, no attempts had been made till then to develop complex pharmaceuticals including synthetics and biological products.

Some of the most eminent physicians of Bengal in those days -like Sir Nilratan Sarkar, Bidhan Chandra Roy and Kailash Chandra Bose -had founded the Bengal Immunity (BI) 1919 with a similar view to meeting the medical requirements of the country, particularly in view of the loss of lives during the First World War for want of foreign sera. After a promising start, the Company made heavy weather till in 1925 Amulyaratan Chakravarti, one of its promoters, induced Narendranath, who had just refused permanent commission in the Indian Medical Service, to join as Managing Director. Under the changed set-up the arrears of the Company amounting to Rs. 35,000 were cleared within the first sixteen months. A net profit of Rs. 23,000 accumulated in the next financial year, so that a dividend of fifteen per cent could be distributed among the shareholders Narendranath had pledged not to receive any emolument still the Company was put on a sound financial footing. Now he proposed that he be given ten percent of the net profit if the dividend was below fifteen per cent and fifteen per cent of the net profit, in case the dividend was higher. The company accepted his terms and also granted him Rs. 1,000 worth of fully paid shares out of the confiscated shares for the one-and-a half years during which he had rendered free service. Narendranath's monthly allowance was fixed by the company at Rs. 200. The terms of the contract remained unchanged for the rest of Narendranath's life. Among Narendranath's later contributions to the development of the Company was the opening of an Indigenous Drug Department in 1933 for research on Indian medicinal plants. Two years later this was made the basis for opening the Bengal Immunity Research Laboratory at Baranagar. In 1947, the Laboratory was transferred to its present location at 39 Acharya Jagadish Chandra Bose Road. From April 1945 the 'Immunity Bulletin was published on behalf of the Immunity Science Association.

Narendranath Dutt died a bachelor on 6th April, 1949. He was a man of simple habits. His usual dress from college days was a shirt on top of a dhoti and a pair of Albert slippers. He was non-communal in his attitude to life. In his early days he organised the nationalist Muslims at Tipperah. He claimed pride in showing that one of his arm-bones had been broken

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in trying to save Subhas Chandra Bose once from lathi-charge. Capt. Dutt's success as an entr epreneur was due to his ability to mix freely among the workers and inspire them . Till the last he lived in a room on the top floor of the BI office building at 153 Dharmatala Street. In his early days at the Company he personally marketed the products and purchased provisions like an ordinary member of the staff. Later in life, he created a ward at the R.G.Kar Medical College Hospital endowed with twenty-four fully equipped beds for ready availability for the Company's staff. A distress fund of Rs. 1 lakh was opened for their benefit during the Silver Jubilee Celebrations.of the Company in 1944 and arrangements made for their financial benefit.

Capt. Dutt was so dedicated to the BI that he declined the Home Department Portfolio in the first ministry of Dr. B. C. Roy after the Indian Independence on the ground that he preferred to work in the field of industry. Narendranath was not, however, unaware of his social responsibilities. He was the Founder -President of the Rehabilitation Society for helping refugees from East Pakistan after the Partition of the country. He gave assistance to refugee teachers in setting up a school and established an English medium high school for providing education to students from refugee families. Narendranath was also an active non-official member of the government committee in charge of the refugee problem.

Narendranath's love for his place of birth, interest in medical research and plans for improving business did not daysert him till the end. He established a college at his native place, Srikail, towards the close of his life. He had also decided to establish a college for pharmaceutical studies just before his death. Even the building for the institution had been located. Narendranath also contemplated of investing about thirty to forty lakhs of rupees to start a project for the extensive cultivation of some potent and valuable medicinal plants in Darjeeling with the help and co-operation of the Government of West Bengal.

Narendranath also had an interest in fishery. He obtained a lease on the Chilka lake but his business was hampered by the rules and regulations of the Orissa Government. He had acquired a trawler for deep sea fishing just before the outbreak of the Second World War but the Government of India requisitioned it after the outbreak of hostilities.

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## Dutta, Phani Dhar (1905 – 1963)

**Phani Dhar Dutta, born at Tarajan Gayan Gaon, in the district of Sibsagar in 1905, was an eminent educationist-cum-administrator of Assam.**

Phani Dhar Dutta, an eminent educationist-cum-administrator of Assam was born on 1st January, 1905 at village Tarajan Gayan Gaon, near Jorhat town in the district of Sibsagar. He was the second son of his father, Dandi Ram Dutta and Damayanti Dutta. The family of Kotch origin was poor and lived by cultivation. Phani Dhar's early life was miserable. He lost his father at the age of ten and was obliged to attend to cultivation with his elder brother from early childhood. His mother worked hard, spinning and weaving, trying, as best as she could, to supplement the family income.

But hard labour in the fields and poverty of home were no hindrances to his studies. Phani Dhar showed not only brilliant results in school examinations but also proved his abilities as a sportsman. He came out with flying colours in the Matriculation Examination. He had, however, to wait for one year before his mother could make a saving, enabling him to enrol himself as a student in the college. After graduation he joined the Presidency College, Calcutta for doing M.A. and B.L. He passed the M.A. Examination in Mathematics, securing a First Class and winning the 'Borat Gold Medal'. Simultaneously, he creditably passed the Bachelor of Law Examination from the University of Calcutta.

Phani Dhar started his career as a lawyer at he Jorhat Bar in the early thirties. While practising law he decided to start a college at Jorhat. Others, actively interested in the project, were Shri K.K. Handique,

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Shri Jajgneswar Sharma, Shri Tulshi Narayan Sharma, Shri Muralidhar Barua. Their ceaseless efforts bore fruit with the J.B. College coming up on 10 October, 1930. Phani Dhar offered honorary service as a lecturer in the newly-set up college for ten years since its foundation. In 1940, he joined the Cotton College, Gauhati as a lecturer in Mathematics and served there till 1948. He took a leading part in preliminary works connected with the foundation of the Gauhati University. When the University started functioning Phani Dhar joined it as its first Registrar, with his colleague. Shri K.K. Handique, acting as its first Vice-Chancellor, He served in the capacity of the University's Registrar till 1962. During these years he did a lot for the expansion of the University in all directions. The construction of the present University complex, opening of Post-Graduate classes in different subjects, and affiliation of many colleges to Gauhati University are some of the most remarkable achievements of this period.

In 1962, Phani Dhar Dutta was elected to the office of the Vice-Chancellor of the University but he could not continue for long. In a Court meeting serious criticisms had been brought against the functioning of the University for which he honourably resigned his Vice-Chancellorship in August, 1962.

Phani Dhar Dutta was a simple man, who silently devoted himself to the upliftment of education in the State . His dress was also very simple. He put on a Dhoti and a Kurta' only. The end of his life was very sad and painful. Financially too, he was very much hard pressed. His heart had completely broken down due to many criticisms levelled against the University. Finally, on 29th October, 1963, he passed away at Gauhati leaving behind nine children and his widow.

Phani Dhar was a born fighter. His grim struggle against poverty and his untiring efforts for the expansion of an academic atmosphere throughout Assam, is an example to be followed by others. His service and sacrifice in the academic field of Assam led to the dawn of a new era. Inspite of the various criticisms put against him he dayserves to be remembered as one of the founders and pioneers of the Gauhati University and moreover, as an eminent educationist whose contribution in the field of education can never be denied.

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## Dutta, Rajani Palme (1896 – 1974)

**Rajani Palme Dutta, born in Cambridge in 1896, was a renowned Marxist author of Indian origin and a founder of the British Communist Party.**

Rajani Palme Dutta, a renowned Marxist author of Indian origin and a founder of the British Communist Party was born in Cambridge, England in 1896. His father, the late Upendra Krishna went to London from Calcutta in 1878 for the study of medical course and settled at Cambridge permanently where he became well- known as a doctor of the poor. He married a lady of Swedish origin.

Rajani Palme Dutta had a brilliant academic career throughout his student life. He secured a first class honours degree in Classics from the Parse School, Oxford. It was during his college days that Rajani Palme started leaning towards Marxism and founded the Socialist Society while studying at Oxford. He was forced to join the army in 1915 during the First World War, and was imprisoned for sometime because of his anti-war campaign.

In 1917, Rajani Palme was expelled from Oxford for supporting the Russian Revolution before he could sit for his post -graduate degree. Next year, he got the permission to stay at Oxford only for the brief period of examination and got first class marks in all the eight papers. Soon after Rajani Palme joined the Communist Party of Great Britain (CPGB). He was the founder member of the Communist Unity Convention, held on 31st July, 1920 and became Chairman of

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the Communist Party Reorganisation Commission in 1922. In the same year, he got married to Salme Murik, a member of the Communist Party of Finland, In 1921, he founded a periodical, *Labour Monthly* used it as a medium for propagating revolutionary ideas.

From 1922 to 1965, Rajani Palme Dutta was a member of the Communist Party's Executive Committee and it was also in the year 1922 that the *Workers' Weekly* was started and he became its first editor. His trenchant signed articles and pungent editorials aroused great interest among people of all shadays of political opinions and the journal soon began to have wide circulation.

From 1924 to 1936 Rajani Palme Dutta travelled various parts of Western Europe and Belgium, either secretly or openly. During this time he took a leading role in working for the Communist International in its West European branch.In 1936, he worte jointly the famous Dutta- Bradley Thesis at Brussels. After joining the Seventh Congress of the Commintern he returned to London in 1937. From 1936 to 1938 Dutta was also editor of the former *Workers' Weekly* which he had been publishing under the new name *Daily Worker.*

From 1939 to 1941, Rajani Palme worked as the Party's General Secretary. In 1946, he came to India for collecting material on the Cabinet Mission as a correspondent of the *Daily Worker.* In 1967, Dutta resigned from the party's leadership due to illness.

Rajani Palme Dutta who was a contributor to the *Encyclopaedia Britannica* and writer of articles and pamphlets on socio-economics was the author of about twenty books. The best known among them are *The two Internationals (1920). Modern India (1926), Socialism and the Living Wage (1927), Lenin (1933). Fascism and Social Revolution (1934), The Political and Social Doctrine of Communism (1938), Britain in the World Front (1942), Crisis of Britain and the British Empire (1949), India To -Day (1956) and Whither China(1949).* Dutta was a recipient of an honorary doctorate from the University of Moscow and the Lenin Centenary Medal in 1970. He died on 20th December, 1974 at the age of seventy-eight.

Rajani Palme Dutta was one of the sharpest intellectuals in the Communist Party of Great Britain. He had an analytical mind that did not allow for any clouting of objective reality by subjective colouring or emotion. He was formidable as an adversary, but Marxist though he was, had the bourgeois trait of not being hostile, in private life, to those with whom he clashed on public platforms.

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## Datt, Ram Bhaj Chaudhari (1866 -- 1923)

**Ram Bhaj Chaudhary, born at Kanjrur Dattan in the Gurdaspur district in 1866, a great politician.**

Ram Bhaj Datt was born in 1866 in Kanjrur Dattan, a village in the Gurdaspur district of the Panjab. His father, Chaudhri Radha Krishna Datt, was a rich zamindar. He was a Mohyal Brahmin, with Datt as the sub-caste name. This sub-caste was known for its martial qualities. Ram Bhaj Datt married three times. His third wife, whom he married in about 1905, was Sarala Devi Chaudhurani, a niece of Rabindra Nath Tagore and a daughter of Janaki Nath Ghoshal, a close friend of A. O. Hume and one of the prominent Congress leaders of the time. This marriage proved to be of great importance in Ram Bhaj Datt's public career. She inspired him in all his political activities and was also an active co-

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worker, Ram Bhaj Datt had three sons, Jagdish, Randhir and Deepak, and a daughter, Leela.

Ram Bhaj Datt's education was at Lahore. He graduated from the Foreman Christian College, Lahore, in 1888. Later, he passed the Law examination and enrolled himself as a Vakil. He started practice first at Tarn Taran, then at Amritsar, and finally at Lahore.

In his early life Ram Bhaj Datt came under the influence of the Kuka Guru, Ram Singh, and he practically became a Sikh. Later he came under the influence of the Arya Samaj and became one of the prominent and active leaders of the Samaj. As a staunch Arya Samajist, he held progressive views on social reform. He was opposed to caste and untouchability and any discrimination against women. He held a liberal religious outlook also and worked sincerely for Hindu-Muslim unity. He supported national education and sent one of his sons to the Gurukul Kangri and another to the National Council of Education in Calcutta. Before he attained prominence as a political leader, he undertook social work like relief operations during famines and earthquakes and reclamation of the untouchables.

Ram Bhaj Datt became interested in the Indian National Congress as early as 1888, and since, then he attended almost every session of the Congress till his death. In the Congress, he belonged to the militant group and had a marked softness for the revolutionaries. He was a fiery orator and could move the masses in the Panjab in a way which few cold do at the time. Among his close political associates were Sardar Ajit Singh, Lala Lajpat Rai, Lala Harkishan Lal, Lala Duni Chand, Dr. Saif-ud-din Kitchlew, Dr. Satyapal, Master Amir Chand, Soofi Amba Prasad and Dina Nath.

He first came into prominence in the Congress in 1900 when he was elected a member of the Subjects Committee at the Lahore Session. After a distinguished service in relief work following a disastrous earthquake in Kangra in 1905, Ram Bhaj Datt shot into political prominence during the Agrarian Movement in the Panjab in 1907. Along with Lala Lajpat Rai and Ajit Singh, he set the countryside aflame, and gave the Panjab peasant a strong sense of the exploitation, he was subjected to. In large gatherings these three leaders brought home to the peasantry how the Government had sucked them dry by successive increases in the land revenue. This large- scale movement among the peasantry in the Punjab, regarded as the sword -arm of India, alarmed the British Government. Drastic measures were taken to suppress the movement, including the deportation of Lala Lajpat Rai and Sardar Ajit Singh.

Ram Bhaj Datt also played a significant role in the Municipal life of Lahore, where his stamping oratory and aggressive posture were a constant headache to the Government. His finest hour in politics came during the Martial Law days in 1919. He became the undisputed leader and the uncrowned king of Lahore. In April 1919, he made a number of fiery speeches and addressed protest meetings in Lahore, where his volcanic sense of anger against the British electrified audiences and enthused them to join the great national movement, which began under the leadership of Gandhi. Sir Michael O' Dwyer himself admitted in his book that Ram Bhaj Datt was the most popular leader in the Punjab who 'promoted and participated in seditious meetings of the most violent type'.

The Government reports also state that he presided over the meeting of 6th April at the Bradlaugh Hall and led the procession on 9th April in open defiance of the Government ban. Addressing a public meeting of 25,000 people in the Badshahi Mosque at Lahore on 11th April, he exhorted the audience to stand fast in the face of extreme danger, referred to the police firing on 10th April and declared that the people should not have retired when they were fired upon. It was at this time that he composed a song which caught the imagination of the people. The refrain was- "Kadi Nahin Harna, Bhaven Sadi Jan Jave" (we shall never give in even if we have to die ).

After the tragedy of Jallianwala Bagh, he became the spearhead of the national movement. He was arrested and deported to Dehra Ghazi Khan under the Defence of India Act. He was subse-quently tried by a Commission, acting as a General Court Martial, and sentenced to transportation for life with forfeiture of property. In his defence before the Commission, he made no secret of his extremist leanings within the

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Congress fold. The government regarded him as the chief spokesman of the conspiracy. Ram Bhaj Datt was later released under a general amnesty. Appearing before the Enquiry Committee, appointed by the Indian National Congress, he firmly declared that there was no greater enemy of the British people in India than Sir Micheal O' Dwyer whom he blamed for the dastardly attack on innocent people at Jallianwala Bagh. Ram Bhaj Datt joined the Khilafat Movement and the Non- Cooperation Movement whole heartedly, and was greatly disappointed at Gandhi's action in calling off the movement after Chauri Chura. His brilliant political career was cut short by death in 1923.

Ram Bhaj Datt, with the help of his wife, edited two papers, the *Deepak* (an Urdu Daily) and the *Hindusthan* (weekly). Soofi Amba Prasad, the great revolutionary, was the editor of the second paper for some time. He was of medium height and fair complexion. He was well- built and had a fine moustache. He had a vigorous and breezy personality. He is still remembered in the Panjab as a dynamic and forceful personality who gave both colour and meaning to the people's struggle against the British Raj in one of the most crucial and formative periods in the history of the nationalist movement in India.

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## Dutt, Romesh Chunder (1848 - 1909)

**Romesh Chunder Dutt, born in Calcutta in 1848, was a civil servant, a political leader of the liberal school, a perceptive student of economic problems, a scholarly historian and a creative writer.**

Romesh Chunder Dutt was born in Calcutta on 13th August, 1848, in a family already famous for academic and literary attainments. His uncle Rasamay Dutt was the first Principal of the Sanskrit College in Calcutta. Another uncle, Shoshee Chandra Dutt, was well- known for his writings in English, and a cousin, Miss Toru Dutt, achieved considerable fame as a writer of verse in English and in French. His father, Ishan Chandra Dutt, was a Deputy Collector under the Revenue Department of the Government.

Romesh Dutt had his early education in Bengali schools in Calcutta and in the districts. He joined the Hare School in Calcutta in 1861 and passed the Entrance examination of the University of Calcutta with a scholarship in 1864. In the same year, at the age of 16, he married Matangini Bose, daughter of Nabagopal Bose of Calcutta. He passed the First Arts examination of the University of Calcutta from the Presidency College in 1866, standing second in order of merit and winning a scholarship. While still a student in the B.A. class, he left for England in 1868 and qualified for the Indian Civil Service in the open competition in the following year. Among the other Indians who passed the Civil Service examination with him were Surendranath Banerjea and Bihari Lal Gupta. He was also called to the Bar before returning to India.

Dutt began in 1871 an outstanding career in the Indian Civil Service and in Indian public life. Starting as a probationer Assistant Magistrate at Alipore, he became within ten years the first Indian to hold charge of a district. In 1894 he became the first Indian Divisional Commissiner holding charge of the Burdwan Division. He retired from the Indian Civil Service in 1897 at the relatively young age of 49 while serving as the Commissioner of Orissa.

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His work as a civil servant evoked praise from all quarters, including Lieutenant Governors and Governors- General. A more fruitful part of his career began after his retirement, when he became free to devote his time fully to public activities and writing. Even when he was in the Civil Service, he earned a reputation as a first rate orator and as a man who was not afraid to express independent views. His views on the causes of poverty in India or on the problems of administraion, including those relating to the controversial Ilbert Bill, were not always in line with official thinking. He became the President of the Indian National Congress in 1899 and was regarded by the growing politically-conscious educated public as one of their most effective spokesmen.

Dutt was appointed a lecturer in Indian History in the University of London shortly after his retirement from the Civil Service. He, however, returned to India in 1904 to serve the State of Baroda as Revenue Minister for three years; and he came back to India again in 1908 as a member of the Decentralisation Commission. All this time, he was producing valuable books on economics and economic history and on ancient Indian civilisation, and was also writing some of the best Bengali novels of those days.

His first book on the economic problems of the cultivators was his 'Peasantry of Bengal', written in 1875; the ideas developed in this book were expanded fully in his 'Famines in India', published in 1900, containing his strongly- argued thesis about the overassessment of land revenue and containing a plea for the extension of the Permanent Settlement to the ryotwari areas and also for a permanent fixation of rents payable by the ryots to the intermediaries. His greatest works in the field followed soon after, with the publication of 'India under Early British Rule, 1757-1837' in 1901, and the 'Economic History of India in the Victorian Age' in 1902. These two volumes were based on extensive research into parliamentary papers and other documents, and they stand out even up till now as the most valuable studies of the economic problems of nineteenth century India. The poverty of the cultivators, the recurrent famines, the burdens of the land tax, the decline of indigenous industries, the impact of foreign capital, the excessive costs of administration, the burden of the "home charges" and many other allied problems found their first scientific and factual analysis in the two volumes of Romesh Dutt's pioneering work. The thesis on land revenue was reiterated in the famous 'Open Letter, to which Lord Curzon's Government gave an official reply in the form of the Resolution of 1902.

Romesh Dutt's other interest was in Indian history and culture. While still in service, he had written text books on Indian history, but his really great work in the field was his three volume '*History of Civilization in Ancient India*', published in 1899. He also translated the '*Mahabharata*', the '*Ramayana*' and some other Sanskrit texts into English. At the same time he translated the two great epics, the '*Rigveda*' and other old texts into Bengali. His position as a writer in Bengali, however, rests more firmly on his historical and social novels. Some of the historical novels- like those on the closing years of Rajput glory or on the rise of the Maratha power - reflected not only supreme ability as a creative writer but also a large measure of patriotic fervour. Similarly, his social novels brought out the tensions which the conflict between the traditional values and the new education were throwing up. In all this, the influence of his friend Bankim Chandra Chatterjee can be easily discerned.

Rameshchandra's made considerable contribution to the art of translation, for the benefit of Bengali and English readers. Even more creditable than his Bengali translation of Rig-Veda are his English verse renderings of the *Ramayana* and the *Mahabharata* in his *Great Epics of Ancient India* (1890). *His Lays of Ancient India* (1894) which contains selections translated into English from the Rig-Veda, the Upanishads Buddhist literature, Kalidasa's Kumarasambhava and Bharavi's Kirtarjuniya was so popular that it inspired Macaulay to write the Lays of Ancient Rome. His Great Epics was first issued in the Temple Classics in 1898-1899 and added to the Everyman's Library in 1910. In condensing the epics into twelve books each (like Paradise Lost) and using the galloping metre of Tennyson in Locksley Hall, he may have lost the easy sweep of the original '*Anushtup*' but he certainly gained in clarity and

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immediate effectiveness. The speeches are eloquent; the descriptions evocative and the old similes come along in their original majestic gait. Thus the adroit versifier's selections gives us a taste of the original, and remain to date one of the best introductions in English verse of the ancient classics.

This does not in any way give a complete idea of Romesh Dutt's work and contributions. A student of currency history will find Dutt's evidence before the Fowler Committee on Indian Currency (1898) extremely valuable. One interested in Indian administrative problems in the nineteenth century will find an excellent analysis in Dutt's '*England and India*' published in 1897. There are many other indications of his fertile mind in the many papers, articles, presidential addresses and pamphlets written by him. He died at the age of 61 in 1909, when a further period of furitful work seemed to lie ahead.

As a civil servant, as a spokesman of the new generation of educated Indians, as a political leader of the liberal school, as a perceptive student of economic problems, as a scholarly historian and as a creative writer, Romesh Dutt was all that the rising Indian intelligentsia aspired to be . Nineteenth century Bengal produced a number of stalwarts, but there were very few who could, like Romesh Dutt, reach the front rank in so many different fields.

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## Datta, Satyendranath (1882 – 1922)

**Satyendranath Datta, born in 1882, devoted his entire life to literary pursuits. His effortless versification is best evidenced in his translations of poems from languages all over the world.**

Satyendranath Datta had his formal education upto B.A. After a brief period of occupation in business, he devoted his entire life to literary pursuits. He had inherited from his grandfather Akshaykumar Datta, the quest for scientific knowledge, interest in national heritage and patriotic feeling. These traits left a long-lasting impression on his poetry. He was a younger contemporary of Tagore. Whom he came to know personally and naturally came under his all-pervading influence. But at the same time he was able to develop a poetic idiom of his own which is characterized by skilful and varied use of the metre and colloquial diction. His literary achievement within the short span of his life gave him a front place among the followers of Tagore.

*Benu O Bina* (The Flute and the Lyre, 1906) was his third published work and the first to show traces of his individual style. It was dedicated anonymously to Tagore who saw in this work a lot of future possibilities. His next collection was *Homashika* (The sacrificial Flame, 1907), in which the poet revoked the ancient vedic poets' cosmic view of nature, and finally settled on the earth to proclaim the equality of all human beings, *Samya-sama;* (Hymn of Equality) as the last poem is entitled, shows his ability to create powerful rhythm which can bring artistic effete to an otherwise prosaic statement.

Satyendranath's effortless verification is best evidenced in his translations of poems from languages all over the world. These renderings collected in three volumes, *Tirthasalil* (Holy Waters, 1908), *Tirthareu Holy Dust*, (1910) and *Manimanjusa* (A Jewel Casket, 1915) include Chinese and Japanese poems from the east, Greek, English, French, German, Italian, Spanish, Polish and Swedish poems from the West and Sansrit, Marathi, Punjabi, Tamil and Munda poems, from his own home land. Besides, there are poems in Persian, a language which he knew. His working knowledge of French has also helped him to read French poets in the original. In these translations of nearly three hundred and fifty poems he was able to bring treasures from different languages to his Bengali readers. His renderings may not be very close

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to the original but they have the facility of original compositions.

*Phuler Phasal* (The Crops of Flowers, 1911) marked the beginning of a period of maturity in the poet, which cofntinued through Kuhu O Keka (The Cuckoo and the Peacoock 1912), *Tulir Likhan* (Writings of the Brush, 1914), Abhra Abir (Mica and Vermilion Dust, 1916) and Hasantika (1917). His reactions to nature became more sensuous and reflective, as can be seen from some of the lyrics in *Phuler Phasal and Kuhu O Keka.* He also continued with the compositions which are essentially the product of his various readings and not the expression of any deeper emotion. Some of his well-known verses on patriotism belong to this period.

His diction had moved more towards colloquialism and, borrowed words from Persian and Arabic were on the increase. His two books Belsheser Gan (The Song of the Day's End, 1922) and *Biday Arati* (the Parting Greeting, 1922) were posthumous publications and continuation of this period which ended with them. But the lingering effect remained in some of his memorable lyrics like *Palkir Gan* (The Song of the Planquin) and Durer Palla (A distant Journey) which combine picturesqueness with musicalrhythm and throb with vibrations of life in them.

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## Datta, Shrish Chandra (1883 – 1961)

**Shrish Chandra, born at Sajan, in Sylhet in 1883, was a prominent freedom fighter, social activist and educationist.**

Shrish Chandra was born on 10th February, 1883, in village Sajan, in the Habiganj Subdivision of Sylhet, now in Bangladaysh . He came of the famous Datta family of Lakhai. His father Prakash Chandra Datta was an Extra Assistant Commissioner under the Assam Government. Shrish Chandra was his third son. In 1901, he passed the First Arts examination from the Murari Chand College at Sylhet and later the B.A. examination from the Metropolitan Institution at Calcutta. He got admitted into the Ripon Law College, but discontinued his law studies after some time. While a student in Calcutta, he came in contact with Bipin Chandra Pal, who was then living at Shib Narayan Lane. He attended, as a volunteer, the Indian National Congress in Calcutta, where Dinshaw Wacha of Bombay presided. He also came in personal contact with Surendra Nath Banerjee, W.C. Bonnerjee, Bal Gangadhar Tilak, Lal Mohan Ghosh, Sister Nivedita and Dayshabandhu C.R. Das.

During the Bengal Partition Movement he became an active member of the Congress, and this association with the Congress continued till Independence in 1947. In the first session of the Surma Valley Political Conference held at Telihowr in 1909, he came from Calcutta with Bipin Chandra Pal. A National School was established at Sylhet and he was a teacher in that School from 1906 to 1912. He then came over to Karimganj which became the centre of his activities for the rest of his life. The Tea industry of Assam was then wholly dominated by European planters, Shrish Chandra, along with some nationally-minded young men, set up a tea garden. It was not only an economic venture, the tea garden was also used to give shelter to many political suspects.

During the Non-Cooperation Movement of 1920, under his leadership the fourth Surma Valley Political Conference was held at Karimganj where Bipin Chandra Pal presided. In 1921, Shrish Chandra was at the head of masses of students when they boycotted schools and colleges. When thousands of tea-garden labourers left the plantations and were stranded at Chandpur on their way home, and later when there was a Railway strike, Shrish Chandra workded devotedly for the sufferers. He was with Mahatma Gandhi when the latter toured Surma Valley with the Ali Brothers in 1921 during the Khilafat Movement.

In 1927, he was elected to the Indian Legislative Assembly from Surma Valley. He courted imprison-

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ment during the Civil Disobedience Movement. Later, he became the President of the Congress Parliamentary Board of Sylhet district. He led the Quit India Movement at Karimganj in 1942. Founder of many schools, clubs, associations and newspapers, he dominated the social, political and cultural life of Karimganj for about half a century, from 1905 to 1947.

He was one of the founders of the public School and Madan Mohan Madhab Charan Girls' High School at Karimganj. He died in December 1961.

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## Datta, Sudhindranath (1901 – 1960)

**Sudhindranath Datta, born in Calcutta in 1901, was a journalist, poet, and scholar. His impressive appearance, princely demeanour, impeccable etiquette, sonorous voice made his charm all the more irresistible.**

Sudhindranath Datta, eldayst son of the militant Nationalist turned vedantist Hirendranath and Indumati, was born on 30th October, 1901 in the famous Kayastha Kulin family house of the Dattas at Hatibagan, Calcutta. If aristocracy had any role to play in the making of a poet, Sudhindranath's claim for poethood goes unquestioned. The piquant western liberalism of the maternal uncles, the Mullicks, the reserved reverent conservatism of the father and the reckless daystructive genius of the paternal uncle Amarendranath opened before him a wide world of choice and accordingly moulded the eclectic character of the would be poet. If family connections aided in any way to his exposure to the world of poetry, it was through his access to Tagore, to whom the poet dedicated his first book of poems *Tanvi* not to pay his debts back but to acknowledge the same'.

Sudhindranath's life never flowed in the mill of the run course. In order to put his idealism to practice Hirendranath sent his son to the Theosophical High School of Mrs. Annie Besant at Benares in 1914. During his three years' stay over there as a possible result of intense training in Sanskrit he developed a keen ear for the sound of words. Toying with words, coining new words by permutation of prefixes and suffixes, using words in their etymological meaning became a habit for the rest of his life. But in the final years of his school he was transferred to the Oriental Seminary of Calcutta from where he matriculated in 1918 with first division marks. His college years (1918-22) were spent at the Scottish Church College. Graduating in Arts with Distinction in 1922 Sudhindranath enrolled himself both for the M.A. in English as well as B.L. courses and was simultaneously inducted to his father's solicitors' firm as an articled clerk, all of which he dropped out from, one by one.

Yet to complete his student life or be settled with a job. Sudhindranath was married to ChhabiraniBhose, a graceful dignified beauty of a leading Kayastha family of the city, on 22 July, 1924. In May 1925, she gave birth to a still-born child. Even if this marriage was a good match socially , Chhabi could hardly make herself a worthy partner of Sudhindranath and that perhaps was the latter's only expectations of a wife. The relationship gradually began to peter out. Friends and relations tried to bridge the gulf but in vain. While still bruising Sudhindranath met Rajeswari Vasudev, the noted Rabindrasangeet singer, which soon turned into love; but they could not marry before 29th May, 1943 only a few months after Hirendranath had died. Childless, Sudhindranath died on 25th June, 1960. Both the wives-Chhabirani and Rajeswari -outlived the poet.

Sudhindranath's first visit abroad was as a member of Tagore's team in 1929 to Japan and the USA and then all on his own in different countries of the Continent. Presumably it was in Chicago that he came across a German blonde, a Fascist-sympathiser who might have accompanied him to Europe as well.

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In this very trip while he had been convalescing after an operation near Frankfurt he was manhandled by some youths which symbolised for him the coming of the third Reich. Allusions to its cataclysmic deva stations pervade his later poems. The continent had a special appeal for Sudhindranath. He next two sojourns there took place respectively in 1952 and 1955-56. The fourth and final trip in 1957-59 almost repeated the route of the first one. While in the States he was associated with the Chicago University for nearly seven months.

Sudhindranath's service life was a chequered one. In 1928-29, he was apprenticed as a journalist to Saratchandra Bose's forwarded and volunteered in the publicity wing of the Calcutta session of the Indian National Congress. Coming back from the first trip abraod he joined the Light of Asia Insurance Company (1930-33). His ardent love for literature seriously interrupted the routine life and virtually stood on the way of taking up a job until he joined Air Raid Precautions as a Communications Officer (1942-45). Services at the Statesman in the office of an Assistant Editor (1945-49), as Chief Publicity Officer in the Damodar Valley Corporation (1949-54), as Director of the Calcutta branch of the Institute of Public Opinion (154-56) and finally as a lecturer in the Department of Comparative Literature at Jadavpur University (1956-60) came in successive order.

Unlike the service life Sudhindranath's poetic career had a steady line of development. Seven books of poems including one of translation and two selections of essays are all what the poet deemed worthy of preservation in book form. What he left out was not massive either. To withstand the test of time or to eke out a pride of place with such meagre quantum testifies to the intensity of the poet's observations and *weltanschauung. Tanvi* (1930), his first book of poems might have the exuberances of early youth, even then one could not have failed to note the poet's masterly control over metre and use of vocabulary. But the publication of *Parichay* (1931) under his editorship not only established itself as a medium of being acquainted with western ideas and literature, it also meant a widening of the horizon not even excepting that of the editor himself. Sudhindranath edited *Parichay* for five years as a quarterly and next seven years as a monthly. For the last five years Hiran Kumar Sanyal was the associate editor. With the publication of the sixth issue of the twelfth volumes Sudhindranath bade farewell to the friends of *Parichay* and gave up the editorship of the Magazine. Indeed *Parichay* and its weekly Friday Meetings expedited the coming of a new thought movement in Bengali literature. Of course, his associations with the new series of Sabujpatra since 1925 helped him frame his own ideals and standards. Obviously, creative literature was not its forte, but in evaluative and critical writtings it set a standard yet unsurpassed. The same alertness may be found in his suggestions for bettering M.N. Roy's *Marxian Way* between 1946 and 1951. His books of essays *Svagata* (1938/1957) and *Kula a Kalpurus* (1957) are mostly collated from his articles and reviews published in *Parichay*.

The experiences of *Parichay* also brought in a wide change in his poems to follow: *Orchestra* (1935/1954), *Krandasi* (1937), *Uttaraphalguni* (1940), *Samvarta* (1953/55), *Pratidhvani* (translation 1954) and *Dasami* (1954). It was not merely a passage from the Romantic to the Classic as critic put it, it also reveals a complex matrix within where fleeting moments of history provide a vast backdrop to the terse play, almost resembling a Greek one, going on in the forestage choice of poets also confirms the change. It Heine and Shakespeare had been formely his favourite, Mallarme and Valery replaced them now. It is true, for the uninitiated Sudhindranath, especially his later writings may read a bit obscure. In fact, it is his intellectual content that thwarts primarily a lay reader. But that hurdle is as well a challenge exciting a reader to probe deep in between the lines.

Aristocracy incarnate, Sudhindranath like many of his contemporaries also reacted sharply against communism and Nazism. But personal relationship always prevailed over his ideological incompatibilities. That explains his firm friendship with and admiration for the Radical Humanist M.N. Roy, who remained a great influence on his mind and thought throughout. Westernization was neither simply a pose for him nor only a life style, western approaches were rooted in him. His impressive appearance, prince-

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ly demeanour, impeccable etiquette, sonorous voice made his charm all the more irresistible which brought stalwarts like Satyendranath Basu. Dhurjati Prasad Mukherjee, Shaheed Suhrawardy, Susobhan Sarkar or Abu Sayeed Ayyub here in the country and like Humphrey House, Edward Shils, Sindbad Sinclair, Malcom Muggeridge. Oscar Skilbeck or Cyprian Blagden abroad around him to form a real cosmopolitan salon of which Sudhindranath had ever had the privilege of acting the host.

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## Datt, Toru (1856 – 1877)

### Toru Datt, born in Calcutta in 1856, was an eminent poet and Musician.

Toru Datt, the youngest child of Govind C. Dutt and Kshetramani of the renowned Dutt family of Rambagan (North Calcutta), was born on 4th March 1856. Govind Chunder Dutt, son of Rasamoy Dutt and a pupil of the proverbial teacher of Shakespearean literature in the Hindu College, steeped himself in the ideas of Western literature. He with his wife and children (Abju, Aru and Toru) accepted Christianity in 1862. Toru inherited her intellectual brilliance from her father and moral beauty and sweetness of character from her mother, who infused within Toru all that was best in ancient Indian legends. The streams of East and West thus mingled together in Toru's young mind. Her early English education she received from an elderly pious Christian, Shib Chunder Banerjee. Mrs. Sinaes used to teach her to play the piano. Toru made herself acquainted with music, both Western and Bengali, before she sailed with her parents for Europe in 1869. She and Aru, the first Bengali girls to sail for Europe, enjoyed the sea-voyage. They landed at Marseilles and later stayed at Nice (1870). She used to attend a *Pensionnat* and studied French assiduously. While in France-(For four months), she visited Cannes and Monaco to her great delight. But as the daughters fell ill, Govind decided to cross the English Channel. Toru and her sister utilised their time in reading and music, occasionally visiting Cambridge and friends of the family. Toru studied the French Revolutionary poets in the British Museum while in London.

In 1873, they sailed back to India via Ceylon. In Calcutta, both at Rambagan and at the garden house in Baghmari, Toru felt quite happy with the plants and pets. She was greatly distressed by the sudden death of Aru from an attack of tuberculosis in 1874. She also turned a victim of the same disease and left the mortal earth on 30th August, 1877.

Toru was a voracious reader. Among her favourite English authors were Mrs. Browning, Carlyle, the Brontes, Byron, Coleridge, Tennyson, Thackeray, George Eliot, Lytton etc. She was a great admirer of Moliere, Hugo, Mignet, Rossel and Taine. By temperament she felt at ease with the Romantic school and the Parnassians of French literature.

Toru cherished admiration for France, the land of the Great Revolution (1789), and the Republican views of Victor Hugo. While in France she had knowledge of the Franco-Prussian War of 1870, the result of Bismarck's 'Blood and Iron' theory. ''All my heart was with France'', said Toru. Her poem 'France 1870' bears testimony to her sympathy for France. She wept when she heard that France had surrendered to Prussia at Sedan.

Toru made her mark as a poet in 1874 when seven poems composed by her and fourteen poems translated from original French were published in the *Bengal Magazine*. Her article on H.L. V. Derozio, the great teacher of the Hindu College and the inspirer of 'Young Bengal' was published in the *Bengal Magazine* (December

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1874). She was a regular contributor to the *Bengal Magazine*, edited by Rev. Lalbehari De. Her first collection of poems, '*A Sheaf Gleaned in French Field*', dedicated to Madame Govind C.Dutt was published in March 1876 without any preface. Out of 165 poems, only eight were translated by Aru and the rest by Toru. The translations were from Devigny, Andie. Chenier, Musset, Baudelaire, Victor Hugo, Saint- Beuve, Lamartine, Lecoute de Lisle and others edmund gosse, in the *Examiner,* wrote that he was surprised that those tranlations were made by an 'Indian girl' into the measure of the original. The *Notes* given with the poems drew admiration from Gosse and Brajendranath Seal.

Toru's '*Ancient Ballads and Legends of Hindusthan*' was published five years after her death by M/s Kegan , Paul, Trench & Co. with an introduction written by Gosse. After returning from Europe in 1873, Toru began to learn Sanskrit, to read the Ramayana and the Mahabharata and especially 'Shakuntala'. Toru, though a Christian, had a great love, like Michael Madhusudan Datta, for 'the grand mythology of our ancestors'. She was among the first to present Pauranic legends to the Western world. Her poems 'Sita', 'Savitri', 'Jogadhya Uma' are astonishingly beautiful. '*The Legend of Dhruva*' and '*The Royal Ascetic and Hind*' were composed in Miltonic Blank Verse.

Of Toru's two novels, published posthumously (1879) , '*Le Journal de Mademoiselle D' Arvers*' was written in French, the locale being France during the 60s of the 19th century. The heroine of the novel Marguerite happens to be auto-biographical to some extent. Her sister Aru is portrayed in the figure of Veronica. The other novel, rather the fragment of a novel, '*Bianca or The Young Spanish Maiden*', was of 8 chapters, published serially in the *Bengal Magazine* from January to April 1878.

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## Datta, Ullaskar (1885 – 1965)

**Ullaskar Datta, born at Kalikachcha in the District of Tripura in 1885, was normally gregarious, fun-loving and light-hearted.**

Ullaskar Datta was born on 16th April, 1885 in his maternal uncle's home- 'Dewan Bari'- in village Kalikachcha in the District of Tripura (now in Bangladaysh). His parental home was also in another part of the same village.

Ullaskar's father, Dwijadas Datta, was awarded a Cirencester scholarship to study Agricultural Science in England, after' obtaining a first class first in Philosophy at the M.A. Examination of the Calcutta University. On his return from England Dwijadas Datta was appointed a Professor in the Bethune College, Calcutta. Later, he worked as a Deputy Magistrate, Principal of the Chittagong College, and finally Principal of the Bengal Agricultural College in Sibpore near Calcutta.

Dwija Das came early under the influence of the Brahmo Samaj through Ananda Chandra Nandi, one among the first batch of students of the Hindu College, and a convert to the Brahmo Samaj under Maharshi Debendranath. Later, Dwijadas married Ananda Chandra's youngest daughter, Muktakeshi. Ananda Chandra's son, Mahendra Chandra Nandi, was a medical practitioner and social worker in his village and lived a saintly life which profoundly influenced Ullaskar throughout his life.

Like most England- returned officials of his time, Dwijadas had introduced English habits and mode of living in his family. Such was the atmosphere in which Ullaskar grew up along with his two brothers, one elder and another younger.

The early education of Ullaskar was in the village *pathsala* at Kalikachcha. Later, when his father was posted at Sibpore, he joined the High School and passed the Matriculation examination in 1903. He was next admitted to the Presidency College, Calcutta, from where he was due to appear at the F.A. examination in 1905. But a few months before the examination, his plan of life changed. The casually

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uttered, but grossly insulting, remarks of one of his professors at the Presidency College, one Dr. Russel, aroused all that was self- respecting and manly in Ullaskar. He not merely answered Dr. Russel for his gratuitously insulting words in a most positive and effective manner, but immediately discarded his European clothes, habits and mode of living and returned whole- heartedly and entirely to the simple but wholesome Bengali life. He also gave up College at the same time, as he felt that he could not accept instruction from an Englishman who, under the thin veneer of his superficial culture, was a brutish and arrogant conqueror.

All persuasions by the family to induce him to return to his College till the University Examination, which was due in a few months, failed to move him from his determination. As a last resort he was persuaded to go to Bombay for a course in textile technology. Later events indicated that he had already become deeply involved in the programme and activities of the Yugantar group, a small band of revolutionaries under the leadership of Barindra Kumar Ghosh. Ullaskar's sojourn in Bombay was, consequently, a very brief one, and he soon returned to Calcutta to throw himself more ardently and wholeheartedly into the Yugantar's activities.

Those were the exciting days of the Anti partition Movement which threw not only Bengal but the whole of India into a great political ferment. Ullaskar, like many other young men and women of his time, was naturally influenced by these events although the atmosphere in his father's house was not very friendly to the popular sentiment. He appeared to have been especially influenced by the burning oratory of Bipin Chandra Pal (Contributor's father), one of the principal leaders of the nationalist movement.

Ullaskar was normally gregarious, fun-loving and light-hearted. He had a sweet singing voice, was a good ventriloquist and a caricaturist. He used to keep all those who were near him greatly entertained with his songs and twists of humour. A change in these aspects of his character began to be increasingly apparent about 1905-6. He was becoming increasingly introspective and grave. One day during his absence from home his younger brother, Sukhasagar, discovered some sort of a metal ball under the bed in Ullaskar's bedroom which he picked up and threw at a nearby tree in the adjoining garden. There was a terrific explosion and a great deal of smoke. Dwijadas was, at that time, away from the house and the matter was hushed up.

A few days later Ullaskar left home. Except for a very brief visit to Comilla his contact with the family was entirely cut off. During this brief two -day visit to his cousin's home (Contributor's husband) where his mother was staying at the time, most of the time he was immersed in some kind of inward introspection. He left as suddenly, without any word to any one, as he had come two day's earlier. A few days later (2 May 1908) he was among those who were apprehended at the Muraripukur Garden House. Then followed a protracted conspiracy trial which ended in capital sentences for many of the accused, including Ullaskar.

During the trial Ullaskar appeared completely unconcerned. Almost immediately after his arrest, he seemed to have regained his lost witloving, gregarious self. When the death sentence was read out in Court, Ullaskar very politely asked permission to sing a song, which was granted. He sang Rabindranath's famous '*Sarthaka Janama Amar Janmechhi ei Dayshe*'(Blessed am I that I have been born in this country) and left the whole Court house audience, including the trying Judge, in tears.

After the trial, most of the convicted prisoners were persuaded to appeal to a higher Court, but Ullas stubbornly refused to lend his signature to an appeal. It was only at the request of his maternal uncle, Dr. Mahendra Chandra Nandi, whom Ullaskar regarded as Godlike, that he at last relented. The result of the appeal was commutation of the death sentence to one of transportation for life at the convict settlement in the Andaman Islands. On the declaration of a general amnesty after the First World War, Ullaskar, together with many of his old friends in the Andamans, was released and came back home.

After his release Ullaskar never actively participated in any kind of political work. He felt-and this he said on many occasions in no uncertain words- that mere popular agitation, call it satyagraha or anything

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else, could never earn true political emancipation. He had nothing but contempt for the cult of non-violence, and believed that independence could be achieved only by a revolution. Ullaskar had a really modern and progressive mind. He did not see political independence or territorial patriotism as the end of human political endeavour. These were only the means to the realization of a future universalist polity in which the entire human race could be integrated.

Ullaskar married in 1948 at the age of 63. It was the culminating event in a romance of very long standing and of a most remarkable kind. Leela (Contributor's younger sister), Bipin Chandra Pal's third daughter, was affianced to Ullaskar before his deportation. When Ullaskar came back in 1920, she had changed her mind. In 1922, she left for England, formed a new attachment, married and settled down to a new life. But Ullaskar remained steadfast to Leela. Nearly quarter of a century later they met again, in 1946, when Leela, a widow and almost a cripple, was undergoing a prolonged treatment in a Calcutta hospital. Ullaskar used to visit her in the hospital every afternoon. After more than a year of courting under such strange and romantic circumstances, they were married in 1948. Some time later they left Calcutta to make a home at Silchar in Assam. Ullaskar refused to live in a vivisected Bengal, to resist which he had dedicated his life so many decadays ago. He would also not accept the pension that the Government of Independent India had been offering to political sufferers; he would not demean his love for the country by accepting a money-price for it.

In 1958, Leela passed away. Ullaskar lived a lonely life for seven years until, as he fervently wanted, death took him back to Leela on 17th May, 1965.

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## Dutt, Umesh Chandra (1840 - 1907)

**Umesh Chandra, born at Mazilpore in 24 Parganas district in 1840, was actively associated with a number of organisations and institutions.**

Umesh Chandra was born in a Kayastha family of Mazilpore in 24 Parganas district on 16th December, 1840. The ancestral home of the family was at Barasat. His father was Haramohun Dutta and mother, Sarbamangala. Umesh had two brothers and two sisters. Harimohan used to look after the landed property he had inherited from his father, who had received it as a gift from the Zamindar of Mazilpore. The family, though not well-off, was known for its honesty and devotion. Umesh Chandra was married in 1867 and his wife, Kailash Kamini Devi, was the second daughter of Bhubanmohun Deb Sarkar, an inhabitant of Ekchaka in the district of Burdwan .

Umesh Chandra's early life was not smoothsailing. After finishing his primary education in his village *pathsala,* he took admission in the Banga Vidyalaya of Mazilpore. But at the age of ten he lost his father and had to give up his studies for some time. He renewed his studies in the *pathsala* of one Muktaram, after which he read for some time in the Mazilpore English School where he was taught by teachers like Yadav Babu and Chandra Babu. He also had private coaching by Shib Krishna Babu.

In 1859, he took his admission in the "London Missionary Society's Institution' at Bhowanipur, Calcutta, and passed the Entrance examination with second position in the first division . Thereafter, he began to study Medical Science, but had to give it up to shoulder the whole burden of his family after the serious illness of his elder brother. While earning his

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bread, he passed the F.A. examination in 1864 and did his B.A.in 1867.

In the formative period of his life the influence of his parents was very great and he inherited the traits of their character. While studying in the Medical College, he came into close association with the Brahmo Samaj and was considerably influenced by Devendra Nath Tagore and Keshab Chandra Sen. As a result, he became a Brahmo in 1859. He also came into contact with Rajnarayan Bose, Ananda Mohan Bose and Ramtanu Lahiri whom he paid a great tribute. Ramtanu Lahiri had also great regard for the learning of Umesh Chandra, especially for his knowledge of the English language.

The chequered career of Umesh Chandra gradually unfolded itself since 1862 when he joined the Jaynagar School as a teacher. He left it in 1863 and served the Calcutta Training Academy temporarily; and ultimately joined the Hindu School. He became the Headmaster of the Nibadhui Middle English School at Dattapukur in 24- Parganas in 1864. He left that job to serve the Rajpur School as second teacher in 1866. In 1867, he became the Headmaster of Harinavi High School which he left at the end of 1869. Thereafter, he took up another teaching post in the Konnagar High School in 1870 and worked there till 1874. He came back to Harinavi High School in 1874 as Headmaster and stayed there till 1878. In 1879, he was appointed a teacher in the City School. When the School was upgraded to a College in 1881, Umesh Chandra became its Principal and served the College till the end of his life.

Though he was primarily a teacher, there was another facet of Umesh Chandra's career. He was a writer and a journalist combined. He was himself fond of foreign literature and brought out a Bengali translation of the French historical novel '*Piceiola*', which was captioned '*Kara Kusumika*'. In 1859, he had published a short history of Rome. A manual of instructions for female education, entitled '*Narisiksha*', was published in 1884. '*Pushpamala*', a poetical work of Shibnath Shastri, bears an introduction by Umesh Chandra.

Umesh Chandra was equally successful in journalism. For about forty years since 1863, he edited the *Bama Bodhini*- a journal that took up the cause of women's education. Side by side he edited the *Dharma Sadhan,* another Bengali weekly, first published in 1872. This journal was the mouthpiece of the followers of Keshab Chandra Sen. and regularly published the proceedings of the 'Brahma Mandira' and the 'Sangata Sabha,. For a few years he also published another weekly journal, known as *Bharat Samskarak* (first issue on 7 Baisakh, 1280 B.S.), in collaboration with Kalinah Dutta of Mazilpore.

In his later career Umesh Chandra acquired a great fame as a social worker and was connected with a number of institutions and associations. He worked wholeheartedly for the establishment of the Calcutta Deaf and Dumb School in May 1893, and remained its Secretary up to the end of his life. In 1894, Bhola Giri, with whom Umesh Chandra got acquainted, was greatly impressed by the School which he visited after hearing about its contribution to the handicapped section of the society.

Umesh Chandra was a great champion of the cause of female education and was instrumental in the establishment of a girls' school in his own village. Later, he established a girls' school at Beniatola, Calcutta. Umesh Chandra also worked for prohibition. At his initiative an organisation called the 'Metropolitan Temperance and Purity Society' was established to prohibit the habit of drinking. Up to the end of his life he was its Vice-President. He took initiative in erecting a memorial on the grave of poet Madhusudan Dutta. The memorial was inaugurated by Manmohun Ghose on 1st December, 1888. Umesh Chandra worked hard for the welfare of the poor, and it was due to his efforts that many people were saved from death during famines.

While working for the upliftment of the society, he was actively associated with a number of organisations and institutions. In 1869, he established a Brahmo Mandir at Harinavi. He was a founder- member of the 'Bama Bodhini Sabha'. For a long time he was a member of the Executive Committee of Bethune College, Calcutta. He was also a member of the Senate of the Calcutta University. On 28th December, 1903 he

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revived and re-established the 'MazilpurJaynagar Hitaishini Sabha'.

Umesh Chandra was the personification of the idea of 'plain living and high thinking'. A man of progressive outlook, Umesh Chandra practically dedicated his life to the cause of social uplift. As a devout Brahmo, he was opposed to caste and untouchability. It is interesting to observe that he had no bitterness against anybody in spite of his being penalised on a few occasions for his Brahmo connection. In 1862, the Zemindar of Jaynagar snatched away his ancestral property, as he performed the last rites of his grandmother according to Brahmo practice. For the same reason he had to leave his job in Jaynagar School. Again in 1869, he had to resign from the post of Headmaster of Harinavi School because Dwarkanath did not like the followers of Keshab Chandra Sen.

Umesh Chandra was a great lover of Western education and himself acquired a high degree of proficiency in English. But he was equally aware of the need for primary educaton. He laid special emphasis on women's education. Though Umesh Chandra did not take any active part in the nationalist movement, he had a clear idea of the problems of the time and stood for complete feedom of the country. His was a dedicated life, and Sir Ashutosh paid glowing tributes to Umesh Chandra for being "a quiet and unostentatious worker in the unremunerative paths of education".

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## Duttakavi (1875–1921)

**Duttakavi, born in Ahmednagar 1875, was a pioneer of modern Marathi poetry. He gave more emphasis on the practical events of his domestic and worldly life.**

When one surveys the short life of Dutta one thinks more of the cultural those which gave shape to his poetic genius than the practical events of his domestic and worldly life. The conditions of life at home and the social atmosphere in which the young poet, grew made a deep and lasting impression on him. Under the influence of these two, the highly sensitive genius of the poet blossomed.

Dutta was born on 26th June 1875 at Ahmednagar District of Maharashtra. But long before Dutta was born, the family had already settled down at Ahmednagar. Dutta was the only child of his parents. Born in poverty which cripples all human efforts, Dutta's father Kondo Ranoji migrated to Poona and there, with great difficulty, acquired enough education which would enable him to earn a livelihood. In 1870 he settled down at Ahmednagar and started practice as a '*Mukhatyaar*'' Pleader. Kondo Ranoji was an able and ambitious man and he soon built up a flourishing practice. It was during this period of prosperity that a son was born to him. The son was later to become famous as ''Dutta'', the young poet of Maharashtra. Kondo Ranoji kept an open housed where guests, relatives and poor students were equally welcome. (We find a reference to him in a humorous poem of the time about the more prominent citizens of Navi Peth in Ahmednagar. The poem pays him a handsome tribute and the says that ''everything which Kondo Ranoji in Navi Peth was an institution in itself and thanks to his personal ability, he had acquired a prominent place in the social life of Ahmednagar. He, in his heart, did not believe in caste distinctions and the general atmosphere of the house, if not exactly modern, was very liberal.

A man of few words, Dutta's father was a strict disciplinarian. His mother Balubai who naturally loved the only child dearly, was a remarkable woman fully alive to what was going on around her. The father, a self-made man, was strong and resolute and would not stand any opposition. As often happens with persons of such ability, the father and son could never establish a friendly rapport between them-

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selves. The love which the father genuinely felt for the son could rarely find expression in visible terms. There was no free exchange of thoughts or ideas. This must have been responsible partly for his loss of interest in the home, and the waverings of his mind. This pattern of life for children caused by the generation gap was very common in those days. For a young poetic mind to open out into the full bloom of achievement there must be some driving force, some one to encourage and inspire. This initial inspiration Dutta received from his mother. The mother had a melodious voice and was very fond of music. She knew by heart several poems from *Navaneeta* the first anthology of Marathi poetry edited by Shri Parshuram Shastri Godbole (1799--1874) who was the pioneer anthologist of Maharashtra. She was equally familiar with the '*Abhangas*' of the saint poets Namdeo and Tukaram and also the devotional songs included in the 'Prarthana Sangeet' of the Prarthana Samaj. Young Dutta started listening to them while still in his cradle.

There is no doubt that these must have had a considerable though unconscious impact, on the sensitive child. A very common form of amusement amongst his family members was 'Bhendi', a game in which someone started reciting a verse and the other party had to follow with a verse beginning with the last letter of the verse of the opponent. This game lasted for hours and a few hundred verses were exchanged between the two groups. Each one came ready, prepared for the game and had to know numerous poems by heart. Sometime if one found oneself in a tight corner one took recourse to "Instant poetry". Dutta started participating in this game when he was just fourteen.

There were some other factors too which had considerable impact on the mind of Dutta. Contact with Christian Missonaries in his student days and the Prarthana Samaj movement, in the shadow of which he grew, both played an important part in giving shape to Dutta's budding personality. After finishing Marathi School and two or three standards of English, Dutta, at the living insistence of Rev. J.J. Smith, the head of the Mission High School of Ahmednagar, was enrolled as a student in the Mission High School of Ahmednagar from which he passed his Matriculation and School Final examination in 1890. Both Rev. and Mrs. smith strove hard to make the mission school an ideal educational institution. Both became very fond of Dutta, and Dutta's mind began to open up before this living elderly couple and a relationship of great affection was soon established between them. Most children from the school avoided attending the Sunday Bible Class. Not so, Dutta. He attended it regularly and made a careful study of the scriptures with the result that we often hear echoes from it in some of his poem. The Smiths introduced Dutta to some American families. After matriculating from the Mission School in 1890. Dutta, again at the instance for Rev. Smith, joined the Wilson College in Bombay. In the mission school and under the guiding influence of Rev. Smith, Dutta developed an interest in social reform and began to appreciate the beauty of English literature.

During the same period he came to know the senior Marathi poet Re. Tilak who was, at that time passing through a great crisis in his life. He had only just embraced Christanity and in doing so was separated for a few years from his wife. At this time, Rev. Tilak met Dutta and inspite of the difference in their age the two became close friends. The contact and the friendship was further cemented by the generous acceptance of Tilak as a family friend by Dutta's parents. Dutta was perhaps just beginning to feel older poet Tilak must have contributed not a little to these faint promptings of the heart.

About the time he matriculated, Dutta was married to Chandrabhagabai, a girl from the Rajmane family of Ghospuri, a small village near Ahmednagar. She was totally illiterate at the time of her marriage and though arrangements were made after her marriage to teach her reading, writing and embroidery work, she did not take to her education very kindly. It was indeed a tragic stroke of irony that a young romantic poet whose budding mind was wide awake, seeking new horizons and dreaming poetic dreams should have acquired as his life's partner an unlettered village maiden! The contact with the missionaries had made Dutta familiar with the free and easy companionship for men and women; the familiari-

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ty with English literature, especially romantic poetry, was giving a new dimension to his mental processes.

His sensitive mind was already deeply attracted to the concept of romantic love; and yet such were the two young persons brought together in the bond of marriage by Destiny! Against this vivid background of difference and discord, if was no wonder, they strayed away from each other in the course of time! The song of love remained unsung and the sound of music was hardly every heard in their young lives joined by marriage. Many a sensitive person in those days wedded to an unresponsive partner had to swallow this bitter pill of discord and frustration with patience and helplessness. The tragic fact was that the girl-wife very often entirely blameless in this most trying situation. It was the sad consummation of a cruel predicament in which a happy mingling of minds was impossible. Dutta suffered this disappointment and frustration more keenly because of his intensely romantic nature.

The important thing which powerfully influenced Dutta at this time was the movement of Prarthana Samaj. Shri Keshab Chandra Sen was one of the founders of the *Brahma Samaj*. With his encouragement and with a view to reform Hindu religion and society some educated persons from Bombay started the movement in Maharashtra on 31st March 1867. Since they believed that the only way to worship God was through prayer and service, they decided to call this new movement the 'Prarthana Samaj'. Dr. Atmaram Pandurang Tarkhadkar was the first President of the Samaj. The Samaj adopted a four point programme consisting of abolishing the age-old conventions of castes, education of women, striving for widow remarriage, and prohibition of child marriages. Since the founders did not believe in idol worship, they accepted unfailing devotion as the only road to salvation. Justice Ranade, Dr. Bhandarkar, Shri V.A. Modak, Shri V.R. Shinde, Shri Chandavarkar were the leaders of this movement in Maharashtra.

Dutta was still a student when under the powerful stimulus of the well known social reformer, Raobahadur Shankar Pandurang Pandit, the movement made rapid strides in Ahmednagar. Round about 1870, Dutta's father joined the Samaj and was for some years its Executive Secretary. Both Kondo Ranoji and his wife Balubai, were very generous and hospitable. No wonder then that social reformers and wellknown scholars from all castes and communities were constant visitors and guests at their house. Men like Justice Ranade and Dr. Bhandrakar from Bombay and Poona and such stalwarts of the Brahmo Samaj from Calcutta as Pratapchandra Mujumadar and Shivnath Shastri, known alike for their devotion and oratory, came to Ahmednagar to participate in the annual celebrations of the Samaj. Many such persons were constant visitors at the Ghate home where family prayer meetings were often held. The sermons of these leaders of the movement, their lectures and prayer meetings introduced a new and sustained vigour into the social life of Ahmednagar.

During the most sensitive period of Dutta's life he was fortunate to watch and serve these personages from close quarters, absorb their thoughts and drink deep at the fonts of devotional prayers which cascaded out of their sincere longing for God. Later in Bombay, Dutta regularly attended the lectures and prayer meetings of Ranade, Chandavarkar, Bhandarkar, Navrange and some other prominent members of the Samaj. These mental and spiritual contacts with some of the best men of the day gave him a formative experience which played a a vital role in shaping his mind and developing his sensibility, even at that early age. He began to think on his own irrespective of what others said, due to this liberal atmosphere. Dutta left his home for the first time when he went to Bombay and joined the Wilson College. His life which had so far grown in the shelter of his home and his parents, thereafter followed its natural bent and inclination. Dutta now followed every prompting of his liberated mind without restraint. His love of letters and the arts, the free flight of his poetic mind and his passions and eccentricities now predominated his life. He joined the Wilson College in 1891 but even four years later he was still marking time in the Intermediate class. The Bombay climate did not suit him and falling ill he often returned to Ahmednagar to recoupe.

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It is difficult at this distance of time, to make a proper and final assessment of his free, unfettered and restless life of this period. There was no companion of his age in his home, and the father's unspoken but vigilant eye was enough to keep in check if not totally suppress, his natural exuberance. It is possible that the pattern of his life in Bombay was an inevitable but natural reaction to his earlier sheltered life. Shri V.D. Ghate, his son and biographer says, "to explore Dutta's restlessness of this period is to explore the manifold promptings of the youthful and sensitive mind of a romantic poet." No one can today make a correct diagnosis of his restless discontent, of the aspirations of a mind brimming with unfulfilled desires. In Bombay, all these inclinations found a free play.

At this period Dutta was attracted to Music and to playing the sitar in which arts he achieved a fairly remarkable success. These passions of his had been noted earlier in Ahmednagar and had caused a certain amount of tension in the house. His mind must have been swinging like a pendulum between the domestic and religious atmosphere of his home and the independent free life in Bombay. Dutta had still to achieve balance and maturity in poetry when he went to Bombay. It was only in his independent life there that for the first time he felt the full force of his poetic talent which ran amok like a freshly delivered calf drunk with the joy of breathing the fresh air around it. His reading during this time was varied and considerable. He left Bombay and joined the Mission College at Indore in 1896 which was then affiliated to the Calcutta University. Here he could pay undivided attention to his studies and acquire a bachelor's degree in 1898 at the age of twenty-two, eight years after he had joined the college. As against the restless life of Bombay, he found in Indore's quiet and serene atmosphere, mental peace and stability.

It was during the period that Dutta pursued his quest of music with zest and vigour. His friends have acknowledged his mastery over this art in addition to his poetry. The musical quality of his poetry was also to a great extent influenced by his love of music itself. "Your Sitar, more eloquent than the Goddess of Music, will for ever remain silent now and hereafter". In these words his friends paid compliments to his musical skill while mourning his untimely death. Many of Datta's best poems were written during his short stay at Indore. After his graduation, Datta did not stay long in Ahmednagar. He could no longer accept the humdrum life of this slow moving town. It those days, many promising young Maratha boys found employment in Baroda State which had a Maratha ruler. Dutta went to Baroda. The local office of Damodar Sheth Yande's *Sayaji Vijay,* the leading weekly of Baroda, was then an important intellectual centre of Baroda. Dutta started writing for the *Sayaji Vijay.* He was now in the full prime of his life, with all his faculties working at the fullest voltage and seeking fresh worlds to conquer. He started making plans to organise an Indian Orchestra and take it to Paris, to perform at the world exhibition which was to be held there that year. The future now beckoned to him and to convert tomorrow's promises into today's reality became almost an obsession now.

The free and forward looking atmosphere of Baroda stimulated him in all directions and he was getting ready to hold the world in the palm of his hand. He now started making a Marathi adaptation of "Uttara Ramacharita"-an eight century Sanskrit masterpiece of the poet Bhavbhuti. (It is also said that during his stay in Indore, in response to an advertisement by Srimant Shivajirao Holkar, the Maharaja of Indore, he had rendered Kalidas's "Meghdoot" into a Marathi play. Unfortunately, this manuscript has been lost from the Indore State records and was never recovered.) While engaged in translating "*Uttara Ramacharita*" he was attracted by the modern Marathi poetry of the 19th century of which he himself was a faithful devotee. Parshuram Pant Tatya Godbole's "*Navanita*"-a collection of extracts from Marathi poets, ended with Ramjoshi, the famous Shahir of the 18th century. No one had bothered to take notice of the poets who came after Ramjoshi with the result that their poems lay buried in the scattered magazines and newspapers of the day. Dutta made the ambitious resolve to rescuethem from this neglect and bring up-to-date the work of Parshuram Pant Tatya. He started a collection and critical survey of poets, past and present. For this he began a correspondence with leading contemporary poets.

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It is on record that Rev. Tilak and Keshavsut (the father of modern Marathi poetry) did actually send their poems for inclusion in this collection. This was probably the first effort of its kind to bring together in one collection modern Marathi poetry of the 19th century and a young poet just out of his teens had applied himself to such an ambitious task! Even at this young age Dutta had understood the revolt in the contemporary Marathi poetryagainst tradition and convention and also its novel approach and its possible line of advance. He would not have otherwise undertaken to make a sizeable compilation out of it. Dutta's untimely death left many of his projects unfinished and dreams unfulfilled. His friend Chandrashekhar Shivram Gorhe later on finished the work started by his young friend and published it under the title ''Arvachin Kavita'' (Modern Poetry), on 23rd December, 1903 and dedicated it to the memory of the departed poet. Strangely enough Chandrashekhar's collection does not include the poems of Rev. Tilak and Keshavsut! That may be because Chandrashekhar was a traditionalist, unable, like Dutta, to appreciate and welcome the beauty and vigour of modern Marathi poetry. But this attempt of Dutta shows how powerfully he was attracted towards modern Marathi poetry and how anxious he was to make people recognise its excellence.

In the year 1899 Baroda was in the grip of a severe epidemic of Beubonic Plague. Chandrashekhar accompanied by his brother, had already left the city and taken shelter in a Dharmashala outside Baroda. But Dutta continued to stay with his friend Bapusaheb Dighe in the City. Dutta would walk the distance of a mile or a mile and a half night after cold night, to the Dharmashala which Chandrashekhar had made temporary home. There the two friends drank deep at the springs of poetry in each other's agreeable company. It was under these weird conditions, surrounded by the dance of Death and in company of a brother poet that Dutta visualized new horizons of his own poetry. It was during this period that ''the charming breeze of spring began to blow'', the night turned into ''*Prabhat*'' and ''*Mugdha Kalika*'' began to sway with ''*Bal Latika*''. The song of Cuckoo ''*Kokil Kujit*'' brought on the longings of love. It was also during this period that the adaptation of ''*Uttara Ramacharita*'' was taking shape.

The time was fast approaching when Dutta would have to say goodbye to life which he loved so dearly. But the poet immersed as he was in poetic bliss, in dreams of love and in making ambitious plans for the future was totally deaf to the cruel steps of death which were coming closer and closer day by day. It was at this period that he composed his two magnificant poems-one ''On the Banks of Vishwamitri'' and the solemn and serene lullaby of a poor loving mother. In the month of March 1899, Dutta was struck down with plague.

Death itself must have faltered before putting an end to the young dreams of a promising young life because after a lapse of about four days, there were welcome signs of recovery. Friends, who had gathered round his bedside breathed a sigh of relief and unexpectedly the coveted order of appointment in the State Service for which Dutta had earlier applied was also received. But so cruel was the play of destiny that his illness suddenly took a turn for the worse the very next day. There was a high fever and. Dutta lost consciousness. The agony of pain and fever became unbearable. But Dutta never thought that he was going to die though the tears of friends around the sick bed gave a different impression. He continued to tell them not to despair, to assure them that he was not going to die.

After, a very trying night it became obvious to everyone that the tragic end was near! Nanasaheb, Chandrashekhar's elder brother while on his way to the court dropped into see the patient. Dutta implored him from his death bed: ''Pardon me Nanasaheb, you have come and I am lying down like this..!'' Friends watching him were deeply moved by this touching humility to the dying youth! Dutta also realized by then that he was dying! What thoughts, what memories must have passed through the young mind at this last moment? But whatever he remembered never found expression in words. With a trembling hand he picked up the manuscript of his poems, his one and only treasure, and handing it over to Chandrashekhar said, ''Take care of this''.

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On 13th March 1899, Dutta bade adieu to the world leaving in the hands of his friend a slender volume of poems and thinking dimly perhaps of his unfulfilled dreams and desires. In mute silence his Muse and his Sitar watched him go. They wee themselves dead now, for no one would ever play them again. And so died, in his early youth, a poet, who was among the pioneers of Modern Marathi poetry. It was only in 1921, twenty two years after his death when his son V.D. Ghate (himself a scholar of repute) collected and edited all his work that the Marathi readers came to know of Dutta's real poetic talent.

Such is the outline, a suddenly disrupted one of the short life of poet Dutta. When today, one looks back on his short lived life, one realizes that Dutta hardly got five to seven full, active and creatively alive years in his life. Though his creative life was so short, he has left, a lasting impact on Marathi Poetry.

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## Dattatreya (650 B.C.)

**Dattatreya, born in Kathiwar in 650 B.C., was a famous saint scholar and philosopher. He expounded the philosophical side of *Anvikski* and not its logical aspect.**

Dattatreya a sage named, who as the sixth incarnation of Vishnu was junior to the Kapila, is stated in the Bhagavata purana to have taught Anviksiki to Alarka, Prahlada and others. The proper name of the sage was Datta while his family name was Atreya. He lived on the Girnar hills in Kathiawar where a temple associated with his name still exists. It appears from the Markandeya Purana that the Anviksiki-vidya expounded by him consisted of a mere disquisition on soul in accordance with the yoga philosophy. He preached the doctrines of Transmigration and emancipation under the parable of a tree. To identify a gross object with "I" or to look upon it as "mine" is, according to him the germ of selfishness which grows up into a large tree of selfishness. Things when looked upon in their true nature do not cause affliction but they become sources of great woes when we consider them as our own.

From this summary we may conclude that Dattatreya expounded the philosophical side of Anvikski and not its logical aspect.

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## Daudpoto Umar Bin Muhammad (1897 – 1958)

**Daudpoto Umar Bin Muhammad, born in 1897, was a writer and research scholar of the first rank. He was considered to be an authority on Islamic Studies and an eminent scholar of both Persian and Arabic.**

Daudpoto Umar Bin Muhammad was a writer and research scholar of the first rank. He obtained his M.A. degree with Arabic in First Class (1923) from Bombay University and cotorate in 1927 from Cambridge for his research work, *The Influence of Arabic Poetry on Persian Poetry* (1934).

Before his departure for Cambridge, he had served as Lecturer in Arabic and then as Assistant Professor in Arabic and Sindhi (1923-24) at D.J. Sind College, Karachi. In 1927, he joined as Principal, Sind Madrasatual Islam, Karachi for three years and from

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1930 to 1939 he served with distinction as Professor of Arabic, at Ismail Yusuf College, Bombay. He was transferred in 1939 as Director of Public Instruction, Sindh and was appointed a member of the Sindh Public Service Commission and later, the West Pakistan P.S.C. (1950-1956).

During his stay in Bombay, he was an active member of the Board of Studies in Arabic and Persian and the Board of Studies in Sindhi. He was also University's nominated ordinary fellow and became corresponding member of Faved Institute, Cairo in 1955. The title of *Shamsul-Ulema* was conferred upon him by the British Govt. in 1940.

He was considerred to be an authority on Islamic Studies and an eminent scholar of Both Persian and Arabic. His critical editions of *Tarikh-i-Masumi* (1938) and *Chchama or Fatehnama-i-Sind* (1939) with introduction, indices and historical and geographical notes speak volumes of his research ability, erudition and deep knowledge of Persian. Compared to his dedicated works in the field of Persian and Arabic, his contribution to Sindhi, though small is yet abiding.

In 1931 he compiled Suraha gula (Fragrant Flowers) a selection from Sindhi classical poetry. In 1934 he had translated into Sindhi Minhajul Ashquin, a persian work giving explanation of allegories, in the folk tales of Sind specially of those in Shah jo-Rasalo. Bayan-ul-Arfin, comprising Sindhi poems of Shah Abdul Karon of Bulri with their Persian translation rendered into Sindhi was edited critically by him in 1937. He followed it upwith yet another work Abyat-i-Sindhi, poems of Khwaja Ahmad Zaman with their elborate explanations and interpretation given by Abdul Rahim Girhori in Arabic done by him in Sindhi (1939). Kalam-i-Girhori (Girhori's poems) was published by him with footnotes, glossary and introduction to the poet in 1957. His incomplete autobiography under the title of Munhinti Mukhtaser Atam Kahani (A short Autobiography) was brought out posthumously in 1959.

Apart from these, he has to his credit many critical and literary essays and articles published in Various magazines. They are mainly concerning early poets like Qazi Qadan, Shah Abdul Latif, Muhammad Muhin Bekas and several others, and some topics of research value.

It is no exaggeration to say that he was the torchbearer of research scholars who followeed his footsteps and that he inspired a band of young scholars to enter the virgin field of research in sindhi language and literature.

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## Daulat Kazi (17th century)

**Kazi Daulat was an eminent poet of 17th century, and wrote under the patronage of the rulers of Arrakan.**

Kazi Daulat was a poet who lived in the 17th century, and wrote under the patronage of the rulers of Arrakan. His romantic exuberance was derived from the Perso-Arabic literary sources. The court of the Arrakan rulers provided the base for this new upsurge.

Arrakan wrested the whole of Chittagong territory from the Pathan rulers of Bengal in 1459 and the resultant contacts had an abiding impact. Moreover, the area was physically exposed to the influence of outsiders, particularly from the seaside. All these provided a unique prospect for the mingling of various ethnic groups belonging to diverse faiths, languages and traditions leading to an ultimate predilection for adjustment and amity. And Daulat Kazi flourished in this atmosphere.

The Arrakan kings, Buddhists by faith, used to assume a Perso-Arabic title while ascending the throne and that was in deference to the sentiments of the subjects races, mostly Muslim. Each king used to have a Muslim confidant also as a chief figure of the court. Daulat Kazi composed his only Kavya, that also incomplete, under the patronage of Ashraf Khan,

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the court confidant of the king Srisudharma (Thiri Thu Dhamma) some time between 1622 and 1635. nothing else is known about the poet.

However, he wrote his kavya with a double title Sati mayana and Lor Chandrani following Maina Sati, a saga composed earlfier by Sadhan (15th century A.D. ) in an imperfect Hindi style (Theta Chaupai; Gohari Bhasha) prevalent amongst the folk at large; Daulat's initiator Ashraf Khan wanted him to render that poetic tale into Deshi Bhasa for the consumption of the Bengali listeners and readers.

At many places, Daulat followed the theme and style of the original almost verbatim. Yet he took fulliberty while composing the whole Kavya. Even the matic additions are not little. But the poet's originality was mainly in the spirit of tolerance, love and amity inculcated throughout the work. Daulat Kazi was a Sufi by faith, a faith imbibed with the mystic spirit of cohesion, love and self-submission. In fact, this, and such other faiths could emerge in India out of the spontaneous social interaction emanating from an intimate co-mingling of the folk minds of varfied origin and tradition-particularly pertaining to the Hindu and Islamic values.

Hence the folk lores of Bengal emanating from the core of absorbing mystic involvement, had been a cementing force in an atmosphere charged with a feeling of heterogeneity and competition let loose by the theologicians of the upper class. Daulat Kazi carved the outline of his own poetic contemplation based on a synthesis of such popular hindu-Muslim values as could be a base for thier emergence. He refers to the Vedic and Puranic concepts about the origin and growth of life, imitates and tries to imbibe the spirit of Vidyapati or even of Kalidas at places, while as a devout Muslim he would invoke the graciousness of '*Bismillah*' and his '*Rasul*' and prescribe the way of Shariat and Iman for an ultimate emancipation. Indeed, the poetic soul of Daulat was initiated into the creed' of integration and amity-unity in diversity.

The theme of the story also provided a scope for this unity. In fact the Kavya runs kthrough two subplots finally integrating into one. The first is that of Maianamati, a Sati of sophisticated Hindu ideals. A young lady of exquistite grace and artistic propensities, Maina sacrificed almost her whole life at the altar of womanly chastity, for a truant and failing husband, King Lor of Gohari.

He went out on a hunting spree with all the able-bodied youth of the country leaving the kingdom to Mainamati's care. There he came across a picture of Chandrani, the graceful princess of Mohara who had been dissatisfied with her brave but dwarf husband. Lor got excited, went to Mohara, entered the Princess's chamber stealthily while Vaman (the dwarf) was away. Both had been struck by first love and Lor eloped with Chandrani. Vamana, on his return from a war, chased the two, but was ultimately killed by Lor in the encounter. The father of Chandrani remarried his daughter to Lor and ultimately they became king and queen of the state. Their son also attained maturity in course of time.

And Lord could remain without remembering even once Sati Mainamati for all these years. After having finally refused the allurements of Chatan, a rich young fellow, and having despensed with the conniving maid servant, Mainamati at last sent an old Brahmin to Mohara to his son, and finally returned home to Maina with Chandrani. They lived a happy life thereafter, and after the death of Lor, both the wives consumed themselves in the funeral pyre of their husband.

The two stories obviously emanated from two different sources. The first out of the Hindu Smarta ideology and the latter imbibed from the spirit of a free folk society. Yet the final cohesion of the two leaves no room for any divergence.

Death seized the poet midway in his absorbing work, which was later completed by Alaol, another stalwart poet of the court. Yet Daulat Kazi is held in the highest esteem as the initiator of a sublime human grace in medieval Bengali poetry.

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## Daultana, Mian Mumtaz (1916 – )

**Main Mumtaz Daultana, born at Lahore in 1916, played important role in seperatist movement. He recognised as the most powerful political figure in the most important province of West Pakistan.**

Main Mumtaz Daultana was born with a silver spoon in his mouth on 23rd February, 1916 at Lahore. His father, Ahmad Yar Daultana was a rich Rajput Muslim landlord of the Multan District in the undivided Punjab.

Daultana had the best of education in India and abroad. He graduated from the Government College, Lahore, in 1933, and then left for England where he joined the Christ College Oxford. He received the degree of M.A. from that College four years later, and then joined the Middle Temple, London, from where he was called to the Bar in 1939. During his six years' stay in England, he took an active interest in the Indian Majlis at Oxford. He was its President for the 1936-37 session.

On his return to India, Daultana's interest in politics got an additional impetus because his father was in the thick of it. He studied the Punjab politics with a critical eye for almost a year, and when his father died in June 1940, he became very active in it. His father was a Unionist and so Mumtaz Daultana also began his political career as a Unionist, but shifted his allegiance to the Muslim League in 1943.

Daultana's entry into the Muslim League was a big gain to that organisation in the Punjab. Gifted with the art of public speaking and endowed with natural affability and a great sense of realism, he placed at the disposal of the League his erudition and knowledge which subsequently went a long way to make the League a real and effective force in the province.

Soon after Daultana had joined the Muslim League, the Punjab politics received a turn which gave Daultana the opportunity to play a significant role in it. Sir Sikander Hayat Khan suddenly died in 1942, and the differences brewing up between the Unionist and the Muslim League parties assumed an ugly shape. The deceased leader had been able to maintain some sort of unity between the Unionist Party and the Muslim League, but with Sir Khizar Hayat Khan becoming the new Chief Minister, there began an acute tussle between the two parties for an exclusive allegiance of the Punjabi Muslims. In this struggle, Daultana who had become the General Secretary of the Muslim League in 1944 played a pivotal role.

In all probability it was on Daultana's advice that Jinnah demanded from Khizar Hayat Khan that the Unionist Party be named as Muslim League Coalition Party and all Muslim members of the Unionist Party come under the League discipline. On Khizar's refusing to do so, Daultana set the Punjab Muslim League in motion and started a campaign among the Punjab Muslims for the downfall of the Khizar Ministry, and soon succeeded in creating a rift in the Muslim ranks which Sikandar had always dreaded. The Unionst Party which had dominated the Punjab politics for twenty years and governed the province since 1937 began to disintegrate.

Daultana's campaign bore its final fruit in the election held in 1946. Mainly due to his untiring zeal, the Unionist Party suffered a crushing defeat at the hands of the Muslim League. Of the total of seventy-five Muslim seats in the Punjab for which the Unionists and the Leaguers made a bid, the Muslim League captured sixty-nine and the Unionist Party was in shambles.

Daultana expected that the Muslim League would be called upon to form the Ministry, but Khizar outwitted Daultana's organisation when he entered into a coalition with the Akalis and the Congress and became the Chief Minister once again. Daultana dayscribed the Congress Akali-Unionist coalition as

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an 'unholy alliance' and started a virulent, if a shortlived, constitutional campaign against Khizar's new Ministry.

The agitation started by Daultana ceased to run on constitutional lines when on an all-India plane the Congress-League relations reached a deadlock on the twin issues of the Interim Cabinet and the Constituent Assembly. Jinnah showed his anger by formulating the Direct Action Resolution and took Daultana on the Muslim League Central Committee of Action which soon plunged the Muslim masses into a hysterical tirade against the Congress. Its Punjab branch, of which Daultana was an ex-officio member, stirred up an agitation against Khizar's Ministry. In the belief that a little force would kill the agitation, Khizar arrested all the topranking Muslim Leaguers of the Punjab. Daultana was the most prominent of them. Khizar's calculations went awry and the agitation became all the more violent. That unnerved him. He released Daultana and other Muslim Leaguers and tendered his resignation.

The prominent role played by Daultana in the Punjab politics on the eve of the formation of Pakistan naturally got him a berth in the Muslim League Ministry of the Pakistan Punjab. In the Nawab of Mamdot's Ministry, he held the important portfolio of Finance.

In 1948, Daultana became the President of the Punjab Provincial Muslim League and began to be universally recognised as the most powerful political figure in the most important province of West Pakistan. In 1951, he became the Chief Minister of the Punjab and held that position without a serious challenge for the next two years.

In 1953, he lost that position and led a near retired life for the next three years. He staged a partial come back in 1956 when he joined Dr. Khan Sahib's Republican Cabinet. But that was only for a year. In 1957, with the asassination of Dr. Khan Sahib and the end of that Ministry, he was once again out of office. Since then he has not played any part in Pakistan politics.

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## Daulatram, Jairamdas –

**(See under Jairamdas Daulatram)**

## Dave, Balmukund (1916 – )

**Balmukund Dave, born in 1916, is a prominent poet and lyricist. Sobriety in depiction of romantic sentiments is his speciality.**

Balmukund Dave is a lyricist. He began his career as a poet by writing *Dhruvakhyan* (1948), a modern version of the episode of Dhruva, a mythological character, who after penance realised God. He had adopted mediaeval poetic form of Akhyana, a long narrative poem. He received Kumar Gold Medal for poetry in 1948. *Parikrama* (1955) is his second collection of poems. In it the poet excels in portraying the freshness and intensity of passion of youthful love, in tunes and rhythms of folk songs, and spiritual sentiments in the form of devotional songs.

His *Harino Hansalo* written in *bhajan* style on the death of Gandhiji is one of the best poems in

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Gujarati on the subject. His poems on nature express his unlimited joy on seeing the beauty of nature. He is at his best in musical poems. Sobriety in depiction of romantic sentiments is his speciality. We also find mystical elements in his religious poetry. His children's poems indicate that he dives deep into the children's mind. The collections of his children's poems are *Sone Champo* (1959), *Allak Dallak* (1965) and *Zarmariyan* (1973). He has received Union Government's as well as Gujarat Government's awards for his children's poems. *Gharman Ganga* (Ganga at Home), is a collection of his pen pictures, which indicate his keen power of observation, and his power of portraying characters.

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## Dave, Harindra J. (1930 – 1995)

**Harindra J. Dave, born in Khambhra in 1930, is a leading poet, novelist, critic, and journalist.**

Harindra J. Dave is a poet, novelist, critic, and journalist. He was born in Khambhra and educated in Bhavnagar. After coming to Bombay he served for sometimes in U.S.I.S. and at present he is the chief editor of *Janmabhumi-Pravasi* group of newspapers. His contribution in the sphere of modern Gujarati poetry and novel is significant. The introductions and critical comments of his annotated books reveal his love for literature. He is a romantic poet and his poetry is marked with aesthetic beauty. Four collections of his poems are published and they show a growth of his poetic vision which culminates in *Suryopanishada. Asava* (1961) is the poet's first book of ghazals. *Samaya* (1972) is another book of ghazals. *Asava* contains some ghazals but it is in Samaya that one finds the technical excellence of ghazal form and the intense emotional exuberance. Mauna is an important book of lyrics. The restrained form of lyrical expression is exquisitely attempted here. These songs express the delicate sentiments of youthful love. There is a bunch of poems written in the tradition of folk-songs on the Radha-Krishna thems. *Suryopanishada* (1975) marks a beginning of a new poetic style. The majority of the prose poems indicate the departure from the old style. The first poems has five sections which probe the mystery that surrounds man. It is in the form of a monologue and the lonely character tries to hear the conversation between life and death. The agony of love is resounded in some sonnets and songs. *Aganpankhi, Palanam Pratibimba, Anagata, Madhava Kyamya Nathi* and *Sukha Namano Pradasa* are his novels known for their technique and content. The recurrent image of death in all these novels is beautifully blended with the image of life. The quest of love is another theme of these novels. Unlike the socio-psychological themes of earlier novels, the theme of *Madhava Kyamya Nathi* (1970) is mythological. The novel narrates major events of Lord Krishna's life ranging from his birth to death. The poetic prose rich in dramatic devices reveals the message of Krishna.

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## Dave, Jugatram (1890 – )

**Jugatram Dave, born at Vadhban Saurashtra in 1890, was freedom fighter, journalist and social worker.**

Jugatram Dave was born on 26th September, 1890 in the house of his maternal uncle at Vadhban, Saurashtra. He comes of a lower middle class. Audichya Brahmin family of Lakhtar in Saurashtra. His father's name was Chimanlal Dave and mother's

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Dahiben. His father was an employee in a textile shop of Bombay. Jugatram is a life-long bachelor.

Jugatram Dave had his early education at the Dajiraj High School at Vadhban, and later joined the Goculdas Tejpal High School at Bombay, from where he appeared at the Matriculation examination but failed. In 1915, an arrangement was made by Swami Anand for Jugatram to stay with Keshav Dayshpande and Kaka Kalelkar at Baroda. Jugatram worked in a Co-operative Dairy at Baroda till 1917, when he joined Swami Anand at Ahmedabad to assist him in the publication of the *Navjivan* and the *Young India.*

During Swami Anand's imprisonment in 1922-24, Jugatram shouldered the entire responsibility of these two papers. He was a brilliant reporter. As a reporter of the *Navjivan,* he covered with great credit the Kaira Satyagraha of 1918. He also covered the Bardoli Struggle of 1928 and the *Satyagraha Patrika* carried the news of the daily progress of the movement with a promptitude that was remarkable. Along with this journalistic work he also taught in the preprimary classes at the Ahmedabad Ashram. In 1917-18, during the illness of Mahadev Daysai, he worked as Gandhiji's Secretary.

In response to Gandhiji's call, Jugatram decided to work in the villages; and in 1924, he joined Narahari Parikh at the Sarbhon Ashram where, besidays the three R's spinning and weaving of Khadi were included in the education programme. In 1926, he started the Raniparaj Vidyalaya at the Bardoli Ashram to train Adivashi social workers. In 1928, the Vidyalaya was shifted to the village of Vedachchi, where it has developed into a singnificant institution imparting training to the Adivashis according to the '*Nai Talim principles.*

His steadfast service for forty years has resulted in the growth of a large number of similar institutions in the surrounding region, all united in family relationship with the mother institution at Vedachchi. The most outstanding among them are at Madhi, Vyara and Vatsalyadham. With his headquarters still at Vedachchi, Jugatram constantly travelled, providing invaluable guidance to these institutions.

During the Salt Satyagraha in 1930 and the Haripura Congress Session in 1938, Jugatram led a contingent of the inmates of the Vedachchi Ashram to look after the sanitary arrangements. He also actively participated in the Civil Disobedience and Quit India Movements, and courted imprisonment in 1930, 1932 and 1942.

After independence Jugatram had dug his roots deeper in the villages, where besidays his nationalistic, educational activities, he has taken to the propagation of the Sarvodaya concept.

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## Dave, Jyotindra Hariharsankar (1901--1980)

**Jyotindra Hariharsankar Dave, born in Surat in 1901, was a great humourist in Gujarati literature.**

Jyotindra Hariharsankar Dave was born and educated in Surat graduating with honours from M.T.B. College with Sanskrit and Gujarati as special subjects in 1923. After a year's fellowship there in 1925, he took his M.a. degree and joined Gujarati (Monthly) of Bombay as a sub-editor in 1926. This was followed by a stint of teaching at Kabibai High School, Bombay and his alma mater M.T.B. College Surat. In 1937, he joined government service as an assistant Oriental Translator in Bombay, got prompted to the Oriental Translator's post later and held that post till retirement, in 1956. From 1956 to 1963 he was a Professor at Somaiya College, Bombay and Bhavan's College, Andheri, Bombay and the Principal of the Arts and Commerce College, Mandvi, Bhuj. In later years he co-edited the fortnightly *Samarpan.*

He is known as a great humourist in Gujarati literature. There was a sort of tradition of humour and satire in Gujarati literature from *Premanand and Akho,* through Navalram Pandya and Ramanbhai Neelkanth

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to Jayendra Doorkal, Mastfakr, Oliya Joshi and Dhansukhlal Mehta. Jyotindra Dave not only carried on this tradition but added literary sophistication to it that earned humour an unprecedented place of honour in Gujarati literature. He wrote profusely and brilliantly at a time (1927 onwards) when humorous writing of this literary calibre was a scarce commodity.

Jyotindra Dave has expressed himself largely in the humorous essay form, in a style that is simple yet urbane. His humour is broad on the surface level, accounting for his great popularity with masses. His sharp with, minute observation on middle class life, and the undercurrent of wisdom born of his scholastic pursuit of Indian Vedic philosophy brought him high literary acclaim.

Dave's first humorous sketches under the penname Gupta, Published in literary journals from 1927 to 1932 had an electrifying effect on the readers. Nothing of this sort was seen before. The sketches were published later as *Mari Nonthpothi,* followed immediately by *Rangtarang* II in 1932. *Rangtarang* I contains longer humorous essays. Ostensibly these essays are the loose sally of the mind yet at the core they show a unity born out of the writer's consistent comic view of the world. In *Rangtarang* to *Rangtarang* VI, published between 1941-1945, he remains faithful to this form. These collections contain a few short plays, verse-prosodies and writings in other miscellaneous forms, but by and large the author lost interest in forms other than the essays, after his earlier experiments in the Mari *Nonthpothi.*

A significant departure in form though not in style is the humorous novel (his only one) *Ame Bandhan* (We all together), co-authored with Dhansukhlal Mehta. It is a humorous account of life in his native city, Surat, and with its picturesque details it reaches almost the level of social history of early years of this century. The plot-line consists of events in the life of the hero Vipin from his birth to marriage. The novel till today remains an unparalleled classic in its field.

From 1946 to almost his last years Jyotindra Dave continued to write and publish essays, which were later collected in *Pananan Beedan* (1946), *Retini Rotali* (1952), *Najar Lambi Ane Toonki* (1956) *Trijunsukh* (1957) and *Rog, Yog and Prayog.* Here he continues with his favourite form the humorous essay, but the sharpness of his wit and gusto of his humour seen now to be wanting, and he becomes more and more didactic, though of course, the sparks of his old writing still abound.

Dave had a stint at autobiography, but later the attempt was abandoned. *Alpatma-nun Atmapuran* (1947), the incomplete autobiography, is in fact a series of essays. Jyotindra Dave could most naturally maintain a characteristic distance from his material, that is human life. This has resulted in a peculiar objectivity making it possible for him to laugh at almost any human experience, though the immediate target is mostly his own self. This detachment, together with kind-hearted tolerance for life in all forms, makes him a great humorist.

His scholastic writings on Natyashastra, hasyarasa etc. are compiled by Krishnaveer Dixit under the title *Vangmaya Chintan* (1984). Dave in his early days wrote a serious play, Veeshpan, and later adapted Moliere play, *Vada-ane-Teta.* He also reveals himself as a critic in his *Granthstha Vangmaya Sameeksha* (1934). Dave won literary honours in his time. He was elected President of Gujarati Sahitya Parishad in 1965.

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## Dave, Kavi Naramadashanker Lalshanker –

**(See under Kavi Narmad)**

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## Dave, Makarand (1922 – )

**Makarand Dave, born in 1922, is a reputed poet and exponent of drama, novel, memoires and essays of the post Independence era in Gujarati literature.**

Makarand Dave is a reputed poet of the post Independence era. Dave has also been an exponent of other genres such as drama, novel, memories and essays. His poetic works are *Goraj* (Evening Time), *Taranan* (Grass), *Jaybheri* (Trumpet of Victory), *Sangana* (Symbol), *Surajmukhi* (Sunflower), *Sangati* (Accompaniment), *Jhabuk Vijli Jhabuk* (Flash of Lightning) is a collection of poems for children.

In his poems we find a happy blending of the mysticism of Tagore, the spiritualism of Aurobindo and the humanism of Mahatam Gandhi. Being unaffected by contemporary modernist trends he sings about the quest of the soul for the Infinite, using the tunes and images of folk poetry. He invokes the Eternal Being to bless him with the power to understand things. Like the medieval saint-poets he vividly depicts the various moods of a devotee pining for a union with the Almighty. Instead of preaching like them, he transports the reader from the region of individual life to the realm of universality. Thereby he earns a place of prominence not only amongst post-Independence poets of Gujarat, but also amongst Gujarati poets of all times.

In his prose works also, as in *Yogapath* and *Antarvedi*, he elevates us from the realm of senses to the realm which ia beyond senses. He has lucidly written on Yoga and mysticism. In his Yogi *Harnathnan Sanidvyaman*, Dave has depicted his own experiences of Yogi's miracles in an interesting manner. He has been writing columns in the *Janbhaoumi* and the *Janshakti*, two Gujarati dailies on Yoga.

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## Dave, Narmadashankar Lalshankar (1833--1886)

**Narmadashankar Lalshankar Dave, born in Surat in 1833, was a great poet, patriot, and pioneer prose writer of Gujrati literature.**

Narmadashankar Lalshankar Dave better known to the people of Gujarat as kavi Narmad, was born in Surat. In the short span of his life of about fifty three years, he became known as a poet, a patriot, a pioneer prose writer of great merit.

He studied at Surat and at Bombay in the college department of what was then called the Elphinstone Institution. During his studies under British teachers he developed a love for poetry and he himself began to write poems.

By the time he began to write the British had firmly established themselves in India, and they had brought with them their own literature, culture, and ways of living and looking at things. The young and impetuous Narmadashankar was very much influenced by all these trends and his life and literature bore the impress of all of them.

Looking at the success of the British in all spheres, his young mind began to feel that it was mostly duet to their working through institutions that they are successful. So, at the age of seventeen, in 1850, he formed an institution of like-minded young men called 'The Institution of Young Men for Mutual Aid to Intelligence'. He presented before that institution in 1850 a paper entitled 'The Advantages of forming Associations' In 1851, he got that paper published. That became the first piece of respectable prose-writing in Gujarati, because, before that, most of the writing was done in verse.

He too began to write verse, but before that he had become a teacher in a small town, and

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also, had initiated some social reforms in his stratified society.

The poems that he wrote were in an entirely new vein. They dealt with nature, with subjective emotions, with the need for reforms in an orthodox society, with the plight of widows and many other subjects not touched by poets in Gujarati till then. All these poems were written in a new manner and with a new technique. Only one poet before him, Dalpatram, had written poems in a new vein, but his was a mixture of the new and the old, and his spirit was not of the then new and modern type. Narmadashankar's Clan represented the new, not only in the choice of his subjects or the treatment and the technique of his writing, but also in the spirit of the whole thing.

Collections of his poems began to appear from 1858. By 1863, he had collected all his poems in two volumes entitled *Narma Kavita.* After 1863, he stopper writing poetry which he had started writing since 1855. His poetry writing lasted for a period of eight to nine years only, but the emotion he put into it (for him poetry was an outburst of emotion-Josso, as he called it), the subject matter he chose for it and the treatment he gave it, acquired for him the endearing title of Kavi (Poet). Since those days he is known as Kavi Narmad.

In spite of all his novelty and modernity, his poems had many faults. It was so because it was the work of a man who was breaking a new ground and treading a new path. Even his prosody was not what it should have been, because in his days there were no text books of prosody which could guide him.

Narmadashankar was not a man who could be thwarted or defeated. He went to enormous lengths to find out books about *Pingala Shastra* (The Science of Prosody), and then wrote a small book about it called *Pingala Pravesh* (Elements of Prosody). This was in 1857. But prosody is not the only important thing in poem. *Alamkara* (Ornamentation) is also an equally important part. He studied that also and in 1858 produced a book called *Alamkara pravesh* (Elements of Alamkara). Moreover, in the Indian system of aesthetics Rasa plays a very great part. So he published a book called Rasa pravesh in the year 1858.

His hard work and great effort in gathering knowledge and books about all these scholarly subjects were so tremendous that one bows his head down in respect when one realizes that with his meagre means he could gather all the material that he needed.

Even when he was busy with all these things, his campaign for social reform and his study of history and of the epics continued unabated. He married a widow when none could think of doing such a thing.

He wrote books about the stories of the Ramayana and the Mahabharata and singlehanded he composed a dictionary of the Gujarati language calling it *Narmakosha.* He wrote grammar and history, he wrote about politics and social reform, he delineated the causes underlying the downfall of the Hindus and gathered his prose writings in a big book called *Narmagadya.*

His study of history and of the epics, and his personal experience of reforms and reformists had convinced him that he was on a wrong course. Without fear, then, in the last years of his life, he took a somersault and began to write against what he was writing and propagating until then. Now he began to write in praise of orthodoxy against which he had campaigned all his life. In 1886, the year of his death, he collected all these newer writings of his and published them in a book which he called *Dharmavichar* (Thoughts about Religion).

This reversal on his part had created quite a furore against him but he did not care as he had not cared earlier when the older section of the society was criticising him.

By the time he had died he had written about ninety books which contained poems, plays, history stories from the Ramayana and the Mahabharata, social reform, politics and social history. His autobiography *Marihakikat* (1866) is a unique contribution. He has given to the people of Gujarat a great song about their land which they sing on all auspicious occasions. Narmadashankar was not, perhaps, a great poet but he was a great pioneer.

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## Dave, T.N. (1897 – ?)

**T.N. Dave, born in 1897, was an eminent linguist of Gujarati literature. He made a pioneering contribution in the study of Gujarati dialects.**

T.N. Dave after receiving his M.A. degree in Sanskrit, joined Gujarat College as a Lecturer in Sanskrit and worked there for about 8 years, with small breaks. Thereafter he went to London for his Ph.D. studies. He worked under the guidance of linguist R.L. Turner and received his Ph. D. degree in 1931. Thereafter, he worked at the School of Oriental Studies in London as a Lecturer in Gujarati from 1947 to 1956. After leaving London, he worked in Several institutions in Gujarat. He was Director of Research Institute at Dwarka for about five years.

Dave's pioneering contribution was in the field of Gujarati linguistics. His *A Study of the Gujarati Language* of the 16th century V.S. (1935) is based on an analysis of the language of the Nannasuri's Upadeshmala Balavbodha. It was the first old Gujarati text, grammatically analysed according to the modern historical method. Besides this, the etymological index given at the end of this work is an important contribution to the study of Gujarati lexicography.

Another area in which Dave made a pioneering contribution was the study of Gujarati dialects. In some five research papers published from 1943 to 1948 in the journal of Gujarat Research society he presented a linguistic survey of some border-land dialects of Gujarat based on his personal field-work. In this way, he gave a scientific and reliable account of three groups of dialects current in North Gujarat, some borderland dialects of South Gujarat and a few Bhili dialects. This was the first important study of Gujarati dialects after the work of Grierson.

In 1948 He published a short monograph on the language of Gujarat, a revised edition of which was published in 1964 (*The Language of Gujarat)* It is a consise account of the historical development of Gujarati and it also gives for the first time a short but systematic description of modern standard Gujarati.

Dave had also helped Turner for collecting Gujarati lexical data in connection with the latter's monumental work. *A Comparative Dictionary of the Indo-Aryan Languages.* Besides these writings Dave has also written a Gujarati book and a few other research papers pertaining to historical or descriptive phonology, particularly of Gujarati. He was one of the brilliant students of Turner who advanced the study of new Indo-Aryan languages for which modern scientific principles and methods were uses. His works in the linguistic study of Gujarati on modern lines can be described as a milestone in that area.

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## Dayal, Bhagwat (1918 – )

**Bhagwat Dayal, born at Berin in Rohtak district in 1918, was a great political leader and trade unionist from Haryana.**

Shri Bhagwat Dayal son of Shri Muran Lal and Gulab Devi was born at Berin in Rohtak district, on 26th January, 1918. He received his Master Degree from the country's one of the most prestigious universties Benaras Hindu University. He married Shrimati Savitri Devi and has three sons and three daughters.

Shri Dayal participated in the Freedom Movement and was imprisoned in 1941-46. In the post independence era Dayal was more active in the trade union movement in the initial years. This indeed provided with a strong base in his political career in the later years. He was associated with the Indian National Trade Union Congress for many years. After having served at the Regional Secretary of the north-

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west region, comprising Punjab, Himachal Pradaysh and Jammu & Kashmir, in 1959, he become its President and held this office till 1961. The same year (1959) he became member of the National Executive of the INTUC and remained till 1965. He was also the organising secretary of the Working Committee of INTUC from 1960-61.

His active political career began in 1967 when he was returned to the Punjab Vidhan Sabha as a Congress candidate. He remained there till the partition of Punjab (October 1966). During this period, he was also a member of the Punjab Council of the Ministers as Minister of State for Labour and Co-operation. In addition, he was the President of Punjab Pradaysh Congress Committee from 1963-66.

With the coming into being of Haryana in November 1966 Shri Bhagwat Dayal became the President of Haryana Pradaysh Congress Committe as well as the first Chief Minister of this new State. After the election of 1967 he again became the Chief Minister of Haryana but only after a few days about a fortnight his government fell a victim of defections from the Congress Party led by Rao Birendra Singh, Ch Devi Lal *er al.* As a consequence, Shri Bhagwat Dayal lost his Chief Ministership. This was, at the same time practically the end of Bhagwat Dayal's hold on state politics even though he tried to stage a come back after the mid term poll in Haryana of 1968. In December, 1968, he left the Congress Party and formed a Samyukta Vidhayak Dal with the help of fifteen of his supporters, who also resigned from the Congress.

Bhagwat Dayal entered the Rajya Sabha in 1968 and remained there till, 1974. He had by now shifted his allegiance to the Congress (O) which he represented in the Rajya Sabha. In 1977, he was elected to the Lok Sabha as a Janata Party candidate from the Karnal constituency. However, he did not complete the term, as in September, 1977, he was appointed Governor of Orissa. In March, 1980, he was shifted to Madhya Pradaysh and continuous to hold this office.

Shri Dayal has travelled abroad and visited a number of European countries such as U.K., Germany, Switzerland and also USSR. Twice he represented Indian Workers at the I.L.O Conferences at Geneva, in 1957 and 1958. He was a member of the Indian Delegation of the Trade Unionist who visited U.K. in 1963-64. Maharashi Dayanand University, Rohtak conferred on Mr. Bhagwat Dayal the honorary degree of D.Litt. in 1978. He is voracious reader and chess is his favourite sport.

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## Dayal Singh Majithia –

**(See under Majitha, Dayal Singh)**

## Dayananda, Swami (1892 – 1980)

**Swami Dayananda, born at Bagachra in the district of Nadia, in 1892, was the ninth President of the Ramakrishna Math and Ramakrishna Mission.**

A stalwart of the Ramakrishna Movement in the mid-part of the present century, Swami Dayananda, known as Bimal Chandra Basu in his pre-monastic life, was born in a middle-class Kayastha family in the village of Bagachra in the district of Nadia, near Shantipur, on 19 September, 1892. His father, Hariprasad Basu, served as a lecturer in the metropolitan College, Calcutta, but later settled at Bolpur in Birbhum district to practise law.

His generosity and piety as well as his wife Bindubasini's religious temperament and loving concern for others left a deep impression on Bimal. His elder brother Nirmal, a brilliant student, who joined the Ramakrishna Order and later came to be known as Swami Madhavananda, was his mentor and the main source of his inspiration.

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Bimal passed the Matriculation Examination in 1910, securing a place among the first twenties. He joined Presidency College for his F.A. course, residing at the Hindu Hostel. At this point he came across a copy of Swami Vivekananda's "Inspired Talks" which stirred his religious feelings in their depths. Meanwhile, his elder brother, Nirmal was planning to drop out of his post-graduate studies and embrace monastic life. Bimal knew this, so to prevent Nirmal from taking such a step, he wanted to be with him at the lodging-house at Simla where Nirmal was staying. At the same lodging-house stayed also his brother-in-law who was a medical student and a disciple of Holy Mother Sarada Devi.

At his instance, Bimal took his spiritual initiation from Sarada Devi. He also began to visit Belur Math where he came in intimate contact with some of Sri Ramakrishna's direct disciples. Slowly his religious zeal began to grow stronger and stronger. When his elder brother ultimately slipped away one day to become a monk in the Ramakrishna Mission, he decided to follow suit at the earliest opportunity.

In 1915, when he was doing his M.Sc. in Physics his spiritual yearning became so overpowering that without waiting to complete the course he ran away to Bellur Math to become a monk, accompanied by his friend and relation, Dwijen, who was his age, Swami Brahmananda, a direct disciple of of Sri Ramakrishna, and President of the Math and Mission, initiated them into the first vows of monastic life, known as *brahmacharya.* They were deputed as monastic workers to the 'Udbodhan' publication house in Calcutta, on the first floor of which the Holy Mother used to live.

Shortly after, inducted into the encourage of Swami Premananda,another direct disciple of Sri Ramakrishna, Bimal visited the erstwhile East Bengal and witnessed how people felt strongly attracted to Swami Premananda, an embodiment of love, like the billowy sea attracted by the moon: It left a deep impression on his mind. While he was serving as joint editor of *Udbodhan,* the Holy Mother Sarada Devi passed away on 20th July, 1920. Grief- stricken Bimalchaitanya (the name he had received after his initiation into *brohmacharya)*left for Varanasi where he lived the austere life of an ascetic. It was during these days that he came in close contact with the saint Swami Turiyananda, also a direct disciple of Sri Ramakrishna.

In 1921, Bimalchaitanya was ordained as a *Sannyasin* by Swami Brahmananda. He was given the name of Swami Dayananda. Thereafter, he went to Rishikesh and engaged himself in the study of scriptures and contemplation. Here, he came in close touch with the great Vedantists, Shantinath and Nivrittinath. When engrossed in contemplation, he received a call from the Belur Math authorities and, in response to it, he joined as a worker in the Advaita Ashrama at Mayavati, situated in the solitude of deep Himalayan forests. The Advaita Ashrama was then publishing a Hindi monthly *Samanvay.* After his brief stay there, Dayananda was asked to tour different cities in U.P. to enlist subscribers and also the services of reputable Hindi scholars for *Samanvay.* He did it creditably. He was next sent to Calcutta to be in the branch centre of the Adviaita Ashrama to serve as the city editor of *Samanvay.*

In 1926, he was called upon to proceed to San Francisco in the United States to assist in the preaching of Vedanta. He worked there first as an assistant to Swami Prakashananda, and later to Swami Madhavananda. When Swami Madhavananda returned to India in 1929, he took over as head to the Vedanta centre. He was more popular in his parlour talks than in scholarly oratory. He won the hearts of the American devotees by his amiable nature, his religious ardour, and a true understanding of the needs of his students. He was a source of inspiration to them.

In the meantime a novel idea started crystallizing in his mind. San Francisco's enormous programme for child welfare deeply impressed him. He thought to himself how the Ramakrishna Mission lagged behind in this field. It had many educational institutions, dispensaries, hospitals all over India but practically nothing to help mothers and childern, although maternity and infant mortality rates were appallingly high in India. So one day he said to himself : God willing, that would be my future work in India. He returned to Belur Math on 3rd January, 1932. On his

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way home, he visited maternity and child welfare centres in a number of cities in Europe including Russia.

A few months later, in July 1932, the Swami established the Ramakrishna Mission Sishumangal Pratishthan in a hired portion of the two-storied house at 104 Bakulbagan Road, in South Calcutta. With the assistance of three experienced nurses- German sister Rama (Miss Pleffer), American sister Lilian Engstrand, and Marathi sister Saraswati (Miss Ramabai Palekar)- the new project was given a quiet start. The austere Swami spent his nights at the Advaita Ashrama in Wellington Square, but from 8 a.m. to 8 p.m., he worked at the Sishu Mangal, (that is how people referred to it and some refer to it even today ) planning and organizing, raising funds, receiving visitors, keeping accounts, and doing every other chore connected with the running of a growing institution of this nature. The first few years, he worked single-handed. Later, one or two monks came to assist him. From a humble beginning, the institution has developed into the present Seva Pratishthan entirely through his efforts. The story of its development is inextricably tied up with the life story of Swami Dayananda himself.

In 1937, he purchased a plot of land measuring about an acre at 99 Lansdowne Road, Calcutta, and put up a two storied hospital with fifty-four maternity and four gynaecology beds. He was happy that the institution was at last housed in a building of its own. A true Vedantist as Swami Dayananda was, he combined in his life the rare qualities of stoicism and detachment with relentless efforts at his work. He was unshaken, however adverse the circumstances, and resolute in adhering to his ideal with firmness. This perhaps explains the steady and rapid progress of the institution under his leadership, even in the midst of numerous handicaps, Swami Dayananda strongly believed that the blessings of Sri Ramakrishna, Holy Mother, and Swamiji were always behind him.

So, identified was he with the institution that it was difficult to imagine it without him. Every year saw it grow in both qualitative and quantitative terms. Since, the Sishumangal had outgrown its size and scope, on 15th May, 1957, it was converted to a general hospital and named the Ramakrishna Mission Seva Pratishthan.

On 1st April , 1963, as a far-sighted leader, Swami Dayananda at the age of seventy -one decided to step down, and made over the responsibility of the institution to a competent monk whom he himself had trained. The seventeen years he lived after this, he served as a Vice- President of the institution, continuing to lend his valuable services to the institution in many ways towards its steady development. More than this, his very presence was a source of inspiration to all workers, monastic and lay, who looked upon him as a loving guide and beacon-light.

Before, he finally retired from active life he was happy to see the Seva Pratishthan as an important medical centre of the Calcutta metropolis with four major divisions: (a) general hospital with 550 beds and 18 out-patients' departments, (b) Vivekananda Institute of Medical Sciences offering post-graduate diploma and degree courses. (c) a school of nursing, and (d) several community health centres. This phenomenal growth, no doubt, reflects the Swami's determination, wisdom, large- hearted-ness, far-sight, and organizing ability.

Though apparently so attached to the insitution, inwardly, however, he remained completely withdrawn and detached. In recognition of his qualities of leadership, Swami Dayananda had been appointed a trustee of the Ramakrishna Math and a member of the Governing Body of the Ramakrishna Mission in March 1947. Earlier still, he had gained valuable experience as a member of the Working Committee of the Ramakrishna Mission. On 6th October, 1965, Swami Madhavananda, the ninth Presidnet of the Ramakrishna Math and Ramakrishna Mission, passed away. The trustees unanimously selected Swami Dayananda as his successor. But the Swami, free from personal ambition, politely declined the offer.

He endeared himself to all by his simplicity, sagacity, rational approach, sense of humour, and above all, his deep concern for all. His keen and versatile mind kept him posted with the up-to-date knowledge in the fields of science and medicine.

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Harmonizing work with worship, he successfully delved into the depths of spiritual life and served as a constant source of inspiration to all he came in contact with until 5th June, 1980 when he breathed his last.

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## Daynand, Swami (1825 – 1883)

**Swami Daynand, born at Tankara in Kathiawar in 1825, was an eminent Hindu religious preacher and founder of Arya Samaj. He preached monotheism and 'cut down ritualism to size' in everyday life.**

Swami Daynand was born in 1925 in a well-to-do Audichya Brahmin family at Tankara in Morvi State in Kathiawar. His father, Krishnaji Tiwari, held a good deal of land, was the village money-lender and collected the land revenue of the neighbouring area on behalf of the State. He was a Shaivite. As a big landlord, village banker and representative of the State,he occupied a very high status in his village and was respected in the neighbouring area.

Daynand was betrothed while yet in his teens. But his father's attempt to get him married when he was twenty-one brought to a head the tussle between the father and the son, and he left home in 1847, never to return. At an impressionable age, he had been very much shocked at the sight of a mouse running over the representation of Shiva and devouring the offerings that the devout had made tohim in celebration of 'Shivaratri' in the temple. The death of his younger sister, followed after a few years by that of his uncle, raised further problems in his young mind.

He studied Sanskrit and the sacred books of the Hindus in the village till he was fourteen. Then for some months he studied under a learned Brahmin in a nearby village. His real education, however, began when he left home. For twenty years thereafter, he wandered up and down the country in search of a teacher who could open to him the doors of the mysteries of the universe and man's place therein. He traversed the forests and the upper reaches of the Himalayas from Rishikesh to Badri Narain. He roamed in the dense forests in the Vindhyachal to the source of the Narbada. He went as far south as Kanya Kumari. He learnt, in the course of these wanderings, from whosoever was reputed to be a great Vedantist, a scholar well-read in the Vedas, or a great grammarian.

To facilitate his search, he early became a Sannyasi and became 'Saraswati' as his teacher was. It was from blind Virganand of Mathura that he learnt more about classical Sanskrit and religion in less than three years (1860- 63) than he had learnt in all his earlier wanderings. Of course, his earlier education had made him easily imbibe what his new teacher had to teach him. He thus became as well-versed in the ancient Sanskrit learning as the most erudite scholar of his age. At Ajmer, he first came into contact with Christians and was taken aback by their doctrine of original sin. He seemed to have made contacts with Muslim religious thought as well.

His active missionary life began in 1865. He wrote voluminously; his first pamphlet was published in 1865. He travelled far and wide, visiting Calcutta in 1872-73, Poona in 1875 and Bombay in 1875. He spent a large part of his active missionary life in the modern Uttar Pradaysh, Rajasthan and the Punjab, but he also paid occasional visits to Bihar, Central Provinces and Bombay. During his travels he explained what he considered the original Hinduism based on the Vedas. He held disputations with the Brahmins, Christians and Muslims whenever he could persuade his adversaries to accept his public challenge to their religious beliefs. The most famous of these disputations was held at Banaras in 1869.

Daynand had been asserting that idol worship was against the teachings of the Vedas and challenged his adversaries to cite any Vedic text support-

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ing idol worship. Although, his adversaries could not cite any and had to admit that they did not know as much of the Vedic texts as he did, on a flimsy point the orthodox party declared, as had been clearly pre-arranged, that they had won the day. The *Pioneer* (20 November 1869), the *Christian Intelligencer* (March 1870), the *Hindoo Patriot* (17 January 1870) and the *Tattvabodhini Patrika* (Jaistha, Bengal Samvat, 1924) and several other newspapers and journals asserted boldly that the Pandits had failed to cite any Vedic text to support idol worship and that they had not won the day.

From Banaras Daynand went to Allahabad where in April 1870 he met Devendranath Tagore. He addressed several meetings in Calcutta. Keshab Chandra Sen persuaded him to give up going about in a loin cloth and wear at lest the minimum clothes to cover his body. Keshab Chandra also suggested that his teachings would be more effective if he spoke in the language of the people rather than in Sanskrit. After wandering up and down the country, he established the first Arya Samaj in Bombay in 1875. The 'Principles' were given their final shape at Lahore in 1877.

During his visits to the various States of Rajputana, he succeeded in interesting some of the ruling Princes in his work. Maharaja Nahar Singh of Shahpur became his follower. Maharaja Pratap Singh of Jodhpur followed suit and was President of the Jodhpur Arya Samaj for several years. Daynand believed that enlightened Hindu rulers could play a significant role in the regeneration of society. His vehement campaigns against the evils of his days had excited many attacks on his life. He died in 1883 at Ajmer as the result of poison said to have been administered to him at Jodhpur.

Before he died, about one hundred Arya Samajes had been established in the Punjab, U.P. Rajputana and Bombay. Most of these sprang up as the result of his personal visits to these places; some had, however, came into being by the exertions of those who had heard him elsewhere and sought to give a permanent shape to what they had learnt from him. He had established some Sanskrit *Pathshalas*. An orphanage had also been established during his life-time at Ferozepur in the Punjab. He had created a public trust mainly for the publication of his works after his death. An 'Indian Academy, was founded at Lahore as the result of his visit. This was intended to function as an 'extension' project for making a knowledge of western science and western thought available to the already literate.

Daynand was a voluminous writer. A collected edition of his works would run to some 10,000 pages of demy octavo. These include a commentary on the '*Samaveda*', the '*Yajurveda*' and a part of the '*Rigveda*', the first independent attempt at interpreting the Vedic texts untramelled by centuries of later tradition. This was preceded by his Introduction to the Commentary on the Vedas' in which he succinctly analysed the contents of the Vedas and defended his methods of interpretation.

His 'Satyarth Prakash' has been called the Bible of the Arya Samajists and has been translated into English and about a dozen Indian languages. It is an encylopaedic work of Hinduism, defining Hindu attitude to all questions, religious, social and political. He has included three chapters on a critical examination of other religions as they were then understood by their followers. His other works included a book of daily duties, another volume on the sixteen Hindu rituals, a book of Prayers, a work on Sanskrit grammar, besidays a large number of pamphlets on diverse subjects. His writings began the 'Daynand period' in Hindi literature, when it came to be used in independent prose-works for almost all serious subjects. He was the first to discuss in Hindi the most abtruse religious and philosophical questions which had so far been available only in Sanskrit texts.

Daynand was undoubtedly the greatest Vedic scholar of his age. He went to the original text where 'no trace can be found' of 'many of the abuses that had crept in the later period of the religious growth of India'. This was in itself revolutionary. On this basis, he rejected idol worship, polytheism, doctrine of incarnation, and monism, along with a hundred and one prevalent shortcuts to salvation by fasts, feasts, pilgrimages and the mere listening to medieval texts. He refused to recognize the caste-system based upon birth. He preached monotheism

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and 'cut down ritualism to size' in everyday life. But no less revolutionary was his attitude to the world. For the first time in centuries, he placed the goal of active social service as the duty of the individual. For this he declared 'Knowledge' to be another goal to be actively pursued by the individual.

He opened the way to the sacred texts for all, including women and Shudras. He wasted no time in defending current Hinduism, but he carried the war into the enemy camp by bringing into light more or less similar flaws in their religions. When the Christian missionary seemed to imply that the British hold on India was a proof of the superiority of Christianity, he retorted by revealing a vista of India's past no less glorious. His third great contribution was this unfolding of the past at a time when it seemed to be the common belief that Indians had been under foreign subjection for as long a time as one could look back.

Daynand advocated equal status for women. He favoured a system of national education. He condemned child-marriage as one of the causes of Hindu degeneration. He denounced belief in astrology and mocked at the false claims of its votaries.

Daynand was the first religious reformer of modern India who based himself entirely on the light which he had received from his own sacred lore. But his reading of the sacred books made him no hide-bound reactionary. His insistence on the need to dispel ignorance and spread light made his followers undertake an educational mission which now covers almost all the States in the country. But his further emphasis on self reliance made some of the Arya Samajist institutions almost a challenge to the British Government.

He further made the service of their fellowbeings 'the badge of his tribe'. They were the first group of Indians to undertake humanitarian service without any regional or religious bias, be it relief of the famine- stricken or help to the victims of earthquakes or plague. In matters of social reform, Daynand's impact on modern India has been no less. In the Punjab, Uttar Pradaysh, Hyderabad and Rajputana his followers were reformers *par excellence*; they seem to be leading all reformist activities, religious, social or political.

Daynand has sometimes been called into learnt. That he certainly was; he had no inclination to make compromises with evil. He denounced if vehemently whereever he discovered it, as almost every other great teacher before him had done. His impact on the life and thoughts of his countrymen is all the greater on that account. His followers never counted the odds against them. They rushed in like the proverbial fools where angels feared to tread, be it Moplah fanaticism in Malabar, the might of his Exalted Highness in Hyderabad, or the hide-bound orthodoxy of Travancore. They engaged themselves in the uplift of the 'Depressed Classes' before they had been discovered as Harijans. They started using Indian-made articles before the word Swadayshi had been coined. They adopted Hindi as their common language before it had been adopted as an official language of the country.

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## Dayaram (1777 – 1853)

**Dayaram,born at Chandod in South Gujarat in 1777, was an eminent saint poet. He has used various poetic forms to express his devotion.**

Dayaram the ear of Bhakti poetry which started with Narsingh Mehta in 15th century, ended gloriously with Dayaram, in 19th century. He was born at Chandod in South Gujarat, a town on the banks of river Narmada. His parents were devotees of Krishna and he inherited that rich tradition. His parents died when he was a child. He was brought up by his maternal grand parents. From his early childhood he used to join prayer meetings and his voice being melodious, he became very popular. At an early age, he used to compose devotional songs.

At Dakor-a place of pilgrimage in Gujarat, he met once Ichhasanakar Bhatta, a scholar of Pusti sect, who noticing Dayaram's melodious voice and his devotion to Krishna made him his pupil, and converted him into an ardent follower of Pusti sect. Ichharsankar further inspired him to dedicate himself to Krishna, which resulted in imagining himself to be a love-Iorn Gopi and describing her various moods and sentiments. As desired by his teacher, Dayaram travelled thrice all over the country and visited Shrinathji the citadel of Pusti sect' seven times. These travels widened the horizons of his knowledge, and he mastered the languages of the different regions that he visited to such an extent that he composed poems in those languages. He has written poems in Brajbhasha, Marathi, Punjabi, Marwari, Sindhi and Urdu.

Besides he had written many books in Brajbhasha almost the whole of his youth was spent in travelling and the later part of his life he spent at Dabhoi, where daily he sang his devotional lyrics and the whole town thronged to hear him. By the time he died in 1853, modern era has started dawning, but he remained unaffected by its influence and that is why he is considered as the last poet of the medieval era in whom one finds all the beauty, richness, and glory of the medieval poetic tradition.

Dayaram has written several treatises on Pusti sect both in Gujarati and Brajbhasha. His *Rasikavallabh* explains the levels of Pusti sect. He has tried to establish superiority of the devotional approach of Vallabhacharya to the philosophical approach of Sankaracharya. He says that philosophy is a week medium; powerful medium is undistracted devotion based on love; only those devotees who are favoured by Krishna are able to have a taste of that love. Such a devotee enjoys the fruit of total surrender to the lord. The book contains 109 padas and it is in he form of dialogue between the teacher and the pupil.

Attitude of self righteousness and tendency to deride monism and use of undignified language turns this only treatise in Gujarati on Pusti sect into a second rate work, though Govardharam in his book *Classical Poet of Gujarati* adjudged it as his best work. His second book on the sect in Bhakti Poshan. The book contains one hundred and one padas written in Chandraval metre and it states the importance of Bhakti, its different forms and types giving abundant illustrations, but the work lacks ccherence. He has written two treatises *Rasikranjan and Bhaktiranjan* in Brajbhasha.

Dayaram was a devotional poet. He has used various poetic forms to express his devotion. He has also written longer narrative poems based on the incidents of *the Mahabharata* such as *Rukmini Vivah'* (Marriage of Rukmini); *'Satyabhama Vivah'* (Marriage of Satyabhama); '*Ajamilakhyana* (story of Ajamil), '*Okhaharan'* (abduction of Aniruddha by Chitralekha, friend of Usha, who fell in love with Aniruddha, grandson of Krishna. In *Ballila, Patralila, Kamalila, Rasalila, Ruplila, Murlilila* and *Danchaturi* he has described different facets of the life of Krishna is Gokul. Though the source of the incidents depicted is the Bhagavata the poet's flight of imagination and romantic faculties have a full scope, making these poems even more interesting than their originals.

His *Premarasgita and Prempariksha* (song of love and the test of love) respectively deal with Krishna's message to his foster parents and the maids of Gokul not to insist on having a glimpse of Krishna but to take life philosophically. The answer of Radha

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and the maids of Gokul reflects the poetic brilliance of the poet. They say:

> Your hari is omnipresent, ours is only at one place,
> You are satisfied with moon light, but we rejoice only if we get the moon.

Thus Dayaram has been able to establish the superiority of love to philosophy. Dayarami is at his best in '*Garbis*' (poems which are sung while dancing). There is abundant variety of situations and feelings, centering round the love affairs of Krishna with Radha and the milk-maids.

There is a suggestion in one of his poems that Radha and Krishna would embrace twice and thereby exchange their complexions. In another Garbi, Radha takes a vow that she will never touch anything that is black. Then she prepares a list of black things which she wants to avoid. At the end of the poem the poet gives fine psychological touch when she says: "It is only in words that, I have taken a vow, but my mind says, that it won't keep the word even for a moment."

Indeed, the poet has recreated all the charm of Gokul in his Garbis. "His poems on Krishna and the maids of Gokul are a stream of burning lava of realistic passion and love" Says Govardhanram Tripathi.

Dayaram has composed some didactic poems and though there is a preaching tone, they are not devoid of poetic value. In one of such poems he denounces a mere logician, who wants to approach God logically, and he says:

> "How can a mere logician know the essence!
> Though a container is full of ghee, it does not know the taste of ghee."

He wants to covey that through God is within us we are not able to know Him, Because we try to seek him outside us. He, thus, desires complete merger of individual will to the universal will. The number of Dayaram's published works is 86. Out of which 64 are in Gujarati, 20 in Brajbhasa, 1 in Marathi and 1 in Sanskrit. Thus he was a voluminous writer and quality of his works in also very high.

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## Dayaram Gidoomal --

**(See under Gidoomal, Dayaram)**

## De, Bishnu (1909 – 1982)

**Bishnu De, born in Calcutta in 1909, was a noted Bengali poet. He combines an urge for humanism in the strictly contemporary sense of the term and an inner compulsion to remain aloof from the tumultuous society of the people.**

Bishnu De was a noted Bengali poet. Born in a well-known family of North Calcutta, he was educated in Sanskrit Collegiate School and St. Paul's College and later obtained the M.A. degree in English from Calcutta University. He started his teaching career in 1935 as a Lecturer in English at Calcutta's Ripon College, from where he moved to Presidency College and finally to Islamia College before retirement. He is generally considered as the most complex personality that modern Bengali poetry has so far produced. Marxist in approach but primarily an individualist, he combines an urge for humanism in the strictly contemporary sense of the term and a genuine, inner compulsion to remain aloof from the tumultuous society of the people. He has an astonishingly profound interest in lands and artistic traditions other than his own. Yet very few of his counterparts in today's Bengal have been so deeply rooted in their social and cultural milieu as he has been. The paradox which often characterises his work, is also his most distinguished quality. Without suggesting in the least any borrowed affinities one might say that if an Aragon, the French Marxist and poet, and a Mallarme, the celebrated French poet and theoretician of poetry universally acknowledged as one of the masters of modern European poetry, could be rolled into one, the result would somewhat look like Bishnu De. Each new book

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of poems by him is a distinct footprint on the journey to that at least seeming paradox, and it must be said in his favour that he has never sacrificed the one for the other to be more easily and totally accepted either by the so-called ''Progressives'' or by the aggressive ''individualists''.Added to his, he has an almost excessive reverence for Tagore's literature and the Tagorean ideal which, to some critics, may appear perplexing.

Few living writers in Bengal, if any, have been inspired in their creative endeavour by such a great attachment to Tagore. yet, what further adds to the growing confusion, either in his diction or in the depiction of his world, is that Bishnu De has always sought to identify with a very different literary tradition from Tagore's. T.S. Eliot, whose poetry he has translated, has also been for him a long and important literary inspiration. In the other hand, knowledge of and involvement with traditions other than merely literary have shaped his personality and contributed to his literature. For example, the art forms of his country, particularly the painting of Jamini Roy, of which he has been a known exponent, have influenced his thought and work considerably.

While still a student, he was also initiated into some forms of Western classical music and in subsequent years his interest in the subject grew considerably. His first published writing, a short story entitled *Puraner Punarjanma/Laksmana,* appeared in 1928 in Pragati, a journal which used to be published from Dacca. The other magazine to which he has contributed regularly and devotedly is *Parichay.* The very first issues of which, published in 1931, carried two poems by him and his translation from Marcel Proust. His first book of poems was *Urvasio Artemis,* published in 1933 and containing, in the beginning, two quotations from T.S. Eliot's *The Sacred Wood.*

The Successive collections of poems which soon followed were *Chorabali* (1937) *Purvalekh* (1941), *Sat Bhai Champa* (1945), *Sandviper Char* (1947), *Anvista* (1950), *Name Rekhechi Komal Gandhar* (1953), *Alakhya* (1958), *Tumi Sudh Pachise Baisakh* (1958), *Smriti Setta Bhavisyat* (1963), *Ekus Bais (*1965) *Sei andhakar chai* (1966), *Rupati Panchasti* (1967), *Samvad Mulata Kavya* (1969), *Itihas Traquick Ullase* (1970), *Ravi karojjvala Nijadesh* (1973), *isavasva Divanisa* (1974), *Chitrarup Matta Prithivi* (1976), Uttare Thako Mauna (1977). Among his essay collections are *Ruchi O Pragati* (1946), *Sahityer Bhavisyat* (1952), *Elomelo Jiban o Silpasahitya* (1958), *sahityer Desh Bidesh* (1962), Rabindranath-o-Silpasahitya Adhunikatar Samasya (1966), *Michael o Rabindranath of Anyanya Jijnasa* (1967), *Jana-sadharaner Ruchi* (1975), and *Jamini Ray* (1977).

His translation from foreign literatures have also been published in several volumes *Samudrer Mauna* (1946), translations with an introductin, of eighteen poems by T.S. Eliot; he *Bidesh Phul* (1956), translation of poems by Mao-Tse Tung, Baudelaire, Mallarme, Rimbaud, Apollinaire, Eluard, Aragon, Shakespeare, Lorca etc; Mao-Tse Tung: Atharoti Kavita (1958). (translation of eighteen poems by Mao-Tse Tung;) and Aphrikay Esiyay Murali Mridange Turye (1970), translation of fifteen poems by a few African writers published on the occasion of the Afro-Asian Writer's Conference.

In addition, he is also the author of the following books in English: *The paintings of Rabindranath Tagore* (1958), *India and Modern Art* (1959), *Satyendranth Bose A Legend in His Life-time* (1964) and *In the Sun and the Rain/ Essays on Aesthetics* (1972). Honoured earlier by the Sahitya Akademi, he was also the recipient of the Jnapith Award in 1971.

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## De, Lal Bihari (1824 – 1894)

**Lal Bihari De, born at Sona Palasi in Burdwan district in 1824, made great contribution in the intellectual movements of nineteenth century Bengal.**

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Lal Bihari De, the son of a humble bill collector of the 'Subarna - Banik' sub-caste, was born in 1824 in Sona Palasi in Burdwan district. Educated in childhood in the village school, Lal Bihari, aged nine, accompanied his father on foot to Calcutta, reaching the city on the fourth day. There he was admitted in 1833 in the free school of the Rev. A. Duff. After his father's death in 1838, Lal Bihari continued his education dayspite much hardship. During the eighteen, thirties and forties, many young Hindus rebelled against their ancestral religion and turned over to either the reformed faith propounded by Ram Mohum Ray or Christianity. Krishna Mohan Banerjee conversion in 1832 made a minor sensation in Calcutta society.

On 9th February, 1843, Madhusudan Dutt (who grew into a great poet in Bengali in later years, received baptism; the same year, on 2nd July, Lal Bihari embraced Christianity. A Christian, he dreamt of a Church of India, as his pamphlet of 1870,' *The Daysirableness and Practicability of Organising a National Church of Bengal*', shows. In 1859, he married a Parsi Christian lady of Gujarat. Miss Bachubhai Hormadzi Pestonji; they had nine children, of whom three died in infancy.

From 1960 to 1967, Lal Bihari was in charge of the Cornwallis Street Church ; from 1867 to 1872, he was the Headmaster of the Berhampore Collegiate School, and then for sixteen years he served as a Professor in what is now known as the Hooghly Mohsin College, retiring from active life in 1888. The last five years of Lal Bihari's life were unhappy; he suffered a paralytic stroke and lost his eyesight. He died in 1894. Born in the year that saw the birth of Michael Madhusudan Dutt, Lal Bihari died in the year that Bankim Chandra Chatterjee died.

Lal Bihari played a conspicuous part in the intellectual movements of nineteenth century Bengal. In embracing Christianity, he registered the low-caste Hindu's revolt against the tyranny of the upper castes; but even more than this simple denial of the ancestral faith, he commenced career as a public educator who shared a number of progressive views of those days. He became involved in a good deal of journalistic controversy and pamphleteering, writing on re-marriage for Hindu widows, the freedom of the Press, problems of education in general and female education in particular, the possibilities of Bengali as the medium of instruction for Bengali children; and all the time, he went on writing some article or pamphlet arguing that Hinduism was a false religion while Christianity offered mankind the only true faith.

Lal Bihari was a poor theologian but a sincere believer in education and social progress. He edited a Bengali fortnightly, the *Arunoday*, in which, like the idealist propagators of mass-knowledge in Early Victorian England, he wrote short informative essays on a wide variety of subjects, such as birds and flowers and plants and animals and reptiles, the life of the Prophet Muhammad rural recreations in Bengal, astrology, and so forth.

His first sustained work was in Bengali, a work of fiction depicting rural manners and beliefs, entitled '*Chandramukhir Upakhyan*' (The Tale of Chandramukhi), and published anonymously in 1859, reprinted in 1968, this book has been convincingly claimed by the editor as Lal Bihari 's '*Chandramukhir Upakhyan* gives Lal Bihari a notable position in the history of Bengali fiction. In addition to the Bengali writings, Lal Bihari was also a diligent journalist in English, the *Bengal Magazine* being one of the best known among the journals of the time. In this journal, he published from August 1875 onwards a series of literary pieces which he called the 'Folk Tales of Bengal', inspired perhaps by the achievement of the Grimm Brother.

In 1872, he wrote a prize-winning book, '*Bengal Peasant Life*', which was afterwards elaborate into the classic work '*Govinda Samanta*', presenting a mass of minute, authentic and realistic details of contemporary rural life, a work that earned the praise of Charles Darwin, among many others. Lal Bihari's knowledgeable and sympathetic presentation of the life of the peasant should be regarded as his chief claim to a secure niche in the history of nineteenth century India.

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## De, Panchkari (1873 – 1945)

**Panchkari De, born in Calcutta in 1873, was a famous pioneering writer of Bengali detective novels.**

Panchkari De was a famous pioneering writer of Bengali detective novels. His early education was in Bhawanipur, Calcutta. The topological features of his novels are also centered around Calcutta. He was, as he himself claimed, the first to introduce 'sensational novel' in the history of Bengali fiction. But much of that was based on the pattern of Conan Doyle: his *Mayabini* (1928), for example, did, in fact, introduce Sherlock Holmes for the first time in Bengali novels. In the structural design of the novel, the skill of weaving the incidents, shaping of the situations with thrill and shock, Panchkari was largely influenced by Conan Doyle.

His much popular novel, *Mayabini* was a trilogy of *Nar Nayani, Shathe Shathyam Samacharet and Pishachir Prem. 'Chithi Churi'* was a detective story which was included in his novel *chhadmabesti* (1955, 5th edn.) and which was dedicated to Rabindranath Tagore; the story, of course, was more for the children than for the adults. Panchkari De, however, used to write regularly in the literary journal, *Galpa Lahari*. He wrote more than thirty three novels, all of which were detective in genre.

His writings earned him tremendous popularity. Almost all the leading journals praised these writings. These journals included *Bangadarsan*, *Indian Empire*, The *Bengalee*, etc. Some of his publications are: *Parimal* (1943), *Selima sundari* (1955, 10th edn.), *Sonit Tarpan, Bhishan, Partihimsa, Kalsarpi, Mrityu, Bibhisika, Hatyakari ke, Katya Rahasya, Rashasya Biplab, Mrityu Rangini, Manorama, Naradham , Nilbasana Sundari, Hartaner Naula,* etc.

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## De, Sushil Kumar (1890 - 1968)

**Sushil Kumar, born in Calcutta in 1890,was a great scholar. He earned many honours and distinctions in recognition of his extraordinary scholarship in Sanskrit.**

Born in Calcutta in an aristocratic kayastha family on 29th January, 1890, Sushil Kumar had a uniformly brilliant academic career. After passing the Entrance Examination with a scholarship from Ravenshaw Collegiate School, Cuttack, in 1905, he joined Presidency College, Calcutta from where he did his First Arts in first division in 1907 securing a senior scholarship. He took his B.A. in 1909 with honours in English, having been placed third in the first class and winning the jubilee scholarship. In 1911, he got his M.A. in English and stood second in the first class winning a post-graduate scholarship, a silver medal and prize. Next year, he repeated that performance in the B.L. Examination but he never practised at the Bar.

In 1908. Sushil Kumar started writing essays in English on the '*Realism in fiction*'' and on ''*Biography*'' which were published in *The Calcutta University Magazine* (January-February 1908; August-September 1908). In subsequent issues of the Magazine he contributed four articles, devoted mainly to English poetry in the nineteenth century (October 1909; January 1910; September. December 1912).

Sushil Kumar first joined Presidency College as officiating professor of English in July 1912, and went on to teach English and Bengali at Calcutta University from 1913 to 1919. He was awarded the Griffith Memorial Prize in 1915 and in 1917 the Premchand Raychand Studentship for research in Bengali literature. This work was published by the University under the title

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of *BengaliLiterature in the Nineteenth Century in 1919.*

In the same year Sushilkumar went abroad and enrolled himself at the London School of Oriental Studies. where he was given a D.Litt. for his work on '*Studies in the history of Sanskrit Poetics*' in 1921 which was subsequently published as a book entitled *History of Sanskrit Poetics* (Vol. 1. London 1923; Vol. II. London. 1954). He took special courses in Comparative Philology and Prakrit, and during 1921-1922, studied textual criticism and philological method at the University of Bonn in Germany.

Back in Calcutta, Sushil Kumar was appointed Reader of English at Dacca University in 1923 and the next year officiated as Head of the Department there. In 1925, he became Reader and Head of the Department of Sanskrit and Bengali. Many of his students at Dacca spoke of Professor De as a fine and inspiring teacher; they especially admired the excellent critical method and technique of his teaching. Meanwhile, in 1934, he was invited to undertake a critical edition of the *Mahabharata* at the Bhandarkar Oriental Research Institute, Poona, and edited *Udyoga* (1940) and *Drona* (1958) parvans respectively.

On his retirement from the University of Dacca in June 1947, Sushil Kumar came back to Calcutta and served as Professor of Sanskrit in the newly started post-graduate research department of Sanskrit College from 1951-1956 and later as Professor and Head of the Department of Bengali in the Jadavpur University (1956-63). He was also the Visiting Professor of the London School of Oriental Studies in 1961 and the same year he was invited by the Chicago University as Rabindra Memorial Professor.

Sushil Kumar earned many honours and distinctions in recognition of his extraordinary scholarship in Sanskrit. The Sarasvata Samaj of Dacca and Vibudhajnani Sabha of Navadvip conferred on him the titles of Vidyaratna (1943) and Vidyasindhu (1950) respectively. He was elected general president of the All -India Oriental Conference (1949). an Honorary Fellow of the Royal Asiatic Society of Great Britain and Ireland (1954), a Fellow of Calcutta University (1956-1960) and President of the Vangiya Sahitya Parishad (1956-1960) and was also an active member of the Sanskrit Advisory Committee of the Sahitya Akademi (1955) and the Sanskrit Commission of the Government of India (1956-1957).

Besidess those mentioned above, Sushil Kumar's notable contribution include the following English works- *Vakrokti-jivita of Kuntaka,* Calcutta, 1923; *Kicakavadha of Nitivamian* Dacca, 1929; *Treatment of love in Sanskrit Literature,* Calcutta, 1929, *Padvavati of Rupa Gisvamin,* Dacca, 1934, *Krsna Karnamria ascribed to Bilvamangala* Dacca, 1938; *Early History of Vaisnava Faith and Movement in Bengal,* Calcutta 1942, *Jnana-dipika of Devabodha,* Bombay, 1944; *A History of Sanskrit Literature (in collaboration with Surendranath Dasgupta* Calcutta , 1947; *Meghaduta of Kalidasa,* New Delhi, 1957; *Aspects of Sanskrit Literature,* Calcutta, 1959; *Some Problems of Sanskrit Poetics,* Calcutta, 1959. *An Anthology of the Epics and Puranas (in collaboration with R.C. Hazra),* New Delhi, 1959; *Ancient Indian erotics and erotic literature,* Calcutta, 1959, *Sanskrit literature and Bengal Vaisnavism, Calcutta, 1960; Sanskrit poetics as a study of aesthetics, Bombay, 1963.* Among his works in Bengali mention may be made *of Dipali,* Calcutta. 1335 B.S.; *Praktani* Calcutta. 1341 B.S; *Litlayita* Calcutta 1341 B.S; *Adyatani* Calcutta, 1348 B.S.; *Vamla Pravad,* Calcutta. 1352 B.S.; *Sayamtani* Calcutta 1354 B.S.; *Dinabandhu Mitra,* Calcutta 1951; *Nana-nibandha* Calcutta 1953.;

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## De Sarkar, Jogendra Nath (1887 – )

**Jogendra Nath, was born at Durgahata, Bogra, in North Bengal in 1887, was a revolutionary leader of the Jugantar Party.**

Jogendra Nath De Sarkar, son of Ishwar Chandra, was born in August 1887 in his parental house at Durgahata, Bogra, in North Bengal. His mother's name was Radhasundari. His father was a fairly well-to-do middle class landlord of the district. He had his early education in his native place at Bogra. In 1904, he went to his maternal uncle's house at Mymensingh. There, he came in contact with Brajen Ganguly of 'Suhrid Samiti'. This was his first initiation in revolutionary politics. On his return to Bogra, he started an organisation under the name 'Suhrid Sammilani'. Prafulla Chaki, who courted martyrdom on 1st May 1908 at Muzaffarpur, was a member of this Sammilani.

When Sir Bamfylde Fuller, the Lt. Governor of Eastern Bengal and Assam, visited Bogra in 1906, some students wore black badges to show their disrespect to the Lt. Governor. Jogen, then a student in the local school, also wore a black band on his arm, and was expelled from the school. He came to Calcutta to join the National School, and in 1906 passed the 5th standard, equivalent to Entrance. Prafulla Chaki had already been brought to Calcutta by Barin Ghosh. Through Prafulla, Jogen also developed some contact with the Muraripukur group of Barin and Ullaskar. The Muzaffarpur bomb-throw, the martyrdom of Prafulla and the arrest of Aurobindo, Barin and others of Muraripukur garden in May 1908 alarmed Jogen's father. He took him back to Bogra and sent him to the high school at Dighapatia in the Rajshahi district. There, he passed the Entrance examination of the Calcutta University. He then went to Berhampur College. There, he came in contact with Atul Ghosh, Satish Chakravarti, Nikhil Guha Ray, Prabhas De and others of the Jugantar Party. They built up a good organisation at Berhampur. Later, he went to Dacca and passed the B.Sc. examination in 1912.

It was shortly after this that he became an intimate associate and follower of Jatin Roy, the leader of the North Bengal section of the Jugantar Party. He helped Jatin Roy to start the Coronation School at Bogra. Later, he came to Calcutta and joined the Law College, taking up his residence in the Post-graduate hostel at Sambhu Chatterjee Street. His room became the rendezvous of the revolutionary workers of North Bengal. There, he came in contact with Ghose Choudhury, Bipin Ganguly, Atul Ghosh, Naren Bhattacharjee (M. N. Roy )and other workers of the Jugantar group. Jatin Mukherjee and Chittapriya stayed with him the last few days of their life at Calcutta before leaving for Bagnan and then for Balasore.

After the Sibpur Dacoity Case, perhaps getting a clue from the confession of the approver Naren Sarkar, Jogen was arrested under the Defence of India Act in February 1916. He was then sent to Kutabdia island as an internee. In August 1916, he was transferred to Darjeeling jail, as a State Prisoner under Regulation III of 1818, and in November 1917, to Hazaribagh jail. He was released at the end of 1919. After some time he got married.

In the twenties he turned to scientific work. He did some research for developing an indigenous vegetable dye for Charkha yarn. He also took up tanning and chemical engineering. In 1923, he worked for some time in the Pusa Imperial Agricultural College, then in Bihar. Later, he started a chemical company and developed certain items which were not then indigenously produced in India. Though Jogen was a good chemist, he had no business ability and all his ventures failed. He once went to the North-West Frontier, as a scientist, on the invitation of the Government. There, he came in contact with Dr.Charu Ghosh, and with his help he surreptitiously entered into the tribal areas. Getting some scent of this adventure, the Government externed him from the Frontier Province on 24 hours' notice.

On the eve of the Civil Disobedience Movement, he returned to revolutionary work. He helped the Jugantar Party in the manufacture of T.N.T. bombs in 1930. It was under his direction that Dr. Narayan Roy developed the T.N.T. explosive. Jogen and Narayan were frequently meeting at 71, Mirzapur Street, then almost the headquarters of the Jugantar Party. Following the attack on Sir Charles Tegart, the

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Commissioner of Police, in August 1930, and the Dalhousie Square Bomb Case, Jogen thought it prudent to leave Calcutta. He roamed about in different parts of India incognito. Jogen is still living. He has three sons and two daughters.

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## Deb, Benoykrishna (Raja) (1866 – 1912)

**Raja Benoykrishna Deb,born in Calcutta in 1866, was a well-known figure in Calcutta's public life, being associated with a number of social, political, educational and literary movements in the late nineteenth and early twentieth centuries.**

Son of Maharaja Kamalkrishna Deb, Raja Benoykrishna Deb was a well-known figure in Calcutta's public life, being associated with a number of social, political, educational and literary movements in the late nineteenth and early twentieth centuries. He was born in August 1866 in an aristocratic Kayastha Zamindar family of North Calcutta. Much of his qualities as a public man, he imbibed from his father, foundermember of the Mayo Hospital, and also from Narendrakrishna Deb, his close relative. He naturally came in contact with many important and distinguished personalities of his time.

Although academically Benoykrishna did not proceed beyond the degree standard, he had genuine interest in scholarly pursuits. His interest covered Literature (Sanskrit, Arabic, Persian and Urdu), Philosophy, History and Geography. He himself was the author of a book '*Growth and Early History of Calcutta*', besidays numerous articles in different Bengali journals.

Benoykrishna was married to Jyotishmatee Devi (1880/81), daughter of Prasannakumar Sarbadhikari. Jyotishmatee was well-versed in Bengali and English and used to compose Bengali poems.

Although somewhat orthodox in personal life, Benoykrishna's attitude toward bigger social matters was liberal. He was in favour of western education and wanted to introduce free primary education. Himself a member of the Executive Committees of the Oriental Seminary, the Ripon School and the General Assembly, and President of the Metropolitan Institution, he believed that by education, Indians would be able to improve their condition.

He supported caste-system but was opposed to untouchability. He was in favour of women's emancipation and widow remarriage. He gave much thought to plantation labourers and wrote a letter to the Viceroy requesting him to modify labour legislation so that they might be saved from the oppression of the Zamindars.

Benoykrishna held liberal nationalist views. While he believed that India should be ruled by her own people, he also believed that the paramount power should be the Government in England. A supporter of constitutional method in the nationalist movement, he attended the Delhi Durbar and entertained King George and Queen Mary. Benoykrishna was in favour of Parliamentary form of government with safe guards for minorities and different castes.

He joined the Indian National Congress in 1888- and worked for it. Soon after, he joined the Indian Association in 1892 and was elected its President. He also participated in the partition movement, attending meetings and processions (1905-06). It was the time of secret revolutionary activities, with which Benoykrishna was in sympathy. He was one of those who helped Aurobindo ghosh to leave Calcutta in 1910. Benoykrishna was a collaborator of Surendranath Benerjea, in the agitation against the Calcutta Municipal Bill of 1897 which considerably helped to arouse nationalist feeling.

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Benoykrishna was looked upon with respect for his humanitarian activities. In 1881, he started a society, named the Benevolent Society', at Calcutta in order to help the needy people of the locality. Many distressed students of his time used to receive help from him.

Benoykrishna held a number of important positions, viz. President, Indian Association (1892-1900); Vice President, Bengal Provincial Congress Committee (1908-09); Vice- President, Calcutta Historical Society (1907-1911), and President, Bengal Academy of Literature (1893). Besidays, he was a member of the District Board of the 24 Parganas, a member of the Visiting Committee of the Campbell Medical Hospital, and Governor of the Mayo Hospital.

In recognition of his services to his country the British Government conferred on him the titles of 'Raja' in 1895, and 'Raja Bahadur' in 1910. He was also awarded the Kaiser-I- Hind medal in 1902. He died on 1st December, 1912.

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## Deb, Khirode Chandra (1893 -- 1937)

**Khirode, born at Lauta in Sylhet District in 1893, was an indefatigable fighter for freedom.**

Khirode, an indefatigable fighter for freedom, was born at Lauta in Pan-Chakhandakala of Sylhet District in 1893 (5 Magh, 1299 B.S.). Grandson of a Rai Bahadur and son of a Rai Saheb, Satish Chandra Deb, Khirode Chandra came of a highly respectable family of Sylhet, well-known for its zeal for public causes, eminence in the Bar and hilanthropic activities. His father, a Congress leader and a successful lawyer, was widely respected. Khirode was educated partly in Karimganj, his native town, and partly in Calcutta where he took his B.A. and B.L. degrees from the Presidency College. By the time, Khirode completed his education, he had become a thorough nationalist.

Born and brought up in an environment of nationalism and impregnated with an ardent spirit of patriotism, thanks to his intimate contact with some of the foremost leaders of the day like his relatives, Bepin Chandra Pal and Dr. Sundari Mohan Das, and others like C.R. Das and S.N. Banerjee, Khirode Chandra chose service of the Motherland as the greatest aim of his life.

When Khirode began his practice at the Sylhet Bar in 1920, the whole country came to be convulse by the non-cooperation movement launched by Mahatma Gandhi. Ripples of that national upsurge reached even the far-off Surma Valley. Khirode joined the movement whole heartedly. He was one of the first few lawyers of Sylhet to suspend practice during the non-cooperation movement. Khirode's sacrifice for the cause of the country at once raised him to the leadership of the movement in Surma Valley. During the next sixteen years (1921-37), Khirode was connected with all the movements that were launched against the British rule and assumed their leadership in Surma Valley. During the great "Cooly Exodus' from the Tea gardens, a result of the non-cooperation movement, Khirode rendered a great service to the opperessed labourers, victims of Government apathy and exploitation by the European management.

After the abrupt suspension of the non-cooperation movement by Gandhi, Khirode joined the Swarajya Party and was elected in 1923 to the Assam Legislative Council. Later, he was elected twice more to the Provincial Legislture. As a Parliamentarian, Khirode made his mark and became one of the leading lights of the Congress.

But a militant nationalist like Khirode was not content with work in the Parliamentary arena only. When the civil disobedience movement was launched by Gandhiji in 1930, Khirode was again in the thick of the battle. As an organiser and as a leader of men, the most remarkable achievement of Khirode during this phase of the movement was the spectacular Kisan Satyagraha at Bhanubil which created a stir not only

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in India but also in the British Parliamentary circles. He led thousands of Manipuri peasants successfully in the struggle in defiance of the repressive policy of the Zamindars and their patron, the Government.

Khirode was to the Bhanubil Satyagraha what Sardar Patel was to the famous peasant movement in Bardoli. Khirode had to pay the price for his courage and patriotism. In 1932, he was imprisoned for one year and a half. After his release from jail on health grounds, Khirode resumed his Congress activities. In 1937, he was elected as the Deputy Leader of the Assam Congress Legislature Party. But he died at the premature age of 44, in June 1937.

Khirode Chandra excelled no doubt in political leadership. But his taste for literature was no less keen. As a political journalist, he was superb. His articles in the *Janasakti,* a weekly founded by his father, and in the monthly magazines, *Sribhumi* and *Prabasi,* contributed in no small way to the nationalist upsurge in Surma Valley.

Khirode Chandra's name will also be remembered for his tireless work to raise funds by staging dramatic shows for the opening of B.A. classes in the local M.C. College, Sylhet, and for setting up hospitals for victims of Kalazar epidemic in the district. Khirode Chandra will be long remembered for his services to the people and to the country.

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## Deb, Narendrakrishna (Raja) (1822 – 1903)

**Narendrakrishna Deb, born at Sobhabazar in Calcutta in 1822, was a famous leader in the social and political circles in Calcutta.**

Narendrakrishna Deb was the seventh son of Raja Rajkrishna Deb Bahadur, son of Raja Nabakrishna, the founder of the Sobhabazar Raj family. He was born at Sobhabazar, Calcutta, on 10th October, 1822. Narendrakrishna rose to the position of a leader in the social and political circles in Calcutta more by dint of his merit than by virtue of his aristocratic connection. He was married at an early age to Chandramani, who belonged to the famous Bose family of Baghbazar, Calcutta. He had his early education at home. He then joined the Hindu College and studied there till 1839. He was well up in English, Arabic, Persian, Hindustani and Bengali. He was friendly to eminent educationists like Mahesh Chandra Nyayaratna (1836-1906) and David Hare.

Narendrakrishna accepted the post of a Deputy Magistrate for the sake of the official prestige it conferred. But as he was a wealthy person, he resigned after a short time. Thence forward he devoted his time to public activities. He became a member of the British Indian Association in 1861 and served it for more than four decadays. He was nominated as a member of the Calcutta Municipal Council. In 1870, he delivered a speech in the Town Hall, vigorously opposing the government policy of curbing higher education.

In 1875, he became a member of the Legislative Council of the Governor-General. He took his seat for the first time on 23rd November. He served on three Select Committees. He spoke on the bill on Presidency Banks and opposed the floating of shares in the Banks. He advocated greater control of Banks by the Government and even preferred Government ownership of Banks. In 1876, he supported the Dramatic Performance Bill, but he proposed that an Indian Officer should be associated with the Magistrate trying the cases of those who would be charged under the proposed bill, but this proposal was not acceptable to the member-in-charge of the bill. In 1877, he spoke on as many as six bills. As the senior Vice-President of the British Indian Association, he led a deputation to Lord Lytton on 8 March 1878, praying for the retention of the import duty on finer qualities of cotton goods. The memorial argued that such

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cloths were not produced in India, and therefore the duty would in no way discriminate against Manchester. It added that the duty fell on the richer classes in India who were quite able to bear it.

Narendrakrishna was elected President of the British Indian Association for three terms. On 8th March, 1883, he as the President, lent the powerful support of the Association to the Ilbert Bill. He was interested in music and was President of the Indian Sangit Samaj. The government conferred on him the titles of Raja in 1875, K.C.I.E. in 1888 and Maharaja Bahadur in 1892. As a devout Hindu, he used to go to the bank of the Ganges every afternoon and take a few drops of its water on his head. The centre of opposition to the Age of Consent Bill in Calcutta was the Sobhabazar Raj Palace. Raja Peary Mohan Mookherjee rightly observed at the condolence meeting held in the British Indian Association on 22nd March, 1903: "He took a prominent part in almost all public movements during the last forty years and his public services have been greatly appreciated".

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## Deb, Radhakanta (Raja) (1783 – 1867)

**Radhakanta, born in Calcutta in 1783, devoted much of his time in scholastic activities. But he took an active part in promoting education and organising political institutions.**

Radhakanta Deb was born on 10th March, 1783 in Calcutta in the foremost aristocratic family of Raja Nabakrishna of Sobhabazar. His father, Gopimohan, was the son of the elder brother of Nabakrishna, who, having no son of his own, adopted him. But later on a son named Rajkrishna was born to Nabakrishna. By a decree of the Court his vast property was equally divided between the two. Rajkrishna had eight sons and Radhakanta three, and the property came to be divided amongst a large number of the dayscendants. The conservative section of the Hindu community in Calcutta looked upon the Rajas of Sobhabazar as its natural leader.

Radhakanta was one of the few Indians of noble families in the eighteenth century who cared to join an institution for picking up knowledge of the English language. He received elementary English education at Mr. Curmming's Calcutta Academy. He learnt Sanskrit, Arabic and Persian from private tutors at home. He acquired proficiency in all these languages by his extensive studies later on.

Radhakanta Deb devoted much of his time in scholastic activities. But he took an active part in promoting education and organising political institutions too. As Governor of the Hindu College, he moulded the policy of conducting the institutions for a number of years. In 1818, he became the Indian Secretary of the newly started School Society in Calcutta. His services in organising primary education were highly appreciated by its President J.P. Larkins, in the second annual report of the society.

In 1836, he was appointed a Justice of Peace and Honorary Magistrate and next year was conferred the title of Raja Bahadur. He was the President of the British Indian Association from the date of its foundation in 1851 till his death. He retired to Vrindavan in 1864. Honours followed him even in his retirement. He was the first Bengalee to receive the title of K.C.I.E. in 1866. He died at Vrindavan, reciting the divine name, on 19th April, 1967.

His greatest achievement was the compilation of the Sanskrit Encyclopaedia, named 'Sabdakalpadruma', in eight volumes. The work began in 1815, under his patronage, and was completed in 1858. For facilitating its printing, he set up a printing press and devised a new type front, which became famous as 'Raj' type. He distributed the costly volumes free to learned scholars and scholarly associations all over

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the world. The work has received highest tributes from eminent persons.

Raja Radhakanta Deb opposed the abolition of the *Suttee* and of polygamy, no doubt, but he cannot be called an obscurantist. He was one of the pioneers of female education in India. He encouraged dissection of human bodies for advancement of medical studies, and helped several students to go abroad for improving their knowledge of medicine and surgery.

In religion, he was an orthodox and devout Vaisnava. He started an association for welcoming back the Christian converts to the fold of Hinduism. In October 1854, the *Sambad Prabhakar* (25 Asvin, 1261 B.S) reported the reconversion of Chandra Mohan Tagore.

Raja Radhakanta Deb considered the British rule beneficial and condemned the Sepoy Mutiny. As President of the British Indian Association, he pleaded for the representation of Indians in the Legislative Council. He took an active part in improving agriculture and horticulture and translated into English a Persian book on the subject. He was a foundation member of the Tea Committee set up by the Government to promote the export of Indian tea. Dr. Rajendralal Mitra truly observed: "He was foremost in every movement for the social, moral and political amelioration of our race".

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## Deb, Satishchandra (1864 – 1941)

**Satishchandra Deb, born at Lauta in Sylhet District in 1864, was a leading freedom fighter and social activist.**

Satishchandra Deb was born in 1864 in a respectable Kayastha family of village Lauta, Pargana Panchakhanda in Sylhet District, now in Bangladesh. His father Subid Kishor Deb was a *Munshi* under the Nawab of Dacca, and his mother Annapurna Debi was pious lady. One of his uncles was a Rai Bahadur and was the first to become a graduate in the whole district. Satishchandra passed the B.L. examination in 1897 and joined the Bar at Karimganj, where within a short time he built up a roaring practice. He was appointed government Pleader and awarded the title of Rai Saheb.

He studied Sanskrit scriptures and was deeply religious, but he held liberal views on social reform. Unlike most of the Hindus of those times, he did not support untouchability or caste system, and encouraged widow-remarriage. He favoured the western systems of education and appreciated the benefits of British rule. But after the Non-Cooperation Movement, he changed his mind, gave up his office and title and supported wholeheartedly the nationalist cause. He was associated personally with Basanta Kumar Das, Sundari Mohan Das, Srischandra Datta and Rai Bahadur Sitanath De.

From the Non-Cooperation Movement of 1920 to the Civil Disobedience movement of 1930, he was a popular leader and dominated the public life of Karimganj. He was an active member of the Congress (1921-1941) and became the President of the Sylhet District Congress Committee in 1923. He was the Vice Chairman of the Karimganj Local Board and the President of the Karimganj High School till 1916 when it became a Government intitution.

He was one of those who started the weekly paper *Janashakti* at Sylhet. After its editor Bhuban Mohan Bidyarnava, retired Satishchandra became its editor continued till 1928. Under him the paper became the strongest nationalist force in Surma Valley. Satishchandra was once convicted for sedition. In 1930, he was one of the top-ranking popular leaders of Surma Valley and ably led the Civil Disobedience Movement. He donated land to the Ramakrishna Mission at Karimganj where the Sevashram now stands. He died of heart failure in 1941, at the age of 77.

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## Deb, Shyama Charan (1870 – 1961)

**Shyama Charan Deb, born at Baniachong in Sylhet in 1870, was a freedom fighter and teacher of Assam.**

Shyama Charan Deb was born on 21st November, 1870, in a middle class Hindu Kayastha family of Baniachong in Habiganj Sub-division of Sylhet, now in Bangladesh. His father Harish Chandra Deb and mother Dayamayi Devi were highly respected persons; and Shyama Charan was brought up by them with care and affection. He passed the Entrance examination from the Habiganj Government High School in 1889, and the First Arts examination from the Dacca college in 1891.

In 1893, for some time, he worked in the Habiganj High School but left it to join the Ratanmani High School at Karimganj, which later became a government school.

In the Bengal Partition Movement, he was very active. In 1909, after the Surma Valley Political Conference at Jalsuka, he started a national school, with a new ideal. Rishi Arbinda was highly impressed at that time by what he saw of this new kind of national school. Shyama Charan was the Headmaster, with a nominal pay, till 1917, when over a controversy with the D.P.I Assam he resigned. Leaving Baniachong he came over to Silchar which became the centre of his activities from 1917 to 1961.

In 1917, he first joined the Silchar Mission Girls High School, but left it in 1923 and started the Dina Nath Nabakishore Balika Vidyalaya popularly called the Swadeshi School. He became its Headmaster and his wife Saudamini Devi, who was formerly a teacher in the Mission Girls High School in 1917, also joined this school, both on a nominal pay. This school is now regarded as one of the best in the district, a glowing testimony to the sincerity, sacrifice and selfless service of one man - Shyama Charan Deb. He also started another institution, a maternity home called Nari Shikshashram.

From 1917, he was an active member of the Indian National Congress. During the Non-Cooperation Movement he was the Joint Secretary of the Cachar District Congress Committee; later, he became its President till 1930. He was closely associated with Deshabandhu C.R. Das, Bipin Chandra Pal, Sundari Mohan Das, GuruDayal Dikshit, Tarun Ram Phukan, Bishnu Ram Medhi and Gopi Nath Bordoloi. At Silchar, he worked with Arun Kumar Chandra, Satindra Mohan Deb, Sanat Kumar Das, Prakash Chandra Bhattacharjee and Sibendra Chandra Biswas. He was imprisoned twice.

A true follower of Mahatma Gandhi, he was simple and unassuming. Clad in white Khadi which he used to spin himself, with canvas shoes on and with an umbrella made of Bamboo, he was a familiar figure at Silchar, where he was popularly called the Gandhi of Silchar. He was a Hindu with very liberal views. He fought all his life against untouchability, casteism and the purdah system, used to go to the Brahmo Mandir regularly every Sunday, and supported widow remarriage. He was a versatile reader and an able speaker. He saw Shri Ramakrishna at Dakshineswar and was a member of the local Ramakrishna Mission.

In the new set-up of the Congress after 1937, he was less active. Without any natural issue he adopted a son, under whose care he passed his last days at Silchar. His followers and admirers have named a High School at Tarapur, where he lived after him. There is also an oil painting in the Municipal Hall at Silchar.

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## Deb, Sibchandra (1811 – 1890)

**Sibchandra Deb, born at Konnagar in Hooghly district in 1911, was a prominent social activist. He was one of the pioneers of women's education.**

Sibchandra Deb was born at Konnagar in Hooghly district on 20th July 1911 in a Hindu Kayastha family. His father Brajakissore Deb was employed in the army as Sircar. As an English-knowing and economically well-off person, Brajakissore became an influential resident of the village, Konnagar. Sibchandra's brother Girish Chandra Deb became the Headmaster of the Hare School. His son-in-law was the first editor of the *Hindoo Patriot* and the *Bengalee*. At 15, Sibchandra married Ambika, daughter of Baidyanath Ghosh, Sibchandra learnt Bengali from a *guru* (residential tutor) at home.

Later, he was sent to Calcutta for English education. He read in the private school of Mr. Read for eight months. He then took admission in the Hindu college. He was there from 1st August, 1825 to 20th December, 1831. During his last two years at the Hindu College, he enjoyed a monthly scholarship of Rs. 16/-. In 1831, he took a certificate of proficiency and left the college. Higher mathematics was his special interest.

At the end of his college career Sibchandra joined government service as a computer in the Great Trigonometrical Survey. But he did not stay long in that post, and in 1838 was appointed a Deputy Collector at Balasore, from where he was transferred to Midnapur in 1844. In 1849, he was upgraded, and in 1850 transferred to the 24 Parganas. In 1853, he was placed in the 2nd class cadre of the Collectorate. In 1859-60, he was appointed a Deputy Magistrate of the 24 Parganas.

In 1860, he was appointed a Deputy Collector of Calcutta in addition to his substantive appointment. He retired from service in 1863, earning an annual pension of Rs. 4,000/-. As an officer he performed his duties honestly. For his good service record the government granted him a certificate of Honour at the Imperial Assemblage in 1877.

Sibchandra was a favourite of David Hare's and was profoundly influenced by him. In fact teaching of David Hare largely moulded Deb's life, as was revealed in his later activities. Another strong influence was that of Derozio, the inspirer of the Young Bengal Group, Sibchandra was a member of Derozio's Academic Association. He was also deeply impressed by Dugald Stewart's philosophical works.

While a student of the Hindu College, Sibchandra's faith in Hinduism had been shaken, and under Derozio's spell he became a sceptic. Soon, he became a believer in the Unity of God. Afterwards, while in Midnapur, he became acquainted with the doctrine of Brahmoism. He was a regular reader of the *Tattvabodhini Patrika* of Debendranath Tagore. He was so inspired by the new doctrine that he set up a 'Brahmo Samaj' in Midnapur, and with grreat zeal propagated Brahmoism among the local inhabitants. In 1850, he embraced Brahmoism, and later his wife and children also became Brahmos. After retiring in 1863, he settled in his native village and founded a Brahmo Society there. In 1866, he alienated himself from the 'Adi Brahmo Samaj' and joined the 'Sadharan Brahmo Samaj' (1878) established by the dissident group of Brahmos. He was one of the founder member of the *Sadharan Brahmo Samaj* and was its President for some years.

In 1845, some educated and cultured people of Bengal had made an appeal to the public to contribute generously for the establishment of 'Hindu Hitarthi Vidyalayas' (welfare institutions). Deb was one of the champions of the cause and he was made the Treasurer of the Committee. He established the Konnagar Hitaishini Sabha (Konnagar Benevolent Society) for the all-round improvement of the place social moral and educational. During its existence (1852 to July 1855) the society did much good work for the villagers. Roads and culverts were made and school houses were built. A railway station was opened and a charitable Homeopathic Dispensary started (1868). He also made a land-grant for the establishment of an

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English School at Konnagar. In 1854 the school was started, and it became famous in no time. With Deb's initiative a public library was opened in 1858. He was one of the pioneers of women's education, and established a girls' school at Konnagar in 1860. He served as a Municipal Commissioner of Serampore from 1865 to 1878.

He wrote a book 'Sishu Palan'. In 1867, Sibchandra became a member of the book committee, a committee framed by Debendranath Tagore and others for publishing books for the benefit of women's education. He was made a member of the Samajonnati Bidhayani Suhrid Samiti. In 1859, the then Governor of Bengal John Peter Grant, invited suggestions regarding the practicability of promoting cheap schools for the masses in Bengal from several eminent personalities including Sibchandra Deb.

Sibchandra was an advocate of free thinking. He was a member of the 'Society for the Acquisition of General Knowledge', which aimed at cultural, educational and social upliftment of the people. Sibchandra's work and ideas were in conformity with the reformist spirit of the age.

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## Deb Goswami, Pitambar (1885 - 1962)

**Pitambar Deb Goswami, born in 1885, was the fourteenth Religious Head of the Vaisnava Monastery. Assam produced but one man, who combined in himself the virtues of a preacher, a patriot, a scholar and a social reformer.**

After Sri Sri Sankaradeva, Assam produced but one man, who combined in himself the virtues of a preacher, a patriot, a scholar and a social reformer; and he was His Holiness Sri Sri Pitambar Deb Goswami, the fourteenth *Satradhikar* (Religious Head) of the Garamur Satra (a Vaisnava Monastery), Born on 10th June, 1885, he assumed that office at the age of 23 (1908). His father was Chitra Chandra Deb Goswami, the *Satradhikar* of the Saru Garamur Satra (a branch of the main Garamur Satra). His family was looked upon with great respect and veneration.

He had his education at home from a private tutor. At the age of 14, with his uncle, he visited all the important holy places in Northern India. Later, he became a renowed Sanskrit scholar.

A Brahmin Vaisnava by caste, he led a celibate life. The ideals of Sri Sri Sankaradeva left a lasting impression on his mind. He was also influenced by Mahatma Gandhi and Madan Mohan Malaviya with whom he had personal contacts.

Progressive in outlook and revolutionary in spirit, Pitamber Deb Goswami was the initiator of a large number of social and religious reforms. He was the first *Satradhikar* to allow the lay disciples to get married. In spite of severe oppostion and criticism, he supported widow remarriage, marriage of girls after puberty, purification after 11 days' fasting etc. He preached among the depressed classes and converted a large section of them to Hinduism.

Inspired by Gandhiji, he championed the removal of untouchability in Assam, and himself showed the example by opening the door of the Namghar (Main Prayer Hall) of the Garamur Satra to the untouchables in 1928. He was also the founder-President of the Assam Branch of the Harijans Sevak Sangha (1923). He even approved intercaste and interreligious marriage.

Although, a spiritual leader, he also took an active interest in politics. He was the President of the Assam Congress in 1932 and also presided over the annual conference of the Hindu Mahasabha in 1933. He joined the 'Quit India' 'Movement' of 9th August, 1942 and had to undergo imprisonment for two years.

After independence, he took serious steps to check the infiltration of the Pakistanis into Assam and published a booklet entitled '*Bloodless Invasion of Assam*', which was circulated throughout India. He

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even addressed an open letter to Jawaharlal Nehru in this regard. After 1947, he spent a few years in the Mikir Hills and carried on constructive work to bring about the integration of the Hills and the Plains. He took an active part in the opium prohibition campaign in Assam.

He revealed his mastery over.the Sanskrit language by delivering the convocation address in the Banaras Hindu University in 1933 in Sanskrit. Within Assam, he presided over numerous conferences and was connected with almost all the associations which were organised to promote social welfare. He died on 21st October, 1962.

The ideal of Pitambar Deb Goswami was to build a great liberated Indian nation on the basis of co-existence and co-operation of all castes and creeds. He was the first and the only *Satradhikar* - to undergo imprisonment for the cause of independence and for creating national consciousness among the people. He even sacrificed his personal belongings and the wealth and riches of the *Satra* for the nationalist movement. After independence, he was painted to observe the attenuated activities of the Congress Party and resigned from it.

Adept in Sastriya music, he produced and directed some musical features like 'Krishna Lila' etc. In 1920, he founded the Bangshi Gopal Natya Samity, which introduced co-acting - a rather unqiue thing particularly in the Satra. He was the author of a number of books and articles. While in jail, he translated the '*Bhagavat Gita*' from Sanskrit into Assamese.

He was an ardent supporter of the dignity of labour. He also regarded the priestly career as mean to serve humanity.

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## Deep, Ved Pal (1929 – )

**Ved Pal Deep, born in Jammu in 1929, is an eminent Dogri poet of fine sensibility, wide human sympathies and creative imagination.**

Ved Pal Deep is an eminent Dogri poet, also called the 'Ghalib' of Dogri poetry on the strength of his Ghazals. He started writing poetry in Hindi in the forties while still at college in Jammu and published four booklets of his poems which made him popular in college circles. He changed over to Dogri, his mother-tongue, when he was the editor of the Dogri section of the college magazine for about 2 years.

His early compositions which were full of great promise first appeared in a collection of poems of 12 Dogri poets called Jago Duggar published by Dogri sanstha Jammu in 1949. He did his M.A. (Hindi) from Lucknow University. He continued to write poetry in Dogri and participate in 'Kavi sammelans' and literary get togethers. His selected poems were published in *Madhukana*, the third volume of selections of Dogri poets, brought out by the J and K academy of Art, Culture and Languages.

In the meantime, he was married to the first Dogri poetess Padma Sharma in 1957. Some years later they were separated. As *Te An Banjare Lok*, a collection of his ghazals came out in 1968. The book contains some of the choicest ghazals of Dogri covering the whole gamut of human emotions like love, suffering frustration, patience and commitment to social upliftment. They reveal Vedpal 'Deep' as a man of deep and abiding love, sincere and committed, full of courage and dignity. His poems, though few and published in Dogri journals only, show him as a poet

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of fine sensibility, wide human sympathies and creative imagination. Some of these poems are '*Kala Mahnu*' on the struggle of Negroes for emancipation '*Nana Juga*' on the simmering of a new age of hope, '*Geet Mera*', *Ikkaila Nayin*' on Indo-Pak and Sino-Indian wars and ' *Badalen Nain Sijji Ri Sanjha*'.

Ved Pal 'Deep' is a prominent leftist leader of Jammu but his poetry is largely free from political ideology and propaganda. He has been editor of an Urdu Weekly, the organ of Communist Party, Jaddo Jahad and joint editor, of English daily *Kashmir Times.* He has translated poems from English and Kashmiri and edited a selection of Deogri poems. His *Lall's Bachanamrit*,translation of poems of Lall Ded was published in 1980 and *Azadi Bad Di Dogri Kavita,* selection of Dogri poems edited by him, was published by the J and K Academy in 1982. He has been presented with a robe of honour for his services rendered to Dogri by the Jammu and Kashmir Academy.

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## Deka, Haliram (1901 – 1962)

**Haliram Deka, born at Sarthebari in Kamrup district in 1901, is regarded with great honour and reputation in Assamese literature. His short stories depict deep inquisitiveness liberal outlook of the writer coupled with sweet, fluent and graceful language.**

The name of Haliram Deka is regarded with great honour and reputation in Assamese literature. His short stories depict deep inquisitiveness liberal outlook of the writer coupled with sweet, fluent and graceful language. These rare qualities and treatment made his short stories not only enjoyable but also paved a bright future for the Assamese literature. The close study of the Assamese literature reveals that during the period of *Abahan* Haliram was one of the best short story writers.

Haliram Deka was born in 1901 in a village named Sarthebari under Barpeta Sub-Division of Kamrup district. His father was late Joyram Deka and mother Mai Priya Deka Haliram got his primary education from Sarthebari Primary School, where his father was a devoted teacher. After passingM.E Examination from Chowkuti Middle English School, he continued his studies in Barpeta Government High School upto class IX. In 1917, he passed the Matriculation examination (Calcutta University) in second division from Cotton Collegiate School of Gauhati and in 1919 he stood second amongst Assamese students in Intermediate Art Examination from Cotton College Gauhati. He Stood Second Class first in B.A Hons. Examination in Mathematics from the same college. Thereafter, he got himself admitted to Earle Law College of Gauhati and passed Final Law Examination from Calcutta. In 1925, he got his M.A Degree in Bengali from the University of Calcutta. He initially joined the legal profession at Gauhati in 1926 and subsequently since 1932, he continued his legal practice at Calcutta High Court as junior to Dr. Radha Binod Paul.

On 12th June, 1927, he married Srimati Bidyabati the youngest daughter of Purnamulla Barua of village Chand Kuchi near Nalbari town. He was very happy in his conjugal life with fourteen children who were very successful in their respective careers. His eight daughters and six sons are well placed in life and some of them have won highest academic accomplishments. In his students life, he was found to be very keen towards the literature, and subsequently, he established his title in the field of Assamese literature as a great short story writer. His first short stories appeared in *Abahan* and *Surabhi*. The critical estimate of his short stories has not yet been assessed and the total number of his short stories has not yet been calculated. His own devotion and faith in God and necessary of God in life have been successfully translated into action even in his short stories.

The language of Haliram Deka is very simple, lucid and fluent. His short stories like '*Panigocha*', '*Ati Paicha*', '*Dwityapakhya*', '*Mann Danda*', *Bhrastra Lipi*, *Biya Bibhrai*, *Phutuka*, *Jotdar*, *Sahaj Sambandhu*, '*Mara Ghanra*', '*Uddipana*' , '*Veschhan*',

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*Parbatar Tinar Para Vangala Ghar*, etc., have largely enriched the Assamese literature.

His first novel *Alkalai Chiti*, written in 1940-41 was published in 1950 by Bani Mandir, his second novel Arunalai Chiti is a posthumous publication in mid sixty.

He made his subsequent appearance as well known satirist; all his satires were composed under the pen name Chitrasen Jhakhariya. According to Dr. Satyendra Nath Sharma, Haliram after Lakshmi Nath Bejbaruna, may be regarded as one of the pioneers who maintained the onward march of Assamese satires. In this context, Shri Trailokya Nath Goswami has rightly admired Haliram's deep intelligence and treatment in composing unparalleled satire in Assamese literature.

The early life of Haliram was marked by sorrows and sufferings. Even in his autobiography *Kalikatai Mok Ki Sikale* this stands revealed. His own confession in his autobiography of severe struggle for existence in Calcutta, his conflict between aspirations and achievements and other various experience aggravated his financial position. But he refused to make compromise with the principles of honesty, dignity of labour and perseverance which constitute the essence of his life.

From 1932 to 1946, he permanently settled at 162/1, Vivekananda Road, Calcutta, when he joined the legal profession at Calcutta High Court Being elected as member of the Revenue Tribunal of Assam Government in September, 1946, he came to Gauhati, While Gauhati High Court was established in 1948 he joined there as registrar. In 1949 he was appointed as District Judge of Upper Assam, and subsequently, in 1950, he joined the Gauhati High Court as Judge and continued in that capacity till 1960. In 1961, he assumed the charge of Chief Justice of Gauhati High Court and retired from the service in July, 1961 in the same capcacity. He died in 1962 in his own house at Kumarpara, Varlu Mukh Gauhati leaving his family members, relatives and friends.

His amiable manner associated with intelligence simplicity and self confidence won for Haliram high esteem on society. Intensely religious minded, Haliram had a deep regard and sympathy for the people from all walks of life. In his last years, he associated himself with manifold social activities. His great contribution towards establishment of Prag-Jyotish College at Gauhati where he served as an honorary lecturer deserves to be remembered.

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## Deka, Harekrishna (1945 – )

**Harekrishna Deka, born in 1945, belongs to the group of neo-romantic poets in Asamese literature in the sixties of the present century.**

Harekrishna Deka is basically a poet. His collections of poems are: *Swarabor and Ratir Shobhayatra* (1981). Harekrishna Deka belongs to that group of neo-romantic poets in Asamese who appeared in the sixties of the present century. Unusual images, symbolic language and a restricted mode of expression mark his poetry. His technique is somewhat novel, language pregnant with thoughts and emotion. He has made dramatic use of the spoken words of the common man, His images express the awareness of the crisis of the modern man in the vortex of modern materialistic civilization.

An M.A. in English and a senior officer in Indian Police Service, his poetry expresses unusual experience of life in a language of unusual rhythmic beauty. Some of the poems included in his latest collection *Ratir Shubhajatra, like 'Ata Sinaki Station', 'Bara Basarar Pasat', 'Guwahati Ratipuwa' 'Sarai Ghatar Dalangar Para', Ratir Sahar Parikarma', 'Rail Station'*, are expressive of the pain of his realistic experience, a deep awarencess of social milieu, a sort of lonelines which is more social than individual. In the recently published poems, Deka seems to have come out of the beaten track of his symbolic poetry.

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Deka is also a successful short story writer. His stories published in various literary magazines of Assam express his varied experience of life, his deep conviction that life of the humblest of the humble is not a life wasted.

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## Deka, Hitesh (1928 – )

**Hitesh Deka, born at Sarthabari in Assam in 1928, is a popular Assamese novelist and freedom fighter.**

Hitesh Deka is a popular Assamese novelist. Born in a poor village family, he passed Matriculation from Sarthabari High School, and B.A. From Nalbari College. A freedom fighter, he had to go underground for three years during the freedom movement. He is a secondary school teacher by profession and is at present the Assistant Headmaster of Jalukbari high School.

He started his literary career as a short story writer but soon concentrated on the novel. He has to his credit two collections of short stories viz. *Prayashchitta* (1949) *Gadakhahaniya* (Erosion, 1954) *and nine novels Ajir Manuh (A Man of today, 1952), Natun Path* (New Path, 1954), *Mati Kar* (Who owns the land, 1956), *Bhara Ghar (Rented House, 1958), Eyeto Jivan* (This is life, 1960), *Simar Kajiyat* (Quarrels for a Boundary, 1962), *Asal Manuh* (The real Man, 1964) *Bairi Manuh* (The Enemy, 1965), *and Jivan Samghat* (Conflict of Life, 1969). Besides these novels, Deka also attempted plays and his two plays are; *Mantrir Hukum* (The Order of the Minister, 1970) and *Asamir Pranar Katha* (Intimate feelings of Asami, the motherland, 1971).

Though in the main a popular novelist, Deka's novels have generally a social overtone. Though he attained artistic success even with such an ovetone in his first novel viz. *Ajir Manuh* which has been his best, in others he seldom shows this kind of success in blending art and social ideal.

In Ajir Manuh, the young idealist hero Pratap feels frustrated in his emotional life as well as in living according to his ideal. He fails to marry his beloved who is ain sympathy with his ideal and then suffers from the mental torture of marrying and living with one who cannot understand his Gandhian socialist ideal. The construction and development of the plot of his second novel, *Natun Path,* resemble those of the first: and the theme, too, bears the same social ovetone. But it remains an inferior work of art. Mati Kar asserts the need for identification with the permanent inhabitants of the state and the problems of those who migrate to Assam and settle here.

*Eyeto Jivan* is another important novel by Deka that needs special mention. A large novel in three volumes, this shows the sweetness and harmony the lie in a traditional joint family in an Assam village. Technically, however, it is not flawless. it has quite a few sub-plots; and all of them do no adequately contribute to the development of the main plot.

As a social novelist, Deka brings into his novels the common maladies of the society like corruption of offices, ignorance of the ordinary village people that makes them superstitious and the like. At the same time he shows the innocence, simplicity and religiosity of these village folk. Though Deka shows thus a concern for the poor and ignorant villagers, he does not always attain artistic success here. His language, too, is rather simple and straight forward which is more suitable for non-fictional prose. This comment is not applicable, however, in the case of his first novel.

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## Dempo, Vasantarao Srinivassa (1916 – )

**Vasantarao Srinivassa Dempo, born at Cundaim Ponda in Goa 1916, was a famous industrialist. His humanitarian approach has made a substantial contribution in social and educational fields.**

Shri Vasantarao Srinivassa Dempo was born at Cundaim Ponda-Goa, on 4th March, 1916. The Dempos belong to one of the famous and wealthy Saraswat Brahmin families of Goa which has got long tradition of trade and shipping on the western coast of India.In the 18th century, they owned a fleet of 'Pangayas' country sailing crafts and ran passenger cum-cargo service from Goa to African and Arabian ports. The Dempos are thus one of the important Indian families who had contributed to the glory of the Indian shipping trade and commerce, they have been in the field of shipping from much earlier period than even the famous Wadias of Bombay.

Shri Vasantarao Dempo illustrious founder of the House of Dempos at Panaji, Goa, took his early education in Marathi, Portugese and English.

In keeping with the ancient commercial tradition of his family, he plunged into business when he was just eighteen. Within a few years in 1941, he founded Messrs V.S. Dempo & Co., Pvt. Ltd. which confined its activities mainly to shipping, stevedoring, import, export agencies of prominent foreign companies, steamships etc. The importance of entering into the shipping industry in those years cannot be gauged in today's context where the government is actively supporting the shipping industry to come up.

In the British era only efficient business units could exist and function. The efficiency of this Company guided solely by Shri Dempos went on attracting shipping agencies of many prominent shipping companies abroad. The success of Shri Vasantarao S. Dempo in the field of shipping led to the development of the House of Dempo .

Encouraged by this success Shri Vasantarao entered into mining industry in 1949 he acquired mining concessions from the then Portuguese rulers. His efforts marked a new phase in Goa's economy by mining and exporting iron ore in large quantities. In subsequent years the Company widened its business connections abroad through sheer hard work and business acumen of Shri Dempo.

These connections attracted the attention of prominent business from Japan, Europe and the United States. Exports of iron ore to these countries became a regular feature in Goa's economy. Goa has today emerged as a major iron ore exporter in the country and Shri Vasantarao Dempo's Export House has remained at the vanguard of the export industry in Goa, with an annual export of iron ore to fuse of around two million tonnes.

Shri Dempo anticipated the likely change in loading techniques in world shipping and in order to facilitate the fast loading of ships, thereby economising in freight charges, he used his ingenuity and foresight by acquiring an ultra modern reloading vessels 'Priyadarshini' which was the outcome of what was essential Shri Vasantarao's idea. It is unique in the world, a pride of Goa and can load upto 20,000 tonnes of ore per day in the bulk carrier in high seas.

Besides being leading exporters of iron ore, this Company is a leading importer of machinery, equipments, wines, spirit, general merchandise etc.

With his natural business acumen, dynamism and foresight, Shri Vasantarao Dempo embarked on new ventures, one after another. In 1964, he floated the Dempo Steamships Ltd. of which he has been the Chairman and Managing Director. The Company today owns a fleet of 8 Bulk carriers with aggregate tonnage of 270,000 CWT and two more bulk carriers are on order and they have plans to double the present number of ships in its fleet in the near future so as to make available more jobs and also to earn for the country valuable foreign currency.

The House of Dempos today comprises of more than a dozen companies which are vital links in the economy of Goa and of the country. They are providing employment to about four thousand persons. The

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foresight of Shri Dempo has impressed on him the necessary of urgent diversification. One of the modern industries started by Shri Dempo is a Calcined Petroleum Coke producing plant by another associate company, namely Goa Carbon Limited with an annual production capacity 50,000 tonnes.

The other industrial ventures of Shri Dempo include a modern Paint factory i.e., Goa Paints & Allied Products which has been producing decorative and marine paints, varnishes and enamels under the brand name of Galaxy. Dempo Engineering Works Ltd., builds and launches barges in its well-equipped modern shipyard in old Goa. The yard is fully geared to build modern barges, dredgers and trawlers expeditiously. It has two dry docks one of which is the biggest in Goa and a slipway. Another Company namely, Dempo Engineering Services, has undertaken major civil construction jobs in this territory. The House of Dempos also owns, a Travel Agency, Shipping Agency, Stevedoring Wing as well as Departmental Stores in Goa's major cities.

Rupees 300 crore Milk Food Project of Dempo Dairy Industries Ltd. in the rural areas at Asanji near Jamkhandi, Bijapur district in Karnataka produce and sell a large range of Dairy products. This latest of Dempos will also generate self-employment for many.

Shri Dempo's interests are not confined to industrial activities only. His philanthropy is well known. His humanitarian approach has made a substantial contribution in social and educational fields also. This is besides the shelter and food provided to many a needy student in addition to scholarships to deserving scholars and help in cash and kind to innumerable persons and institutions inside and outside Goa alike.

The Goa Education Society established in 1962 under his Presidentship, runs the Dempo College of Arts & Science and also the Srinivassa Sinai Dempo College of Commerce and Economics at Panaji.

Shri Vasantarao S. Dempo has also started two newspapers in Goa - *The Navind Times* in English and *The Navprabha* in Marathi both of which command a very large circulation and cater to the needs of educated elite as well as Goan masses.

A celebrated and highly respected personality in and outside Goa, Shri Dempo has served on many Government and Non-Government Committees as well as Advisory Bodies. He is connected with scores of top organisations in the country. He was thrice the President of the Goa Chamber of Commerce and Industry. He has been elected twice the President of Goa Mineral Ore Exporters Association. He is the Trustee of the Marmagao Port Trust and the Director of the Goa Shipyard Limited. He is elected to the India Committee of the Lloyds Register of shipping and is also a Member of the Indian Technical Committee of the American Bureau of Shipping.

He is the member of India-Japan Business Co-operation Committee as well as a member of the Standing Committee of India-Korea Joint Business Council. He is the Chairman of the Advisory Committee of the College of Engineering, Goa.

He is a Charter Member, Senior Active as also the Honorary Member of Rotary Club of Panjim, who have honoured him with the Ambassador of Goodwill award.

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## Deo, Shankarrao Shrikrishna (1871 - 1958)

**S. S. Deo, born at Dhulia in Khandesh in 1871, was an eminent freedom fighter, poet and scholar. He was a trusted political worker of the Tilak School and of the Gandhi School in Khandesh.**

Shankarrao Deo was born in Dhulia, Khandesh, in a middle-class Chitpavan Brahmin family. His father, Shrikrishna Jayaram Deo was a clerk in the Poona jail and was transferred to Dhulia as Jailor. He resigned after some time due to bad treatment from European officers.

Shankarrao Deo passed his B.A. in 1893 and his LL.B. in 1898 in Poona. He immediately started prac-

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tice in Dhulia and soon rose to eminence on the criminal side.

He was greatly influenced by his study of the Indian epics and of the literature of the Maharashtra saints. During his stay in Poona (1890-1898), he came into close contact with men like Tilak Gokhale, Agarkar, Dr. Bhandarkar and Maharishi Karve, whose activities inspired him to start similar activities in Dhulia.

In 1893, in cooperation with his friends, Deo started in Dhulia an association "Satkaryottejaka Sabha'' to train the youth for nation service. In 1896 he participated in the agitation against the amendment of the Land Revenue Code proposed by the Government to raise the land revenue. The said proposal had to be withdrawn. In 1904, in cooperation with his friends, he set up a Handloom Weaving Factory in Dhulia to support the Swadeshi Movement, but after two years it was closed because of losses.

In 1909-1910, during the police campaign to unearth the followers and supporters of the 'Abhinava Bharat', a revolutionary society, Deo was found guilty in the case field by the police, but was acquitted in the appeal.

In 1913, Deo was elected to the Dhulia Municipality. He was Chairman of the Municipal School Board from 1913 to 1915, and of the Municipal Sanitary Board from 1916 to 1918. In 1918, he was elected to the Bombay Legislative Council, where he worked till 1927. In 1919, the Bombay Government appointed a Forest Committee with Deo as its Chairman to suggest ways and means for the preservation and development of forests. The report submitted by Deo was appreciated by the Governor himself.

In the same years, Deo led the agitation of the farmers of Sindkhed Taluka to protest against the rise of land revenue and won their case in the Courts. In 1917, he toured extensively in Khandesh to win public support for Tilak's Home Rule League. He opened offices and centres of the League in Taluka places and market towns. Of the 'Abhinava Bharat', a revolutionary society, Deo was found guilty in the case filed by the police, but was acquitted in the appeal.

In 1913, Deo was elected to the Dhulia Municipality. He was Chairman of the Municipal School Board from 1913 to 1915, and of the Municipal Sanitary Board from 1916 to 1918. In 1918, he was elected to the Bombay Legislative Council, where he worked till 1927. In 1919, the Bombay Government appointed a Forest Committee with Deo as its Chairman to suggest ways and means for the preservation and development of forests. The report submitted by Deo was appreciated by the Governor himself.

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He was a trusted political worker of the Tilak School from 1898 to 1920 and of the Gandhi School from 1920 to 1928, in Khandesh. During this period, he was the accredited leader of the district, and played host to such eminent persons at Aurobindo Ghosh (1908), Tilak (1917) and Nehru (1927). In 1928, he retired from public life and completely devoted himself to his research on Ramdas and his life which he considered as his life's mission.

The main object of his research work on the life of the Saint Ramdas and his preachings was to arouse patriotic feelings among the reader and to prepare them psychologically and physically to fight for the liberation of India from foreign bondage. From 1904 to 1948, he toured throughout Maharashtra and Hyderabad and collected about 3000 manuscripts and about 3000 letters and documents of historical importance. These are well preserved in the 'Samartha Wagdevta Mandir', founded by Deo from the donations amounting to more than 10 laks of rupees collected from the devotees of Shri Ramchandra and Shri Ramdas. All his works appeared in the magazine, *Ramdas Ani Ramdasi*, started by Deo in 1915, Deo also set up in Dhulia, in 1906, a printing press 'Atmaram Chhapkhana' which printed and published all his works. The press went into liquidation in 1948.

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He repaired the old buildings of the Ramdasi Panth from the donations collected by him. He also built a temple 'Shri Samartha Mandir', at Jamb, Satara District, in 1919 and installed in it a beautiful statue of Ramdas presented by the Rajasaheb of Aundh.

He was one of the organizers in the construction of a memorial building, the Rajwade Samshodhak Mandal, Dhulia, in honour of Prof. V.K. Rajwade, Deo became the first President of the Mandal which stores the huge mass of historical documents collected by Rajwade.

Deo stood for the old-fashioned Hindu traditions and customs and observed them in his daily life. He lived a Sannyasi from 1934 in the Harihar Ashram in the compound of the 'Shri Samartha Wagdevta Mandir', Dhulia, where he continued his research work till his death in 1958. His works, numbering 54, were published by the Satkaryottejaka Sabha under the heading *'Ramdas Ani Ramdasi Granthamala'* including the edition of the famous 'Dasbodh'.

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## Deodhar, Dinkar Balvant (1892 – )

**Dinkar Balvant Deodhar, born at Poona 1892, was the Grand Old Man of Indian Cricket.**

Dinkar Balvant Deodhar, the Grand Old Man of Indian Cricket, was born to Balvant Deodhar and Yamuna Deodhar on 14th January, 1892 at Poona in a respectable middle class Hindu family of the Brahmin caste. It was a family of warriors. One of his ancestors was an officer in the Maratha Army about two centuries ago. Thanks to the influence of his teacher and some outstanding cricketers of that era, he developed healthy habits from an early age which accounted for his multi-dimensional progress. He was a brilliant student who was also devoted to physical culture and sports.

D.B. Deodhar , who lives a peaceful and contented retired life at Poona, is a double post graduate (English and Sanskrit of the Bombay University. He obtained the Master's degree in Sanskrit from Fergusson College, Poona in 1917 and in spite of tempting offers from many quarters he joined the teaching profession. He worked as professor of Sanskrit at S.P. College, Poona from 1917 to 1947. A well read man he took delight in teaching classical Sanskrit literature. In fact, his love for teaching was second only to his love for cricket and his students loved and admired him for his excellent and painstaking teaching. He also served as a life member of the Shikshan Mandli-the body which runs many educational institutions including S.P. College, Poona.

He has one son and four daughters who are highly educated and well -settled. His son Dr. Sharad Deodhar, an M.D. in medicine, represented the Poona University in cricket, tennis and table tennis and also represented Maharashtra in the Ranji Trophy Tournament. Three of his daughters, Tara, Sunder and Suman were national champions in Badminton in one event or the other during 1940 - 60.

D.B. Deodhar distinguished himself both as an academician and a cricketer. He made his debut in first-class cricket in 1911 at the age of nineteen years when he was selected to represent the Hindus in the Quadrangular Tournament and retired from this game in 1947 at the age of fifty-five years. During the course of his illustrious career he played for the Hindus in the Quadrangular Tournament and for Maharashtra in the Ranji Trophy Tournament. He led Maharashtra in the Ranji Trophy Tournament and also captained the South Zone against the starstudded West Zone in 1946. He also played against foreign teams and toured Sri Lanka in 1930 as a member of the team raised by late Maharaj Kumar of Vizianagaram. Besides, he captained the Hindus in the Quadrangular Tour-

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naments in a few matches. He also played in many other first class matches.

In all first-class matches he scored many thousand runs including numerous centuries and half centuries. In the Quadrangular Tournament (1911-36), he scored 1543 runs at an average of 35.6. In the Ranji Trophy Tournament (1934-35 to 1946-47) he scored 1533 runs with 246 as his highest score at an average of 52.86.

He was a soild and reliable right-hand middle order batsman who played many memorable innings during his long career. He possessed a wide repertoire of strokes and was at ease against all types of bowling. His footwork was nimble which enabled him to be in the right position for the execution of his strokes. He stepped out to the spinners and drove them superbly. He was the first Indian to score a century against Arthur Gilligan's M.C.C team which visited India in 1925-26. This innings of Deodhar which deeply impressed the England players was rated as a classical knock.

He was an excellant slip fielder who brought off brilliant catches by his wonderful anticipation and eyesight. He was an orthodox captain who was a firm believer in the efficacy of the new ball. Under his leadership Maharashtra won the coveted Ranji Trophy in 1939 and 1940. India made official debuts in international cricket in 1932. It is strange that inspite of his supreme physical fitness and excellent form. Deodhar, who was then forty years of age, was considered as too old for inclusion in the Indian team.

After his retirement from the game he wrote three books on cricket entitled. *As I look back, March of Indian Cricket* and *How to Play excellent Cricket (Marathi)*. He also served on the Selection Committee of the Board of Control for Cricket in India in 1946.

He has lived an austere and purposed life. He had a passion for physical fitness for the sake of which he cycles for miles everyday. He was also a good tennis player. He played tennis for thirty years in local tournaments. He still watches cricket and shows as much interest in this game as he did during his playing days. As President of the Maharashtra Cricket Association, he has been guiding cricket in Maharashtra for fifteen years. In his playing days, he moulded the Maharashtra cricket team into a strong combination. In fine, he has served the cause of Maharashtra cricket in particular and Indian cricket in general nobly.

Fame and honours have come to him in ample measure. His qualities as a man and as a cricketer have been highly praised. A special souvenir entitled *Tribute to Professor D.B. Deodhar* containing articles on him by eminent cricketers and critics was brought out on the occasion of his retirement from the game in 1947. *Sahyadri* a Poona magazine, published a special issue in May 1941 to greet Maharashtra's victory in the Ranji Trophy Tournament in 1939 and 1940 under the leadership of Professor D.B. Deodhar. The Board of Control for Cricket in India has conferred on him the title of the Grand Old man of Indian Cricket. It also runs the Deodhar Trophy Cricket Tournament in his honour. The Golden Jubliee of his cricket was celebrated throughout the country. The President of India decorated him with *Padmashree* in 1965. He ranks among the finest cricketers produced by India.

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## Deogirikar, Tryambak Raghunath (1896 – )

**Tryambak Raghunath, born at Poona in 1896, was a leading freedom fighter and journalist. He has been a living example of Gandhian attitude towards life.**

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Tryambak Raghunath Deogirikar was born at Poona on 25th November, 1896, in a lower middle-class Hindu Brahmin family. His father Raghunath Mahadeo Deogirikar was a railway clerk. Deogirikar leads a bachelor's life to be able to devote himself whole-heartedly to the serivce of the nation. He was educated in Poona and Bombay. He graduated in 1920, with Sanskrit as his optional subject. While still in College, he was largely influenced by Tilak, but he also volunteered himself in the South Africa Fund Collection Movement sponsored by G.K. Gokhale. He was further influenced by the writings of Marx.

But with the inauguration of the Non-Co-operation Movement in 1920, Deogirikar fell under the influence of Mahatma Gandhi. For the last 48 years, he has been a living example of Gandhian attitude towards life, ever willing to serve but never hankering after office. He began his life as a journalist in the office of the *Chitramaya Jagat,* a Marathi magazine started by the managers of the Chitra Shala Press, known for its nationalist leanings. Deogirikar joined the Indian National Congress and threw himself heart and soul into the nationalist movement. He commenced his political life by participating in picketing the liquor shops in Poona, for which he was prosecuted and fined. Ever suspected and constantly watched by the C.I.D., Deogirikar quietly pursued his activities on the lines of constitutional and non-violent resistence.

In 1930, he led the Salt Satyagraha Movement at Shiroda in South Konkan, faced a critical situation with calm firmness, and subsequently courted inprisonment. He was for fifteen years a member of All India Congress Committee, for three years a member of the Congress Working Committee, and for four years the president of the Pradesh Congress Committee of Maharashtra.

He was a member of Rajya Sabha from 1950 to 1962, and managed all provincial and central elections in Bombay and Maharashtra. He always worked under the leadership of Shankarrao Deo and can legitimately be given the credit for popularising the Congress, despite its powerful critics in Maharashtra. He has now renounced all political activities and is engaged in the work of the Gandhi Smarak Nidhi, concentrating specially on the 'Bhangi-mukti' movement, i.e. propagation of scavengerless latrines.

He has written several books in Marathi, mostly on political and constitutional problems. He has a facile pen and is always able to bring the subject within the reach of the common man, but he is rarely scholarly. Recently he has published his '*Political Reminiscences*', of an autobiographical nature, written with commendable restraint.

With no family ties, Deogirikar leads a solitary life and is puritan in temperament. He will always be considered as a true Gandhian, scrupulously following Mahatma's ideals in thought, word and deed.

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## Deokota, Laxmi Prasad (1909–1959)

**Laxmi Prasad Deokota, born in 1909, was one of the great poet, novelist and writer of Nepali literature.**

Laxmi Prasad Deokota is one of the great writer three of Nepali literature, the other two being Lekhnath Paudyal (1884-1965) and Balkrishna Sama (1902-1981). He graduated in 1928 and passed law in 1934 from Patna. He loved writing and led a life of hardship and penury lightened, however, by the high regard of the literary community.

The corpus of his literary writings include five mahakavyas (epics), fifteen khanda-kavyas (partial epics), two plays, one novel, two collections of essays, one of short stories and several volumes of poems. All of his writings have not been collected or

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published yet. His greatness is not measured by counting the number of books he wrote. He could, when challenged, produce a full-fledged epic Sulochana in ten days, dictate at a single sitting a khanda-kavya Aasu, or dictate a collection of short stories in about four hours. It is in the flight of his imagination soaring on wings of his ever fresh and innovative language that we feel Deokota in his essence. Rahul Sankrityayan, rightly described him as an aggregation of Pant-prasad-Nirala and more.

*Muna-Madan* (1936) composed in the Nepali 'Ghyawre' folk metre, narrates the story of Madan who leaves for Lhasa to trade and secure happiness for his family only to return after years filled with vicissitudes of suffering to find himself a bereaved husband. By its quality of poetic imagination, evocation of mythic folk theme and making a literary use of the commonly sung 'ghyawre' folk tune *Muna-Madan* has endeared itself to a very wide segment of the reading public. Of his five voluminous epics, *Shakuntala and Pramithas* exhibit the tour de force of his epic power.

If his plays, short stories and novel do not come up to the first order, his essays undoubtedly do. He had pondered deeply and long over the art of essay writing as his preface to the *Laxmi Nibanda Sangraha* (1945) evidences. As a master essayist he is of the order of the most renowned of the English romantic essayists.

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## Deoras, M. D. (Alias Balasaheb Deoras) (1915 – )

**Balasaheb, born at Nagpur in 1915, was the Chief of the Rashtriya Swayam Sevak Sangh (RSS).**

Madhukar Dattatraya Deoras alias Balasaheb Deoras, the Sarsangha-Chalak (Chief) of the Rashtriya Swayam Sevak Sangh (RSS), comes from a family that hailed from Andhra Pradesh and later made Nagpur its home. The family owns land at Karanja, a village in Balaghat district of Madhya Pradesh. In his younger days, Balasaheb shared the family's interest in cultivating land and was ackonwledged as a progressive farmer.

Balasaheb was born and brought up at Nagpur. His father's name was Dattatraya Krishnarao Deoras and that of his mother was Parvatibai. He had two brothers and two sisters.

Balasaheb was educated at the New English High School and passed the Matriculation Examination of the then Central Provinces and Berar Board of Secondary Education in 1915. He graduated from the Moris College (now Nagpur Mahavidyalaya) in 1935 and obtained the LL.B degree from the College of Law of Nagpur University. He took out the Lawyer's 'Sanad' but did not join the legal profession as he decided to dedicate himself to RSS work.

True to his vow Balasaheb was a bachelor. Balasaheb joind the RSS when he was at school. In fact, Balasaheb became a member of the RSS even before the late M.S. (Guruji) Golwalkar had done so. He came in close contact with the late Dr. K.B. Hedgewar, the founder of RSS (the RSS was founded in 1925), in the early years of the organisation. It was this association that inspired him to make the RSS work a mission of his life. He devoted himself to the service of his choice in close association with Guruji Golwalkar.

Balasaheb worked as a Pracharak or campaigner (most of the RSS Pracharaks are bachelors) in Bengal during the Pre-independence days, as Guruji Golwalkar did too.

Balasaheb returned to Nagpur to work as the Secretary of the Nagpur unit of the RSS. This is considered to be a position of prestige in the organisation. In 1946, he was appointed the jont General Secretary and then the General Secretary in 1965. He became the RSS Chief on the 5th June, 1973 on the

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death of Guruji Golwalkar, who nominated him as his successor to the position of the Sarsangha Chalak of RSS.

Guruji Gowalkar left behind three sealed envelopes which were opened before the cremation of his mortal remains. The first envelope contained the nomination of a successor in favour of Balasaheb Deoras. The letter in the second envelope stated the express desire of Guruji that no religious rites of 'Shradha' should be performed for his sake as he had performed all those rites for himself while camping at Brahmakapal in the Himalayas. The third envelope carried a message of thanks to all those associated with the RSS for the affection and cooperation they had given him.

While Guruji Golwalkar joined the higher echelons of RSS straightaway from the beginning of his career in the organisation, Balasaheb Deoras has risen from the ranks, having gone through the cadre and formal RSS training.

Balasaheb is a man of modern outlook. He is keen on harnessing science and technology of the welfare of man. He has a good command on Hindi, Marathi and English and knows Sanskrit and Bengali. His speeches are invariably punctuated with popular sayings from these languages.

He is a regular reader of a wide range of topics and he has made a close study of the 20th century international developments as also of the vast literature published on the Second World War. Balasaheb has studied all aspects of journalism and he has had a hand in the starting of several newspapers and journals propagating the RSS ideology in the country. He was the chairman of the Narakesari Prakashan Ltd., which publishes the *Tarun Bharat* (a Marathi daily) from Nagpur. He relinquished the chairmanship on becoming the RSS Chief.

On the role of the RSS in the past, the present and the future, Balasaheb states his views with a deep conviction briefly thus: During the pre-independence days the RSS shared the urge, in common with all nationalist organisations, to make the country free from foreign rule. The RSS has kept all along the nation's good above sectarian and such other narrow consideration. It has always stood for the unity of the people of the country. After the country won freedom, the RSS has earnestly desired and it has been working for the all round prosperity of the nation. It is the belief of the RSS that the success of all planning and programmes depends in the final analysis on the availability of men of character and integrity to carry them out. Character building has therefore become the major plank of the RSS work, to meet the need both of the present and the future, of the nation.

The RSS, according to Balasaheb, has openly declared its earnest desire and endeavour to spread men of character in all fields of nation building activity, to work with all men engaged in this activity. The RSS members have no restriction on joining any political party and the RSS has no ill-will towards any religion.

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*Based on an interview with Shri M.D. Deoras and on the information given by his close associates, including Shri M.G. Vaidya, the then Chief Editor of the Tarun Bharat, a leading Marathi Daily Newspaper of Nagpur.*

## Derasari, Dahyabhai (1857 – 1938)

**Dahyabhai Derasari, born in 1857, was a scholar and poet of Gujarati literature. The speciality of his poetry is that poems are musical and melodious.**

Dahyabhai Derasari has written several books on science. He was a scholar of Gujarati literature. His work *Haridharma Satak* (1878) is a satire on the religious rituals but it is without any sting. His second book *Bulbul* (1882) is a longer poem of four hundred lines, in which there is a happy blending of metres of Urdu and mediaeval Gujarati poetry. His third book *Chameli* is written in Harigeet metre which was in vogue in mediaeval period.

The speciality of his poetry is that poems are musical and melodious. But the book that established him as a great scholar is *Sathinan Sahityanun Digdarshan* ( a survey of the literature of sixty years

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-1840 to 1900) in which he has analysed the literature of the time giving its background and merits and demerits. In 1913 the edited mediaeval Gujarati historical poem *Kahanade Prabandh,* which throws light on qualities of his research. He has compiled a dictionary of mythological stories in his *Pauranik Kathakosh* (1927-31). He has also made a research on the contribution of Gujaratis to Hindi literature and his findings saw the light of the day in his book *Gujaratioe Hindi Sahityaman Apelo Ralo* (1937). He has also written a satirical novel *Ek Ghodani Atmakatha* (autobiography of a horse).

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## Derozio, Henry Lui Vivian (1809 – 1831)

**Henry Derozio, born in Calcutta 1809, was an Anglo-Indian poet, teacher and journalist. He made great contribution to the Bengal Renaissance.**

Henry Lui Vivian Derozio, an Anglo-Indian poet, teacher and journalist, was born on 18th April 1809 in Calcutta. His father Francis Derozio was of Portuguese extraction and mother Sophia was English. Francis served in a merchantile firm. A man of considerable means, Francis owned a house on the Lower Circular Road. Entally, Calcutta, where he lived with his family till his death in 1830. Sophia and Francis had five children - three sons and two daughters. All of them died young, with the exception of Henry who barely reached twenty three when he also breathed his last. Francis was keen on giving his children proper education. He sent his youngest son Claudius even to Scotland for higher studies.

Derozio was a famous alumnus of the Dhuramtallah Academy run by David Drummond. His schooling continued for long eight years. He was not only inspired by the teaching of Drummond, but he also imbibed a love for literature and philosophy. Here, he came in close contact with boys belonging to different communities and developed a sense of sympathy and love for his countrymen in general. Drummonds kindly and loving behaviour with his pupils left a permanent stamp on the mind of Derozio, who , while a teacher of the Hindu College, found suitable scope for similarly inspiring his own students. Derozio left Drummond's Academy in 1922 at the age of fourteen, with laurels unusual for such a young boy.

Derozio served for a time in the merchantile firm with his father. But due to ill health, he had to be moved to the Tarapur Indigo concern of his uncle in Bhagalpur in 1823 for recovery of health. Derozio, however, remained there for about three years and helped his uncle in the affairs of the concern. Though born in Calcutta and brought up in urban environments, Tarapur appeared before him as a new world. He gathered experiences of the weal and woe of the people. This broadened his outlook, and he now came to know intimately the real India. The beauty and serenity of rural India impressed Derozio most, and these experiences found expression in some of his poetical pieces. He regarded India as his motherland and wrote patriotic poems. Many of his poems were then published in the *India Gazette of* Calcutta.

Derozio returned to Calcutta in early 1826, and in May of that year he was appointed a teacher of the Hindu College. Here, he came in close contact with his pupils. His ideal teaching, sweet temperament and brotherly behaviour in no time drew these youngmen to his side, and they were greatly inspired by him. The distinctive feature of his teaching was to awaken in his pupils' mind a love for truth and a spirit of enquiry. Himself a free thinker, his students also acquired the habit of free -thinking on matters social, religious and even political.

Outside the College hours his students used to meet Derozio sometime in the college premises and subsequently in his house at Lower Circular Road. These meetings formed the nucleus of the famous Academic Association. In the weekly meetings of the Association, discussion was held no many important matters, needless to add, under the guidance of

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Derozio. The subjects of discussion, according to Thomas Edward, the biographer of Derozio, included "Free-Will, free ordination, fate faith, the sacredness of truth, the high duty of cultivating virtue and the meanness of vice, the nobility of patriotism, the attributes of God and the arguments for and against existence of deity'. He further adds that the subject of "hollowness of idolatry and the sham of the priesthood stirred to the very depth, the young, fearless, hopeful hearts of the leading Hindu youths of Calcutta". David Hare, Dr. Mills, the Principal of the Bishop's College and some of the higher officers of the Company often joined them in their discussions.

Assisted by Derozio, his pupils started the *Parthenon* a weekly, and its first issue published criticism of some of the governmental actions, and the unwholesome practices of the Hindu society. Articles were published in favour of women's education and European colonisation in India. These were taken serious exception to by the Hindu College authorities, and on their behalf Dr. H.H Wilson ordered to stop further publication of the paper. The students soon indulged in such activities as were not at all to the liking of their guardians. They became afraid of the nature of instruction imparted to the students by Derozio, and adopted precautionary measures for restraining their boys, some even going to the extent of withdrawing their wards from the Hindu College. The existence of the College was considered to be at stake, and the authorities were forced to take measures to remedy the situation. These failing, they at last held teacher Derozio primarily responsible for all the ills and took steps to remove him from the College. It led Derozio to resign in April 1831.

Derozio had already been trained in Journalism. His connection with the *India Gazette* and other newspapers gave him enough confidence in starting.*The East Indian,* an evening daily, on 1st June 1831. He was both editor and proprietor of the paper. He soon turned it into an organ of the Anglo-Indian community. An Eurasian himself, he was fully conversant with the disabilities his community had been suffering from, and he joined the movements for their removal Derozio's life was however, cut short, and he died of cholera in Calcutta on 26th December, 1831.

In his life-time Derozio published only two books of poems, the second containing the famous 'Fakeer of Jhungheera'.

Derozio is remembered not only as a poet, teacher or journalist, but also for the influence he excerted on his young pupils which contributed to the Bengal Renaissance. It is to be noted that many of his students became leaders in most of the progressive movement of the later days. They included Ram Gopal Ghosh, Dakshinarnajan Mukherjee, Rashik Krishna Mallick, the Rev. K.M. Banerjee, Radhanath Sikdar, Ramtanu Lahiry and Peary Chand Mitra, to name only a few. They were rightly called the young Bengal. In the early phase of the blossoming of renaissance in Bengal, Derozio's contribution was immense.

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## Desa, Arthur (Dr.) (1910 – 1981)

### Arther Desa, born in Bombay in 1910, represented India at many International Surgical and Pediatric Conferences.

Dr. Desa was born on 13th June, 1910 in a well-to-do Roman Catholic family of Bombay. He was educated at the Antonio Da Silva High School of Dadar. He secured an Entrance scholarship to the Elphinstone College for one year. He was also the recipient of the Junior Government scholarship for one year at the Inter Science Examination. He joined the Grant Medical College Bombay, and passed his M.B.B.S of the Bombay University in 1931, standing

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first and being the only candidate to be placed in the First Class.

He secured the Bai Gangabai G. Sunderdas Scholarship, the Ratanshaw Dadabhoy Prize for Medicine, the Sir Jaswantsinghji Limbdi Gold Medal, the Nusserwanji Choksey Gold Medal in Medicine and the Lord Sandhurst Gold Medal for Pathology and Bacteriology.

Dr. Desa proceeded to England and obtained the L.R.C.P.and M.R.C.S (Eng.) in 1934 and was admitted to the Fellowship of the Royal College of Surgeons (Eng.) in April 1936. He studied in Vienna for three months after obtaining his F.R.C.S.

On his return to India in 1936, he was appointed Honorary Surgeon at the K.K.E.M. Hospital and G.S. Medical College, Bombay, for a period of thirty -two years (1936-1968). On his retirement, he was appointed Honorary Consultant Surgeon and Emeritus Professor at the G.S. Medical College. Simultaneously, Dr. Desa was senior Pediatric Surgeon at the Bai Jerbai Wadia Hospital for Children from 1942-1965. He was appointed Principal Medical Officer of this institution in 1964 and resigned voluntarily from this position in 1970.

He was awarded the Honorary Fellowship of the Association of Surgeons of India in recognition of his services to Pediatric Surgery in India and was elected President of the Association of Pediatricians in 1959.Next year he was unanimously elected President of the Association of Surgeons of India and presided over their annual deliberations at Baroda in 1961.

Dr. Desa was founder President of the Pediatric Section of the Association of Surgeons for India (1965-1967). He was Honorary Secretary of the Indian Chapter of the International College of Surgeons from 1955 to 1960 and then appointed on the International Board of Governors of this College. he was President of the Indian Chapter for 1970. He was awardedthe Honorary membership of the International College of Surgeons in May 1979.

Dr. Desa was member of the International Society of Surgeons. Founder Fellow of the National Academy of Medical Science. Member of the Scientific Advisory Board of the Indian Council of Medical Research from April 1, 1976 and Member of the Speciality Board in the subject of Surgery at the National Board of Examination, New Delhi. He was elected President of the Indian Society of Gastroenterology in November 1976 and was awarded the Honorary membership of the British Association of Pediatric Surgeons in July 1976.

Dr. Desa represented India at many International Surgical and Pediatric Conferences. In 1955, 1960, 1966, 1969, 1971, 1973, 1974 and 1975, he visited the Surgical centres at Boston, U.S.A.. Mayo Clinic U.S.A and London while on study tours and while attending scientific Congresses.

Dr. Desa delivered the R.N. Cooper Memorial Oration in 1966 and the Munsif Memorial Oration at the K.E.M. Hospital and the G.S. Medical College in June 1968. Purandare Oration in 1971, the Ernest Borges Memorial Oration in 1973, the Founder Oration of the GOSUMEC Society, in October 1976, and the Ram Ginde Memorial Oration in November 1976.

In September 1947, at the instance of the Government of India, Dr. Desa led a team of doctors to Lahore and the surrounding areas, for relief work during the bloodshed that followed the partition of India. He also accompanied the late Lady Edwina Mountbatten of Burma on her tour of the riot stricken areas of Western Pakistan at the height of the communal frenzy.

Dr. Desa is author of numerous scientific publications and contributed chapters to two surgical textbooks published by Butterworths, London. He was also Editor of the *Indian Journal of Surgery*, an official organ of the Association of Surgeons of India since 1964. Dr. Desa also inspected Medical College at Guntur and Vizagapatnam at the invitation of the Indian Medical Council in the Sixties. He was on the Selection Board for Professorial appointments at Chandigarh, Delhi and Madras.

Dr. Desa was an accomplished speaker and spoke, even extempore, at many social functions. He was also fond of sports, Badminton

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and Hockey being his favourite games. He also played tennis.He died on 4th March, 1981. Brilliant affable and 'Charmant' Dr. Desa won the hearts of all those who worked with him and under his guidance.

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## Desai, Ambalal Sakarlal (1844 – 1914)

**Ambalal Sakarlal Desai, born in Alina in Kheda district, was a translator, lexicographer, economist, sociologist and writer on political and literary topics.**

Ambalal Sakarlal Desai was a translator, lexicographer, economist, sociologist and writer on political and literary topics. He was born in Alina, a village near Nadiad in Kheda District. After doing his M.A. in 1870 he obtained his LL.B degree securing first position. He worked as an Assistant Teacher from 1861, and later on was appointed a head-Master. From 1876 he worked as Editor of the journal titled BalLagna Nishedh Patrika in Ahmedabad. From 1876 onwards he was a Judge at Kadi and Baroda, and was then promoted to the rank of Chief Judge. In 1889, he was made a Judge in the Supreme Court. After his retirement in 1899, he participated in social activities. In 1900, he was awarded the title of Diwan Bahadur. He got the agency of Ahmedabad Merchants' Mill, in 1901, acted as the Vice-President of Ahmedabad Municipality in 1904, and as the President at Industrial Conference in 1907. He also presided over the Third Gujarati Sahitya Parishad held at Rajkot in 1909.

His bunch of articles on economics, sociology, politics and literature were compiled and published posthumously in 1928 by Vaikunthrai Shripatrai Thakore under the title *Diwan Bahadur Ambalal Sakarlal Desaina Bhashano Ane Lekho* (Speeches and Articles of Late Diwan Bahadur Ambalal Sakarlal Desai). The second edition of this book was published in 1932. The most significant aspect of his articles is an impartial description of human development and contemporary situation. He always craved for social development on a wide scale.

There was a great force in his style which was characterised by simplicity, lucidity and logical outlook. His biography titled *Ambalalbhai* (1928) was prepared and published by the well known poet and critic, B.K. Thakore, who has furnished an elaborate description of the multifarious aspects of his personality. His translations of Sanskrit books were, too, held in high esteem as standard works, and won great popularity. Likewise, the *English -Gujarati Dictionary* compiled by him was looked upon as an outstanding book.

Through his English and Gujarati articles published in a journal titled *Hitechchu* he had attracted the attention of many thinkers. From his speeches which he delivered at Gujarati Sahitya Parishad, and at the Diamond Jubilee Festival of Gujarat Vidyasabha, we are able to visualise his love for literature. He was the first to mention the idea of teaching through mother-tongue, Gujarati.

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## Desai, Anita (1937 – )

**Anita Desai, born in 1937, is well known novelist in English. Her major theme is the frustration, loneliness and defeat of woman in contemporary India.**

Anita Desai, the well known novelist in English, is a Bengali on her father's side and a Gernman on her mother's. She holds a Master's degree from Delhi University in English Literature, and lives in Bombay. She has so far published five novels and a children's book, *The Peacock Garden* (1974). She also writes short stories.

Mrs. Desai's major theme is the frustration, loneliness and defeat of woman in contemporary

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India, and she brings to it a genuinely modern and poetic sensibility. *Cry, the Peacock* (1963) her first novel which, in many ways, still remains her most representative work, is an exploration of young Maya's married loneliness in terms of her complex psychic experience. Monisha of *Voices in the City* (1965), Sita of *Where Shall We go This Summer?* (1975) and Nanda Kaul of *Fire on the Mountain* (1977) are related images of the lonely woman. Monisha's suicide, Sita's flight and reabsorption into quotidian life, and the tragic end of Nanda Kaul's deliberate isolation are but different aspects of an organic and central vision. Only *Bye-Bye Blackbird,* her third novel, attempts a new theme, that of India's ambiguous relationship with England. *Voices in the City* which projects the failure of Nirode, Monisha and Amla, a brother and two sisters, to preserve their authentic selves in a hostile and meaningless world, against the background of the 'devil city of Calcutta, is her most ambitious, though not her most successful novel.

Her sense of place- Calcutta, London, an island off Bombay or Kasauli-is strong, and she is always able to recreate it in evocative language. The strength of her work is in the rich quality of her imaginative world and her artistic ability to realise intensely felt experiences through authentic image and symbol. Her work shows strong affinity with that of Albert Camus and J.D. Salinger.

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## Desai, Bhulabhai (1877 – 1946)

**Bhulabhai Desai, born at Bulsar in Gujarat in 1877, was a great intellectual, an erudite lawyer and advocate, an eloquent and skilful parliamentarian and devoted servant of the Motherland.**

Bhulabhai Desai was born on 13th October, 1877. He was the only son of Jivanji who started life as a man of small means and later became Government Pleader, 'Mukhitiyar', Jivanji began to prosper and settled down near Bulsar in Gujarat. Bhulabhai once said, 'I was born a poor agriculturist and had to walk five miles to school at the age of seven with a view to learn the rudiments of Gujarati characters.

In 1895, Bhulabhai passed the Matriculation Examination and joined the Elphinstone College in Bombay, the premier institution of higher education in the Presidency. He had a most distinguished University career, taking first-class Honours in the B.A. Examination and getting the Wordsworth Prize and scholarship for distinction in History. Later, his father having died, Bhulabhai decided to take to law, but before graduating in law he accepted the appointment of a Professor of English and History at the Gujarat College in Ahmedabad. During the years that he worked as a Professor in Ahmedabad he passed the L.L.B Examination. Having passed the Advocates Examination of the Bombay High Court, he was enrolled as an Advocate of the Court on 22nd December, 1905.

His rise at the Bar was phenomenally quick, and at the relatively young age of seven years at the Bar, he was able to boast of a chamber which had attracted to itself several juniors who were knocking at the 'portals of the inner sanctum of the seniors for admission into that charmed circle.' What made for his singular success at the Bar was, more than anything else, 'the keenness of his intellect and the persuasiveness of his manner and language. His agile brain not only kept pace with the working of the mind of the Judge, but also anticipated in many ways the Judge's thinking.

His initial efforts in the political field were somewhat slow and hesitant. At one time, he joined Mrs. Besant's Home Rule League and addressed several meetings. He was also a member of the Liberal party for many years.

His first dedicated effort as a lawyer in the cause of his country was in connection with the 'No Tax' satyagraha campaign in Bardoli, initiated by Gandhi

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in 1922. It was a protest against a revised assessment of land revenue which was totally unjustified. The campaign was led by Sardar Patel. The Government having appointed an Enquiry Committee presided over by Mr. Broomfield, the District Judge, Gandhi wrote a letter to Bhulabhai which the Sardar took to him, requesting him to give all his assistance in the Enquiry. His resulted in recommendations to remit assessments amounting to several lakhs of rupees. Bhulabhai, thus, made a great contribution to the cause of the agriculurist.

The remissions of Bardoli were followed by very substantial remissions and suspensions in the Punjab, the Central Provinces and else where. It is said that "Out of this struggle and enquiry Vallabhbhai emerged as Sardar Patel and Bhulabhai emerged as advocate of the people.

He resigned from the Liberal Party and joined the Congress in 1930. Convinced of the efficacy of the boycott of British goods, he established the Swadeshi Sabha in Bombay to promote the boycott. On 25 July 1932 Bhulabhai was arrested in Bombay and later sentenced to a years's imprisonment for his activities in relation to the Swadeshi Sabha. He was detained at the Nasik Jail till 4th July, 1933, when he was released on account of serious illness.

When the Working Committee of the Indian National Congress was re-organised in 1934-35, Bhulabhai became a member of the Committee. He took a leading part in the formation of the Swaraj Party and in the election campaign in 1934. He was elected to the Central Assembly from the Gujarat Constituency in November 1934.

Bhulabhai's labours for the country were not able in two fields of activity. One of them was law, where he rendered signal service in the Bardoli Enquiry and later in the I.N.A Trial. The other was his leadership of the Congress Party in the Legislative Assembly from early 1935. In the Assembly he earned the respect and even the admiration of his opponents. As a leader of his party, he acted with restraint and dignity, leaving his able lieutenants in the Assembly to shoulder the burden of many a debate. His career in the Assembly has been compared to those of pre-eminent lawyer-politicicans who carved out names for themselves as parliamentary success in the early decades of the twentieth century, such as Asquith, Edward Garson, E.E. Smith and Sir John Simon. On the declaration of the Second World War in 1939, the Congress withdrew its representatives from the Assembly.

Bhulabhai was not a believer in non-violence except as an instrument to be used on suitable occasions. However, as a leading soldier in the Congress fight he was in the vanguard of individual Satyagraha. As President of the Bombay Provincial Congress Committee and a member of the Working Committee, he offered individual satyagraha on 1st December, 1940 and was arrested and imprisoned. On this occasion he remained in prison till 16th September, 1941.

During his incarceration he wrote occasionally a diary expressing fully his views on many matters. Speaking of Gandhi, he wrote: 'The more you examine his ways, views, theories, practices, his idea is to build a redimentary society where man is so plain and simple, life is so sparse that then there is little or nothing to quarrel about; a negation of raising the standard of life beyond a cottage and a cow and an acre of land, and charkha above all. For either you use modern science and take the risk of its evil coming with its good or remain with charkha and the bullock stage of man's evolution. Like many other intellectual followers of Gandhi, while loyally practising his doctrines, he remained completely unconvinced of their soundness or benefit to the country.

In July and August 1942, the Quit India Resolution was passed by the Working Committee and the All India Congress Committee. Having regard to the manner in which his mind was working when he was in jail, there would appear to be little doubt that he most emphatically disapproved of these resolutions.

The period of nearly three years, August 1942 to June 1945, which followed the Quit India Resolution was one of grave darkness and doubt for the Congress. Gandhi, who had been released from prison by reason of his illness, was in favour of breaking the deadlock which had arisen, and the Viceroy was willing that an Interim Government should be formed

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jointly by the Congress and the Muslim League. Bhulabhai and Liaquat Ali Khan of the Muslim league evolved a formula for the formation of an Interim Government, which was approved by Gandhi and they entered into a pact in writing known as the 'Desai-Liaquat Pact', Indubitable documentary evidence and Gandhi's own later statements clearly established that in entering into the pact Bhulabhai had Gandhi's approval and authority. Notwithstanding this fact, the Working Committee of the Congress after its release in June 1945 took the view that Bhulabhai had entered into the Pact without the approval of Gandhi and in order to obtain an advantage for himself.

When the Congress submitted its names to the Viceroy for the proposed Interim Government, it did not mention Bhulabhai's name; and when it put forward candidates for the elections it omitted his name from its list. The public always felt that grave injustice had been done to Bhulabhai. Notwithstanding the manner in which the Working Committee and Gandhi had treated him, he still retained his great popularity.

The crowning glory of Bhulabhai's career was the part he played in defending the I.N.A. prisoners at the Red Fort trials towards the end of 1945. Though there were seventeen advocates in the Court Room, including Nehru 'wearing a barrister's gown which he had not donned for thirty years', the leading counsel for defence was Bhulabhai 'whose brilliant searching advocacy and cross-examination rang a bell throughout India'. Even though he was ill and notwithstanding the injustice done to him by the Congress, he responded to the call for service. The trial started on 5th November, 1945 and ended on 31st December, 1945.

The record spread over 387 closely printed pages, 30 witnesses having been examined for the prosecution, 12 for the defence, and numerous documents having been exhibited. Bhulabhai's speech for the defence spread over several days. So, great were his intellectual powers and so powerful his memory, notwithstanding his age and health, that the whole of his speech for the defence was delivered extempore and without the assistance of any notes. A British Professor of Law, who witnessed the trial, gives his impression of Bhulabhai's speech in these words:

'Bhulabhai was an aged and sick man at the time. However, he carried the major burden of the defence, and, at the end, although carried into court in a chair he delivered himself of an oration which may rank with the greatest of address in the history of English advocacy. Without a note and without repeating himself, he conducted himself in the most dignified manner imaginable and those who were privileged to hear him will never forget the experience.'

The honour and law of the Indian National Army are on trial before this court', he thundered, 'and the right to wage war on the part of a subject nation for their liberation'. Among the many pleas he urged for the defences, none caught the public imagination more than his contention that members of a subject nation trying millitarily to free their country could not be guilty of an offence under the municipal law.

After the trial he returned to Bombay, and soon thereafter he took seriously ill, reaching his end on 6th May, 1946. He was survived by his son and daughters-in-law, his wife having died many years before his death.

One would be justified in saying that he was a person who was intensely human, a great intellectual, an erudite lawyer and advocate, an eloquent and skilful parliamentarian and an unstinting and devoted servant of the Motherland. Many noble and patriotic hands laboured at the erection of the edifice of Free India. Bhulabhai's contribution to this great task was substantial and significant.

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## Desai, Chandulal Manilal (Dr.) (1882 – 1968)

**Chandulal Desai, born at Ahmedabad in 1882, was a freedom fighter, social worker, journalist, poet and staunch follower of Gandhiji. He devoted all his property and entire life to the cause of the poor and the exploited.**

Dr. Chandulal was born on 26th September, 1882 (Anant Chaturdashi day) at Ahmedabad in a Brahmakshatriya Hindu, well-to-do family. His father Manilal was Chief Medical Officer in the Palanpur State. His mother's name was Dhanlaxmiben, They had two sons and four daughters. Chandulal's brother Dr. Harilal was F.R.C.S and stayed at Ahmedabad. Manilal had a good income, so, the children were brought up luxuriously. The family was influenced by Swami Vivekananda. It was religious but ready to accept reforms Chandulal married Chandramaniben. She died within four years, because of plague. He did not marry again. He died on 30th August, 1968.

Chandulal had his primary education at Palanpur and Ahmedabad. He was fond of writing poems even when he was studying in the sixth standard. He passed his Matriculation Examination in 1906 and joined Gujarat College, Ahmedabad. During his college career, he wrote *Vidhaba*, a book of poems. The eminent Gujarati poet Nanalal appreciated it and congratulated him. From his boyhood he had a desire to serve the nation. He worked as a volunteer in the Congress session at Ahmedabad in 1902. He attended the Congress session at Bombay in 1904. He used to read the '*Udbodhan*' of Swami Vivekananda, '*Kesari*' of Tilak and '*Karmayogi*' and '*Vandematram*' of Aravinda Ghosh and got inspiration from these sources. It was possible that Shri Desai would join the freedom movement, which his father did not like. So, his father decided to send him to England for the study of dental science and see that he should marry again. Chandulal accepted the first decision and proceeded to England in 1908. He informed his father during the journey that he had decided not to marry again.

While in U.K. Vallabhbhai Patel, Veer Savarkar Dr. Deshmukh and Dr. Arulkar were some of his friends. He was fond of sports and literature. He read books on philosophy , history, engineering, military campaigns etc. and had interest in all these subjects. He studied dental science for four years and was awarded the degree of L.D.S.

When Dr. Chandulal Desai returned to India in 1914, Dr. Deshmukh helped him to establish at Bombay. He started a dispensary in Bombay and had a lucrative practice. He took active interest in current politics. He joined National Union of Dr. Sathe started national activity, left his medical practice and became a worker of the Congress for it. He joined the Home Rule League and worked for it. He came in close contact with Lokmanya Tilak and could see him even when he was seriously ill.

During his stay from 1914 to September 1918 in Bombay, Chandulal had been considering either to start a political career or leave everything and be a Sannyasi. Then he took a decision to be a Sannyasi. His father did not like it but left the final choice with him. Gandhi whom Chandulal had met at the suggestion of Vallabhbhai Patel advised him not to be an ascetic, but to keep his mind like an ascetic. 'He accepted Gandhiji's advice and decided not to be a Sannayasi'. He went to Bharuch and formed 'Sevashram Trust' and started a dental dispensary for the service of the people. He donated all his property to the service of the nation. People coming from all parts of the district, took advantage of it.

The dental hospital was a boon to the people of the district. So, a separate building was constructed for it, in 1926. It was planned to start an eye hospital as well as a General Hospital. The sons of Seth

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Mafatlal Gagalbhai donated Rs. Three Lakhs and a huge building of Bhagubhai Mafatlal Hospital was constructed, but it is well known as *Sevashram* even today. The hospital having beds and modern facilities was inaugrated by Dr. Rajendra Prasad, then president of India, on 1st March, 1952.

The hospital became centre of political activities. When Gandhiji adopted the programme to boycott the assemblies, Chandulal propagated for it in Bharuch district, among the people. He also participated in the Khilafat and Non-Cooperation Movement (1921-22) and with the help of his colleagues managed for the conference of Gujarat Pradesh Congress Committee at Bharuch and in the Flag Satyagraha Movement of Nagpur (1923) to oppose the domination of the Englishmen in the cantonment area and suffered imprisonment.

In 1928, during the Bardoli Satyagraha Dr. Chandulal Desai was entrusted by Sardar Patel to organise resistance in Valod Mahal. He moved in all the twenty-nine villages of the Mahal and made the people bold enough to face auction confiscation of property, fine, imprisonment, lathicharge etc. He gave a slogan to the people that ' A brave man would give his head, but not nose.' He was known as the 'Chhote Sardar'. He was arrested and sentenced to one year's rigorous imprisonment.

In 1929, he started a Gujarati weekly *Vikas*. He published the report of the freedom struggle, activities and lectures of Gandhiji, Sardar Patel, Jawaharlal Nehru articles on khadi, prohibition, Gandhian philosophy, health education, gymnastics etc. In 1930, the government asked for a surety of six thousand rupees, so he preferred to stop the publication of the weekly.

In 1930, Dr. Desai joined the Dandi March when Gandhiji entered Bharuah district at Village Kareli and left at village Raima. He led a batch of twenty, one satyagrahis to village Vedach gave a fiery speech to the villagers, and broke the salt law in the presence of four thousand people. He was arrested and sentenced to two and a half years, rigorous imprisonment. He was again arrested in 1932 and was sent to Nasik Jail. Sardar Patel was given Chandulal Desai as his companion in the jail.

On release Dr. Desai convened a meeting of the workers and resolved to collect Rs. five lakhs for the families of farmers who had left their villages for no-tax campaign. He was arrested under the Defence of India Act, in the individual Satyagraha (1940-41), and the Quit India Movement (1942), and suffered imprisonment. He never demanded release on parole. He refused to contest the election of the assembly in 1937 and even after getting independence he did not contest any election.

When Dr. Desai was in Bombay, he had cooperated with Dr. Sathe to help fiften thousand workers of Bombay, exposed to heavy rains and threat of flood. In 1927, a batch of volunteers under his leadership did notable flood relief work.

He wrote poems in the name of 'Vasant Vinodi' *Kumarika* was his book of poems. *Tahukar* was a collection of patriotic songs and lyrics.

The outcome of his research was Thymocine a medicine for teeth. He donated its royalty of Rs. five thousand every year, to the Sevashram fund. He was in favour of billingual State, but in 1958, he criticised the way in which the bilingual State was formed. He voiced the dissatisfaclion of the people of Gujrat for Narmada, Kanpur, Ukai and Mohi river projects.

Dr. Desai was tall and had fair complexion. He wore a dhoti, long kurta and white cap made of khadi. he was ever ready to shoulder and responsibility, even in adverse circumstances. It was his nature to do, whatever he thought proper. He was hot tempered, outspoken and blunt. He never cared for anybody's opinion. He was a devoted Congress worker, and he never hankered after power, fame or money. He lived in a simple cottage behind Sevashram hospital. Dr. Desai was a freedom fighter, social worker, journalist, poet and staunch follower of Gandhiji. He devoted all his property and entire life to the cause of the poor and the expolited. He was a self-less soldier.

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## Desai , Darbar Gopaldas Kashibhai (1887 -- 1951)

**Darbar Gopaldas, born at Vaso in Gujarat 1887, was a dedicated disciple of Gandhiji. His colleagues uniformly praise his high sense of duty, generosity and deep patriotism.**

Darbar Gopaldas was born on 19th December, 1887 at Vaso in the Nadiad Taluka of Gujarat. His maternal grandfather, who was a Talukdar of the VIth Order, adopted Gopaldas as he had no children of his own. On his grandfather's death, Gopaldas became the ruler of a small principality consisting of Dhasa, Rayasankali and Vaso. Gandhiji conferred upon him the title of 'Darbar'. By caste he was a Patidar and belonged to a land-owning family. Gopaldas was married twice, first at the age of 11 and after his first wife's death, a second time in 1912 to Bhaktiba, daughter of Zaverbhai Nathabhai, Diwan of Thakore of Limbi State in Kathiawar.

Gopaldas was educated in a local primary school at Vaso and in a secondary school at Baroda. He joined the Baroda College in 1907 but left in 1911 when he succeeded his grandfather . The most overpowering influence in his life was that of Gandhiji who transformed Gopaldas from a prince to a nationalist leader. Motibhai Amin, the educationist, social reformer and founder of the library movement in Baroda State influenced Gopaldas's social and educational thinking. His political career was influenced by Sardar Vallabhbhai Patel and also by Vithalbhai Patel.

Darbar Gopaldas's activities in the nationalist movement extended for thirty years, from 1920 to 1951. It started with his refusal to contribute to the World War I Fund which was almost compulsory for the ruler of Indian States. His principality observed a strike in protest against the Rowlatt Act. In 1920, Gopaldas attended a meeting addressed by Gandhiji at Vadhavan for collecting contributions for the Tilak Fund, and when volunteers began the collection, the Darbar removed his golden anklet, a royal insignia and quietly put it in the collection bag. From then onwards he made no secret of his sympathies with the nationalist movement, and in 1920 invited a Harijan Conference in his State. He started wearing khadi and presided over meetings advocating boycott of foreign goods.

His nationalist activities and his ignoring and defying the warnings of the Political Agent led to the loss of his state in 1922. With the loss of his State, Darbar Gopaldas became a full-time political worker. He took an active part in the Borsad Satyagraha (1923), Bardoli Satyagraha (1928), Dandi March, Individual Civil Disobedience and Quit India Movement. In 1938, as Chairman of the Reception Committee, Gopaldas took a leading part in the Haripura session of the Congress.

Before Independence, Darbar Gopaldas was an active organiser of the States People's Movements in Baroda , Laktar, Limbi and Rajkot. He often presided over the Baroda Praja Mandal Conference and Kathiawar Political Conference. After 1947 he used his personal influence in bringing the small states of Kathiawar and Gujarat within the Union of Saurashtra. When the Nawab of Junagadh declined to join the Darbar took a leading part in organising the Arzi Hakoomat, which finally succeeded in getting Junagadh to accede to the Indian Union. In 1946, Gopaldas was given back his State, but be handed it over to the government of free India.

In the few years during which Darbar Gopaldas ruled over his State, he was in many ways an ideal ruler. He introduced land reforms, made attempts to

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remove untouchability and did relief work during famines, floods and plague. In 1947, when Hindu-Muslim riots broke out in his principality, he immediately rushed there and tried to reduce communal tensions.

In 1915, Darbar Gopaldas helped in establishing the first pre-primary school of Gujarat run on the Montessori method in Vaso. Both the Vithal Kanya Vidyalaya at Nadiad and the Vallabh Kanya Vidyalaya at Rajkot owed much to him. He generously patronised libraries and school. Education of girls and adult education programmes received his whole hearted support.

The Darbar's views on social reform were influenced first by Motibhai Amin and later by Gandhiji. He attended inter-caste marriage as a matter of principle and tried to prevent child marriages and encouraged widow re-marriages. He also made an effort to improve the position of the Harijans. He was broad-minded and catholic in his religions outlook and had friends following different religious. He was an ardent advocate of pre-primary education and of basic education.

A dedicated disciple of Gandhiji, Darbar Gopaldas was simple in dress and appearance and his colleagues uniformly praise his high sense of duty, generosity and deep patriotism.

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## Desai, Dinkar (1909 – 1982)

**Dinkar Desai, born at Honnekeri in Uttar Kannada district in 1909, was an eminent political thinker, poet, journalist, social activist. He organised Ryot movement and fought for the right of the Ryots demanding 'Land for the tiller.'**

Dinkar Desai was born on 10th September, 1909 at Honnekeri in Ankola Taluk, Uttar Kannada district. As he lost his mother, Ganga at a very young age he was more attached to his grandmother, Kaveri Dinkar's father, Dattatray Desai was a primary school teacher at Algeri. In July 1937, he married Indira Mahabaleshwar Wagle of Hubli. They had two daughters, Usha and Nisha. Dinkar had two elder brothers, Yeshwant and Shankar and a sister Saraswati.

Dinkar received his high school education at Edward High School, Ankola and Government High School, Karwar and College education at Intermediate College, Bangalore and Maharaja's Colleges Mysore. In the B.A Examination he stood first class first in the Mysore University and secured Candy prize. He won his M.A. from Bombay University with a first class and secured St. Xavier Silver Medal. He also qualified for the L.L.B. from Bombay University.

While in college, he was greatly influenced by Shri B.M. Shrikantayya, a great scholar and litterature. T.S. Venkannayya, T.N. Shrikantayya V.Seeraramayya. Principal Rolo, Professor Mechantosh were some of his professors who influenced him greatly. As a student, he made name as a promising poet.

In 1935, Dinkar joined the servants of India Society and got his training under Shri N.M. Joshi. In the following year he founded the Seamen's Union, worked as its General Secretary and later as President until 1962. During 1940-45 in his native disrict. Uttar Kannada he organised Ryot movement and fought for the right of the Ryots demanding 'Land for the tiller' which drew the attention of the Government and he was forbidden from entering the district. He participated in the International Labour Conference at Copenhagen in Denmark in 1945 and also in the conference at Seattle (U.S.A.), in 1946.

He became General Secretary of Bombay Provincial Labour Conference and was also General Secretary of the All India Hind Mazdoor Sabha and served on many Labour Committees set up by Government of India. During 1948-61, he was member of the Bombay Municipal Corporation and Trustee of

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the Bombay Port Trust. In 1953, was founded the Kanara Welfare trust for the educational and socio-economic development of the backward and the down trodden in the forest district of Uttar Kannada. Today it runs twenty-nine institutions with 18 working centres in rural backward areas. It runs two degree colleges, three junior colleges, fifteen high schools, one English medium schools, one Nursery School and seven other service institutions. He was its Chairman till his death. In 1955, Dinkar started '*Janasevak*' a weekly in Kannada with the purpose of awakening the rural mass. In 1959 he visited England at the invitation of the British Council. In 1967, he was elected to the Lok Sabha from Uttar Kannada as an independent candidate and in the next year became a member of the Parliament Education Committee.

His significant contribution to Kannada literature in his limericks *Chutakas*. His poems for children and lyrics are also very popular. His well known works are the following *Primary Education in India* (1938), Maritime Labour in India (1940), *The Mahamandaleshwaras under the Chalukyas of Kalyani* (1951) and in Kannada *Makkala Geethagalu* (1951) *Kavana Sangraha* (1951), *Prapanchada Kelasagararu* (1958), *Makkala Padyagalu* (1956), *Hoogonchalu* (1958), *Naa Kanda Paduvana* (1961), *Makkala Padya* (1976), *Dinkarana Chaupadi* (1978), *Dinkarali Kavana* (1982) *and Dasala* (1983).

In recognition of his meritorious services in the fields of literature, education and social service, Dinkar Desai won the following honours-Literary prize from government of Bombay for his books *Makkala Geethagalu and Kavana Sangraha (*1956), Karnataka State Sahitya Akademy Award for his literary contribution (1972). Felicitation by the Bombay Kannadigas (1973); Felicitation at district level Journalists Conference, Sirsi, for his contribution to journalism (1974); the Honorary Degree of D.Litt. by the Karnataka University (1975), Janmabhumi Trust Award (1976); Karnataka Sahitya Akademy Award for his book *Dinkarana Choupadi (*1980) and Vidyadhiraj Puraskar awarded by Shri Partagali Swamiji (1981).

As a political thinker, Dinkar believed in democratic socialism. For the successful and efficient working of democracy, he favoured the idea of one strong opposing party. His politics was for social uplift. The social and economic inequality that is prevalent in the society irritated him and this irritation is reflected in most of his poems and *Chutakas*. He wanted things to happen fast, to the extent of being impatient.

He did not believe in God or any formal religion, instead believed in the religion of humanity and social equality.

His contribution ranged from poetry to politics. As a poet he ranks among the best few gifted poets in the Kannada literature. He has been called 'Chutaka Brahma', i.e. creator of limerecks in Kannada literature. As a social worker and as an educationist, he has built a net-work of educational and other service institutions under the Kanara Welfare Trust, of which he was the Founder Chairman. As a journalist, through his weekly *Janasevak*, he undertook mass education and agitation successfully for more than two decades. As a political leader, he spread the philosophy of socialism through the length and breadth of the district. But he was not one who would sacrifice his principles for political career. In the traditions of Gokhale and Kunzru, he denied publicity. He is certainly one of the top national leaders who worked quietly and continuously, for the good of the society and of the nation.

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## Desai, Ichharam Suryaram (1853 – 1912)

**Ichharam Suryaram Desai, was born in 1853, was most outstanding Research Scholar and Editor in Gujarati.**

Ichharam Suryaram Desai did not receive formal education beyond high school, but in his youth he had cultivated a deep interest in and taste for manuscripts. After initially working in printing press, *Deshimitra,* he worked as a proof reader for a daily, *Mumbai Samachar* and as a journalist for a monthly *Swatantrata* and for a weekly *Gujarati* which was founded in 1800 and to which Narmada gave its name He was all his life a devoted and dauntless journalist.

He was most outstanding as a Research Scholar and Editor. *The Brihat Kavya-doha,* volumes I-VIII (1886-1913), which is an anthology of medieval Gujarati poetry, is his greatest achievement. He collected many manuscripts and wrote many brief critical biographies of some of the outstanding medieval poets such as Narsimha, Akho, Preetam and Vasto which he included in these anthologies. He also edited *Dashamskandha* of Premanand as well as of Sunder, *Bhagavata Kavya* of Vyas-Vallabh of Gandevi and collected poems of Narsimha Mehta, *Narsimha Mehtakrit Kavya Sangrah* (1913).

In *Chandrakant,* a serial of philosophical writings (Vol. I. 1891; Vol II, 1901 Vol. III, 1970), he has presented Vedanta in simple prose and anecdotal style. He planned seven volumes in the series but could not complete it since he died while working on the fourth volume.

He also wrote fictions and serialised them in periodicals. His noteworthy work of fiction is *Hind Ane Britannia* (1886), a popular and realistic portrayal of the Indian society and its politics against the background of Indian society and its politics against the background of Indian and English history. The book was dedicated to Lord Ripon, the then Viceroy of India. In 1888, he published two stories in one volume *Ganga-Ek Gurjar Varta,* a social novelette and *Suratni Shivaji-ni Loont,* a historical novelette. Among his other creative writings are *Savita Sundari* (1890), a social satire on an old man marrying a young girl; Tipu Sultan (1889), and incomplete historical fiction, and *Raj bhakti Vidamban* (1889), a prose work in the Sanskrit tradition. Among his translations from Sanskrit are *Kala Vilasa and Charucharya* (1889) *of Kshemendra, Katha-Sarit Sagar* in two parts, *Vidurniti* (1890), *Kamkandakiya-Nitisar* (1890), *Saral Kadambari* (1890), *Shreedhari Gita* (1890), Shuk-niti (1893), *Valmiki Ramayana* (1893), *Raj Tarangini Athva Kashmirno Itihas I* (1898), *Panchhadashi* (1900).

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## Desai, Jhinabhai Ratanji (1903 – )

**Jhinabhai Ratanji Desai, born in Chikhli in Valsad district in 1903, was an eminent politician and academician. His best contributions are his lyrics, haikus and autobiography.**

Jhinabhai Ratanji Desai was born in Chikhli in Valsad district. As a man of letters he is known by his pen-name 'Snehrashmi'. He received his schooling at Bombay, Broach and his native town Chikhli. He left his studies in 1920 when he was in the last year in school to join the movement known as 'Asakakar' (non-co-operation) led by Gandhiji. He, then joined Gujarat Vidyapith in Ahmedabad in 1921 and stood second in 'Vinit' examination.

He graduated from Vidyapith in 1926 with politics as his main subject. Though he was a student of

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politics, literature always remained his first love. He started his career as a professor of History and Politics at Gujarati Vidyapith in 1926 and served there till 1929.

In 1930, during the movement of civil disobedience he edited the *Satyagrah Patrika,* and was sent behind the bars for nine months. Now he was active in Indian politics. He was elected president of the Surat City congress in 1931. He was arrested and sent to jail again for two years and was released in 1933. Then he shunned active political life and took up an academic career. He joined the National School of Vile Parle at Bombay in 1934. He left Bombay for Ahmedabad in 1938 and joined C.N. Vidyavihar as principal and director. He received the President's Award in 1961 as a teacher, and received the Chandrakant memorial prize for his best contribution to the field of education. He was a member of the senate and the syndicate of the Gujarat University from 1950 to 1973. He worked as an acting Vice Chancellor of the Gujarat University on three occasions.

As a man of letters his contribution can he seen in various forms of literature. His best contributions are his lyrics, haikus and autobiography. There are nine collections of poetry to his credit. *Arghya Panghat, Soneri chand Ruperi Suraj* and *Nijlila* are noteworthy amongst them. He was awarded the Ranjitram Suvrna Chandrat in 1963 for his best contribution to Gujarati poetry. He has been recently awarded the Narmad Chandrat for his autobiography, Safalyatanu. He was elected the president of the Gujarati Sahitya Parishad in 1972. He is actively associated with more than one literary institution.

As a poet he is acclaimed for his lyricism. His poetry is marked by delicate sentiment and beauty of rhythm. He is the first matured haiku-poet and started haiku movement in Gujarati literature in the late 70's of this century. He has also contributed a new form of poetry named 'Nijlila' much nearer to nonsense rhyme. He has given four collections of short stories named *Tutela Tar, Gata Asopalav Swarg ane Prithvi and Hiranan Latkania.* His stories are mostly romantic except a few realistic ones. Antarpat his is only novel based on an idealistic theme *Matodun ne Tulsi Ane Bijan Natako* is the only collection of his traditional one-act plays. In Paratisad he has given the best of his literary criticism. *Mari Dunia* and *Safalyatanu* are two volums of his autobiography. His poems till date are collected in the omnibus volume named *Sakal Kavita.*

## Desai, K.A. (1878 -- 1972)

**K.A. Desai, born at Navasari in Baroda State in 1878, was a well-known politician, freedom fighter, social reformer and cotton mill owner.**

K.A. Desai, later destined to be a well-known politician and cotton mill owner, was born in 1878 at Navasari (Baroda State). His father Ambalal Sakarlal Desai was a renowed Sanskrit scholar and educationist, who worked as the Principal of Gujarat College and after his retirement in 1900, settled in Ahmedabad. Young Desai was educated at the Elphinstone College, Bombay and started his career as a businessman. Unfortunately, he lost in cotton trade. According to his own admission, he lost rupees ten lakhs during 1910-1916. It was a big loss in those days. He migrated to Punjab in 1914, after his father's death and settled in Bhiwani (Haryana), as Manager of Bhiwani (Haryana) Textile Mills. The proprietor of this mill was a loyalist and at that time the whole of Ambala division was politically undeveloped and the Congress movement was comparatively unknown there.

He took up the task of organising the Congress movement. Even though a Government servant, himself his father had encouraged him to participate in the Congress movement as early as 1896, when he went to attend the Calcutta session and thereafter he became an active Congress worker in Delhi and Punjab. He was one of its founders in Haryana area, and became the President of District and City Congress Committee in Hissar and Bhiwani respectively. In his work, he was ably helped by Pandit Neki Ram Sharma, who had developed a great power of speech and was a storehouse of the tales of old mythology. The masses were naturally moved specially when causes dear to them were espoused. The struggle against the *Begar* was successful. He contributed to the spread

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of the Home Rule idea-in Hissar and Delhi even though the movement could not strike strong roots in this area.

However, political life was activised and they got some training in the art of political protest. Desai was a true Gandhian. He met Mahatma Gandhi in 1915, on the eve of the establishment of Sabarmati Ashram at Ahmedabad. Probably, it was his love of Gandhian ethics and manner of non-violent political protest that made him jump into active politics. In 1918, he was one of the prominent organisers of the Congress session at Delhi. For him, it provided an opportunity of knowing the established political leaders of Delhi like M.A. Ansari, Abdur Rehman and K.C. Roy of the Associated Press. Thus a nucleus of the primary leaders was formed who organised the Rowlatt Satyagraha in Delhi. He was an intrepid leader and was the first to take the Satyagraha vow and addressed mass meeting on 27th March, 1919, organised to protest against the passing of the Rowlatt Bill. He worked with Swami Shradhananda and the *Khukhri* incident happened before him.

In April 1919, there was a prolonged hartal in Delhi. The Chief Commissioner approached Hakim Ajmal Khan and requested him to cancel the hartal programme. He told him to contact Desai who was incharge of the hartal. The hartal was withdrawn only when the Chief Commissioner assured Desai that there would be no Martial Law in Delhi. In October 1920, he became the Chairman of the Reception Committee of the First Ambala Division Conference, held at Bhiwani. In his welcome address to Mahatma Gandhi, he portrayed the condition of the poor peasants of Haryana, due to economic backwardness of this area and deplored the British bureaucracy for the Khilafat and Punjab wrongs. He furher attacked the British trading community for political and economic exploitation of India.

At this moment, he made an emotive appeal for the adoption of constructive programmes for national growth. Mahatma Gandhi stayed with him at Bhiwani and he plunged himself completely in the Non-Cooperation Movement of 1920-22. Through his efforts Sham Lal of Sirsa and Sham Lal of Rohtak left their practice as lawyers. He toured with Gandhi in the area around Bhiwani and at Kalanaur, a Muslim dominated town, he appealed to the Muslims to join the Indian National Congress. He also worked for the boycott of foreign cloth and personally sat at the auction site upto 11P.M. to see that no bidder came for the liquor shops. He also organised a boycott of officially promoted Cattle Fair at Bhiwani.

He was a frank and truthful person. In his oral interview, he clarified that going to jail during those days was no sacrifice, the big leaders had no problem there and were free to devote their time for writing books, as Pandit Nehru, Tilak and Lajpat Rai wrote books in jails. He was a great admirer of Pandit Nehru and called him a real gem and an intellectual giant. He preached removal of untouchability and due to his band of workers in a conservative town like Bhiwani dhanaks and Chamars were allowed free entry in the houses of upper castes. However, temple entry was not possible.

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## Desai, Khandubhai Karsanji (1898 – )

**Khandubhai Desai, born at Bulsar in South Gujarat 1898, took to the Trade Union Movement on Gandhiji's non-violent technique. He represented Indian labour on International level.**

In one of the I.N.T.U.C. annual sessions it was observed, "What Gandhiji was to the Congress, Khandubhai is to I.N.T.U.C.". This was an apt summarisation of Khandubhai's achievement in public life spread over 46 years.

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Khandubhai was born on 23rd October, 1898 at Bulsar in South Gujarat of Anavil Brahmin parents. His father Karsanji Desai was a petty government officer, known for his honesty which he instilled in his son. His mother Jamnaben taught him to live with self-respect within moderate means.

Khandubhai was married at the young age of 13 years to Parvatiben, and the couple had one son and four daughters. Parvatiben died in 1967. The early marriage was no handicap for them to plan their future. Up to matriculation Khandubhai studied at Bulsar and then joined the Wilson College, Bombay, but only to leave it in 1920 at the call of the non-cooperation movement. Thereafter, he resumed his studies at the Gujarat Vidyapith, Ahmedabad, and graduated from there, with a brilliant first in History- Economics group. The study of Sanskrit had also fascinated him.

After a year's break, Khandubhai took to the Trade Union Movement, which Gandhiji was developing with his non-violent technique. He joind the Majoor Mahajan (textile Labour Association) of Ahmedabad, where he worked till 1946 with such labour leaders as Anusuyaben Sarabhai, Shankarlal Banker and Gulzarilal Nanda. In fighting for economic and social justice for the 'have-nots' and the downtrodden, Khandubhai proved a tough negotiator. Among the working classes, he spread the idea of swadeshi and self-help and tried to curb their habit of excessive drinking. He brought out a biweekly, the *Majoor Sandesh,* and wrote both in Gujarati and English in an effort to educate the working class. In due course the Majoor Mahajan became a force to reckon with and came to play a significant role in the civic life of the city with representation on the Ahmedabad Municipal Corporation.

As the Trade Union movement spread in the rest of the country, the need for a national labour organisation was felt and thus was born the Indian National Trade Union Congress, with Khandubhai as a natural choice as its Secretary (1957-50) and later its President (1950-53). Khandubhai represented Indian labour on International level, at the I.L.O. Conference in 1950 and Seventh World Congress of International Confederation of Free Trade Unions in 1962, making contacts with foreign labour leaders.

As a great national labour leader, he held various positions. He was a member of the Bombay Legislative Assembly (1937), the Constituent Assembly (1946), the Lok Sabha (1952-57) and the Rajya Sabha (1959-68).

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## Desai, Maganbhai (1899 – 1969)

**Maganbhai, born in Gujarat 1899, was a great educationist, freedom fighter, and social reformer. His contribution to the development of Gujarati prose is praiseworthy.**

Maganbhai Desai was awarded Parangat (M.A.) degree by Gujarat Vidyapith for writing the thesis 'Analysis of Satyagraha'. After that, he joined Borsad National School. In 1933 he was appointed a fellow in Mathematics in the Gujarat Vidyapith. For a year he was in charge of Mahilashram in Wardha. In 1930 and 1932, he was jailed for joining Satyagraha Movement. In 1937 he was appointed Registrar in Gujarat Vidyapith and remained in that position till 1961. He was again jailed in 1942 for taking part in Quit India movement.

He took active part in reorienting education system after Independence. He started Mahadev Desai School of Social Sciences and activised the institution. He played an active role in completing the Gujarati Dictionary. From 1938, he edited a monthly called *Sikshan Ane Sahitya* (Education and Literature). For four years he was the editor of the Harijan a weekly started by Gandhiji. He was also the editor of the Satyagraha till his death. His contribution to the development of Navjivan Publishing House is noteworthy.

In 1957, he was the Chairman of Journalism

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section of Gujarati Sahitya Parishad; from 1946 to 1953, he was the Chairman of the Ahmedabad Municipality School Board; from 1957 to 1960, he was the Vice Chancellor of Gujarat University. He put into practice his decision to switch over to Gujarati medium in all the branches of learning during his tenure. Government nominated him as a member of the upper house of Bombay State legislature. He was also a representative of a commission appointed by the Union Government to probe into the question of the Unionlanguage and also a member of 35 different committees.

Maganbhai was a great educationist. His contribution to the fields of religion, culture, history language, adult education, literature, dictionary, etc. is noteworthy. He prepared the authorised editions of *Kunverbajun Manmerun* (1940), *Sudama Charit* (1942) and *Nalakhyan* (1951), well known texts of medieval Gujarati literature. His contribution to the development of Gujarati prose is praiseworthy. He was logical and clear in his arguments. In his prose one can see the beauty of different dialects.

He had good command over English and wrote on subjects like *Our Language Problem, Planning for Basic Natural Recovery, Language Study in Indian Constitution and Population Control.* He also translated in Gujarati Tolstoy's book *What is Art* in 1945 and edited *Sukhmani* (1933), *Sikh Devotional Poetry and Japaji* (1938), *Sikh religious scripture.* His main works are: *Gujarati Kosh* (dictionary) (1941), *Khisakosh* (pocket dictionary, 1941) Rastrabhasano Gujarati kosh (Gujarati dictionary of national language), Vinit Jodani Kosh (Students' dictionary, 1954), Hindustani Gujarati Kosh (Hindustani Gujarati dictionary).

His translations include *Kala Etle Shun* (Tolstoy's *What is Art?)*, Jekyll Ane Hyde (1938), *Apangni Pratibha* (translation of the autobiography of Hellen keller), *Kenopanishad* (1956), *Mandukopanishad, Jagatno Avatikalno Purush* (translation of Kalki by Radhakrishnan, 1939), Satyagrahani-Mimansa (Analysis of Satyagrah, 1934), *Angreji Ane Sanskritik Swarajya* (English Men and Cultural Independence, 1957), *Swaraj Etle Shun* (What is Independence, 1956, *Yog Etle Shun* (What is yoga, 1952).

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## Desai, Mahadev Haribhai (1892 – 1942)

**Mahadev Desai, born in1892, was a true follower of Mahatma Gandhi.**

Gandhiji made many men and they in their turn made the Mahatma what he was. One of them was Mahadev Desai who worked as the Labour Minister in Nehru's Government (1954-57). He was a member of the Syndicate and Treasurer of the Gujarat Vidyapith. Many commissions and committees utilised his services. Some of them are: Bombay Textile Inquiry Committee (1931); Fiscal Commission (1948); Profit- Sharing & Fair Wages Committee (1949); National Defence Council (1962-63); and Board of Trade (1964-67. He was Director of the Employees' State Insurance Corporation and of the Industrial Finance Corporation of India and was also the Chairman of the Committee on Presidential Awards to Public Sector Undertakings (1964).

Since 1961, he was the Chairman, Oil India Ltd., a joint venture of the Government of India and a British firm, the Burmah Shell, with a right to name the

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Chairman in alternate years. It is no mean tribute to his honesty and integrity that both the colloborators named him only to be the Chairman when their turn came. Since 1969, Khandubhai has been serving as the Governor of Andhra Pradesh.

A staunch follower of Gandhiji, Khandubhai is an ardent nationalist, a believer in basic training in education, tolerant to other religions and with a deep imprint on his personality of Hindu Shastras and saints like Shri Raman Maharshi, Shri Ramakrishna and Vivekananda.

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## Desai, Maganbhai (1899 -- 1969)

**Maganbhai Desai, born at Dharmaj in Kheda district in 1899, was a true follower of Gandhiji and an eminent educationist. He firmly believed in basic education through life as expounded by Gandhiji.**

Maganbhai was born at Dharmaj (Kheda district of Gujarati) on 11th October, 1899 in a middleclass Patidar family of Nadiad. Second son of the three children of Prabhudas Desai, who worked at the Nadiad municipality, and Hiraben alias Surajben Maganbhai married Dahiben at very early age, he had no issue.

Maganbhai lost his parents at an early age. He inherited religious traits from his parents. However, it was Kashibhai Vakil a close friend of his father who shaped his special temperament. Through Kashibhai, Maganbhai came in contact with many saints including Hajurand Swami of Khachrod (near Ratlam) who influenced spiritual course of his life.

Maganbhai compared his primary and high school education at Nadiad. He took interest in all sorts of games. Being bright and hard working at his studies he stood there at the matriculation examination of the Bombay University in 1917.

He went to Bombay for further studies and joined Elphinstone College. He stayed, as a free boarder at G.T. Boarding. His college career also was equally bright. His voracious reading habit made him versatile in many subjects including Mathematics which he offered as a major subject. He was touched by Gandhi's talk in the G.T. Boarding. When he heard Gandhiji for the second time in January 1921 he decided to leave the college when few months were left for the degree examination. He came to Ahemdabad and joined Gujarat Vidyapith. He became its Snatak (securing first class) in the same year.

In 1922, he taught at Borsad Vinay Mandir (King George Memorial High School). He was appointed a fellow of Mathematics for one year (1923) at the Gujarat Vidyapith from 1924 to 1928, he taught at the Rashtriya Shala of the Satyagraha Ashram (Sabarmati). During this period, he continued his *spiritual Sadhana*.

In 1928, he left his job and went to Khachrod in order to live with his Guru (Hajuranand). However on his Guru's advice he returned to Ahemdabad after few months, and joined the Gujarat Vidyapith (Novemebr 1928) as a lecturer in Mathematics.

In 1930, he moved to different places in Central and South Gujarat to mobilize public opinion in favour of the Civil Disobedience Movement. In January 1932 the Vidyapith was closed down by the Government and Maganbhai, who acted at *Mahamatra* (Registrar) for few months, also was arrested.

For one year (January 1935 to January 1936), at Gandhiji's behest, Maganbhai was in charge of the Wardha Mahila Ashram. In 1936, he returned to the Gujarat Vidyapith. In August 1937, he was appointed as Mahamatra of the Vidyapith and continued in this position till he resigned in June 1961.

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Under his stewarship and teaching research and publication activities of the Vidyapith expanded rapidly. In October 1939, *Shikshan Ane Sahitya* (known as *Navjivan* from February 1957 to April 1961) was started under his editordship. As a member of the Navjivan Trust (since 1946), he galvanized its publication activities. In 1947, the Vidyapith started a college (Mahadev Desai Samaj Seva Mahavidyalaya), he became its Principal.

As a Chairman of the Ahmedabad Municipal School Board (from 1946 to 1953) he introduced teaching reforms, improved the working conditions of the teachers and provided special facilities to the teachers and students hailing from the backward classes.

After independence, he crusaded in favour of the Gandhian values in the fields of education, rural industries, prohibition etc. He worked as a co-editor of the *Harijan* Weeklies for some time (March 1951 to August 1952) and later on, became the editor (September 1952 to February 1956). In 1952, he was nominated as a member of the Bombay Vidhan Parishad.

In November 1957, he was appointed Vice-Chancellor of the Gujarat University. He resigned from this post in 1960 before completing his term. For some time (1963, 1965-1966) he was also a Dean of Arts Faculty of the Gujarat University.

As an eminent educationist and Gandhian thinker he was associated with about thirty-five committees at local, regional and national level including those pertaining to Gujarat University, Khadi and Village Industries, Hindi language, Prohibition, Sarvodaya Development, Adult Education, Official Language Commission, State Committee for the collection of materials for the history of the Freedom Movement in India. Advisory Board for the Collected Works of Mahatma Gandhi, etc.

He was an author of many books in Gujarati, including *Satyagrahani Mimamsa* (1934 for which he was awarded a degree of *Parangat* by the Vidyapith) *Hindani Angrej Veparashai* (1946), *Raja Rammohan Ray the Gandhi* (1957), *Macaulay he Gandhiji* (1960) *etc.* He translated few works into Gujarati including *Sukhamam* (1930), *Japaji* (1938), *Stevensons Jekvil and Hyde* (1939), *S. Radhakrishnan's World's Unborn Soul* (1939), Tolstoy's *What is Art* (1945) etc.. He wrote commentaries on some important Upanishadas. His English writings covered the issues on language education, population control etc. Being an excellent journalist he wrote many learned articles reflecting his perception of the Gandhian values on social, cultural and political issues.

He left the Gujarat Vidyapith in June 1961 on account of some basic differences with the authorities. Novertheless, he was indirectly associated with its activities including, the preparation of the fifth edition of Gujarati lexicography with meaning (*Sartha Gujarati Jodani Kosh: 1967* as he was closely associated with his work since 1931.

From August 1961, till the time of his death, he continued editing *Satyagraha*, a Gujarati weekly devoted to the development and total reconstruction of the national life in the Gandhian frame work.

An unsavoury incident pertaining to the handling of an administrative issue by the Vidyapith authorities gave him a rude shock. He died with a broken heart on 1st February, 1969. Clad in Khadi clothes with a white cap Maganbhai's appearance was not so impressive. His personal requirements were very few. He loved children who fondly called him Dada.

Many a times he was not on the same wavelength with his close relatives and colleagues. It pained him also, but his intellectual honesty refused to have any compromise on the issues which he considered vital to the public life. At the same time, he had absolutely no rancour towards anybody.

He did not hesitate to criticize the policy of the Congress Governments whether it pertained to the method of population control or prohibition or curruption or the medium of instruction. He, particularly, abhorred the craze for political power and wealth that was gaining social respectability.

Deeply inclined towards the spiritual life he was above all sectarian approaches. As an educationist he firmly believed in basic education through life, for life as expounded by Gandhiji. He crusaded in favour

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of the mother tongue or regional language as the medium of instruction at the college and university level without undermining, the importance of the English language. He advocated complete autonomy for the universities.

Maganbhai lived with courage and conviction. With total dedication he strived to create *albert* in his own way and with his peculiar style, a climate for a free and unexploiting society. His adherence to principle appeared to many to be sheer obstinacy. However, circumstances proved that he was far ahead of his time.

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## Desai, Minu Barjorji

**Minu Barjorji Desai, a Parsi poet from Navasari, has occupied a remarkable place in the Gujarati literature.**

Minu Barjoriji Desai was an Assitant Editor in the Daily *Mumbai Vartaman*. He describes patriotism, social conditions and undulations of city life, in his poetry. These compositions exhibit his command over metrical patterns. He employs diction which is in perfect harmony with emotions. His anthology of poems titled *Padthar* is worth mentioning. His poetic compositions, though meagre in number, are rich in poetic qualities.

He used to write a column titled 'Saf-Saf' under the pseudonym *'Ghanghanghori'*. He has carried out the job of column-writing in a couple of newspapers regularly for quite a long time. He used to expose the hypocrisy prevalent in society through his sharp, pungent satire. At the same time, these columns also reflected his humorous nature. At times, he projects either satire of humour even in a tiny sentence or a word. The elements of satire and humour are the chief characteristics of his columns. These writings also reflect his fearlessness.

On the basis of these columns, He had started the work of acquainting the society at large with true and realistic conditions of life. Nevertheless, he had never intended to run down anyone or to hurt the feelings of anyone, and yet he was able to challenge the vices and evils of society through his columns, and he achieved complete success in it. Among the Parsi creative writers in the field of Gujarati literature, Minu Desai deserves special mention.

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## Desai, Morarji Ranchhodji (1896 – 1996)

**Morarji Desai, born at Bhadeli in the Surat district in 1896, was freedom fighter, parliamentarian, minister in Nehru and Indira's cabinet and prime minister in 1977. He was a firm believer in the Swadeshi and nationalistic education.**

Morarji Desai was born on February 29, 1896, at village Bhadeli near Bulsar in the Surat district of

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Gujarat in a middle-class Anavil Brahmin family. His father, Ranchhodji was once a school teacher at Bhavnagar. His mother, Vajiben, hardly knew the three R's Morarji was married to Gajaraben when he was only 15. They have a son and two daughters, one of whom died young.

Morarji had his primary education in his village and secondary education at Bulsar. After passing the matriculation examination in 1912, he joined the Wilson college, Bombay, from where he graduated with First Class Honours. He was a Viceroy's Commissioned Officer in the University Training Corps. After graduation he entered the Bombay Provincial Civil Service in 1918 and served in various capacities for 12 years.

In response to the call of Mahatma Gandhi to Government servants to give up their jobs, Morarji resigned his post of Deputy Collector in 1930 and joined the Civil Disobedience Movement. He has remained a loyal congressman ever since. During the next four years he was thrice imprisoned for participating in the freedom movement. Morarji was elected a member of the Gujarat Pradesh Congress Committee and was also made its Secretary in which capacity he continued for six years (1931 - 37) and again from 1939 to 1946. He has been a member of the All-India Congress Committee since 1931.

In 1937, Desai was elected to the Bombay Legislative Assembly and was Minister for Revenue and Forests in the First Congress Government (1937-39). After relinquishing office in 1939, he participated in the Individual Civil Disobedience Movement and was later detained for about three years in Connection with the 1942 movement.

In 1946, he was again elected to the Bombay Legislative Assembly and served as Home and Revenue Minister from 1946 to 1952. After the first General Elections in1952, he became the Chief Minister of Bombay and continued in that capacity till the reorganisation of States in 1956. He was instrumental in introducing far-reaching reforms in the land revenue administration and also in police and jail reorganisation. He thought of the peasant and tenant both and enacted progressive legislation for them, much before any State of India did anything in this direction. His administration in Bombay State was known for its efficiency, strength and integrity.

He joined the Union Cabinet as Minister for Commerce and Consumer and Heavy Industries on November 1, 1956. Later, he was redesignated as Minister for Commerce and Industry. On March 22, 1958, he took over the portfolio of Finance.

Morarji Desai led the Indian Delegation to the annual meetings of the Boards of Governors of the International Monetary Fund and the International Bank for Reconstruction and development in New Delhi in 1958 and in Washington in 1959, 1960 and 1961. He also attended the Commonwealth Trade and Economic Conference in Montreal in 1958 and the Commonwealth Finance Ministers' Conference in London in 1960 and 1961.

In July 1962, he paid a visit to Brussels, Bonn, Geneva, Paris and Rome to mobilise foreign aid for India's Third Five-Year Plan, and also Washington, Ottawa and Tokyo during September -October 1962 for similar purposes.

Defence through development, creation of a climate of confidence and initiative, export promotion and austerity in government administration, public corporations and companies in the private sector and the personal lives of the privileged segments of the society formed the main theme of his econonic and fiscal policies.

He was elected to Lok Sabha in 1962 and 1967 General Elections from Surat Constituency. He again became the Union Minister for Finance in 1962 in Nehru's Cabinet, but for strengthening the stability of the Congress party he volunteered to retire under the Kamaraj Plan in August 1963. He was then assigned the Chairmanship of the Administrative Reforms Commission, Government of India, during 1966--67.

Desai joined Indira Gandhi's Cabinet in March, 1967, as Finance Minister and Deputy Prime Minister. He made a goodwill visit to Japan in August 1967 and a long foreign tour to London, Montreal, Washington, Rio-de-Janeiro, Port of Spain, Paris and Bonn in September-October 1967.He resigned from the Post

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of Deputy Prime Minister in July 1969 following differences with the Prime Minister. After the split in the Congress, he became the Chairman of the Opposition Congress Party in Parliament in November 1969. He became Prime Minister in 1977 in Janta Party government

He is a firm believer in the Swadeshi and nationalistic education and is closely connected with the Gujarat Vidyapith at Ahmedabad and Lok Bharati at Sanosara, and also with several cultural, religious, academic and social bodies.

His esteem and stature as a front-rank national leader is a tribute to his unswerving loyalty to the Congress, to the catholicity of his outlook and to the devoted services to the nation for a long period of four decades.

His whole career is a record of self-confidence, courage, fearlessness and guarded innovations based on Gandhian concepts punctuated by introspection and amends, whenever necessary. His concern for human welfare is genuine, yet his firmness and adherence to truth and purity of means to achieve it are, at times, misunderstood. Even those who disagree with him would not doubt his sincerity. He passed away in 1996 after completing 100 years.

Morarji Desai is always khadi-attired and walks with straight spine. He is atheist but not a ritualist. Vegetarian, naturopath, non-smoker and teetotaler, Morarji is a Spartan and a person with strong convictions. Compromising with truth and morality is against the grain of his character.

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## Desai, Narayan Mahadevbhai (1924 -- )

**N.M. Desai, born at Valsad in 1924, is a famous social worker, leader of youths and an educationist. His works of Bhoodan Shanti Sena and imparting training to youths are notable.**

N. M. Desai was born on 24th December, 1924 at Valsad in a lower middle class family. His father, Mahadevbhai, was the Private Secretary of Mahatma Gandhi. His mother Durgaben was devoted to Gandhian cause and had gone to jail twice as a freedom fighter. Mahadevbhai had also courted imprisonment repeatedly. He stayed at Sabarmati and Sevagram (Wardha) Ashrams with Gandhiji, so Narayan was fortunate to have close personal contact with Gandhiji. Narayan married Uttara Chaudhari in 1947. They have a daughter, Sanghmitra and two sons Nachiketa and Aflatoon.

Narayan had informal schooling in the Sabarmati Ashram. Then he joined Vinaymandir of Gujarat Vidyapith and studied in the fifth class. At Wardha, he was sent to Nav Bharat Vidyapith , where the teachers smoked in the school, did not put on Khadi and cut jokes about married life. Narayan did not like the atmosphere there and left the school. Gandhiji endorsed his decision. Narayan decided to stay with his father, do his work and learn whatever he could from him. He joined Gandhiji and Mahadevbhai in clearing villages and discussed problems of village uplift and untouchability with Gandhiji. He read newspaper for Gandhiji daily for an hour, at Panchgani. He had decided not to join any school or college till freedom was achieved. Accordingly he refused to join Hindu University, when Sir Sarvepalli Radhakrishnan invited him. With Gandhiji's blessings he learnt 'Vastravidya i.e. theory and practice of spining and wearing, and all the languages of India, which was essential to know the country.

During the Quit-India Movement (1942), Narayan moved in the villages of Olpad Taluka and collected resignations of talatis and police patels. He joined Gramshala at Vedchhi (district Surat) in 1947 and held its charge till 1952, along with Mohan Parikh. When Vinoba started with Bhoodan Movement Narayan left the Gramshala and joined the Bhoodan Movement in June 1952. He moved on foot in the villages of Gujarat, covering nearly eight thousand miles. He collected there thousand acres of land and distribut-

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ed another three thousand acres to the landless labourers. The distribution of land in Gujarat was the best. During his tour in the villages, he learnt about the people of Gujarat which led him to write a book *Ma Dharatine Khole* (in the lap of the earth). He arranged the Padyatra of Vinoba Bhave in Gujarat in 1958 and moved with him.

Shri Desai had been a member of the Executive Committee of Akhil Bharat Sarva Seva Sangh since 1952. He was invited to join the organisation at Benaras in 1960. His subject of interest was education. So, he worked in the Vidyalaya of peace brigade.

Shri Desai was interested in the promotion of world peace. He attended a Conference of World Peace Brigade at Brumanah in Lebanon as a member of the delegation of India, When Akhil Bharat Shanti Sena Mandal was established in 1962. Jay Prakash Narayan was made its Chairman and Shri Desai was made its Secretary. He held the post till 1971.

Shri Desai worked for the refugees of Bangladesh. He met Shaikh Mujeebar Rahman twice for the work of Shanti Sena. Mujeeb requested the Shanti Sena to start its work in Bangladesh. Unfortunately the Government of India and Bangladesh discouraged it. Shri Desai retired as convener of Shanti Sena Mandal in 1978. He worked as Secretary of National Peoples, Committee from 1978 to 1981.

Shri Desai had enrolled twelve thousand volunteers in the Shanti Sena. He had opened centres of Shanti Sena (Peace Brigade) in Arunachal (Nela) and thrity workers were engaged in sound and comprehensive social work. His special interest in the North Eastern States of the country induced him to write an booklet *Upekshit Uravashi Anchal*. He had worked hard and consistently for the establishment of peace during fifteen major riots in the country including Ahmedabad Bhiwandi, Calcutta, Rourkela etc. as third party interventionist. He worked for the Youth Peace Corps and came in contact with ten thousand youths. He wrote a book in Hindi *Vishwa Ki Tarunai* in which he has presented comparative study of the youth movements of thirty countries. While doing the work of Shanti Sena he published a book on the passive resistance of Czyechoslovakia. It is translated into Gujarati as *Tank Same Lok*.

Shri Desai was a member of the Council of Asian Region of the World Peace Brigade. He was also a member of the Council of War Resisters International from 1966 to 1973. He attended the Conference of World Assembly of Youths, held in Ghana (Africa) in 1959. During 1961-62, he visited some countries for the work of World Peace Brigade. In 1965, he had been to Perugia in Italy to import training on non-violence. In 1969, the year of Gandhi Centenary, he went on a world tour including the U.S.A. and Soviet Union for delivering lectures.

In 1973, Shri Desai submitted a plan called 'Youth aginst Famine' to the Government of India. It was accepted by the Planning Commission and implimented. The plan trained sixty-five thousand youths. In 1974, Shri Desai and Babalbhai Mehta observed fast for three days against the violent method of the Nav Nirman movement of Gujarat while supporting the cause of the movement. When Jay Prakash Narayan was to be operated at Vellore, he entrusted to Shri Desai and others the responsibility of leading the Bihar movement. He actively led the movement for sixteen months and mixed with the youths. Under his leadership, the 'Bihar Bandh' programme and three processions of more than one lakh people each, were a great success. When Shri Desai was externed from Bihar, he propagated the Bihar movement in the other states.

In 1975, when Emergency was proclaimed in the country, Shri Desai went to Gujarat. He wrote four booklets, *Sarmukhtyar Shahine Samaji* (Nature of Dictatorship), *Congress Jana Ko Khulla Patra* ( An open letter to Congressman), *Ahimsak Pratikar* (Non Violent Resistance) and *Ahimsak Pratikarni Paddhatio* (Method of Non-violent Resistance). The first three books were banned by the Government. He wrote articles in *Bhumiputra* a Gujarati newspaper. One of his articles led the government to file a suit against *Bhumiputra*. Shri Desai joined the paper in its legal light. He started a Hindi newspaper *Yakin* during the Emergency. The govern-

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ment demanded a security of twenty five thousand rupees, so he stopped it and published cyclostyled issues for time. During this period he managed to edit twelve booklets on cases of non-violent resistance in Gujarat, but the booklets remained unpublished.

In 1975, in celebration of Sardar Patel Centenary Shri Desai organised a padyatra from Bardoli to Sabarmati and another from Porbandar to Sabarmati starting on 2nd October (Gandhi Jayanti) and ending on 31st October (Sardar Patel Jayanti).

Shri Desai has translated into Gujarati one hundred poems of Rabindranath Tagore and forty two of them are published. His book *handbook for Shanti Sainiks* was published in 1962. His book *Towards a Non-violent Revolution* got a good market in foreign countries. *Handbook for Satyagrahis* published in 1979 in the U.S.A. and India, has been translated into Dutch language.

His reminiscences of Gandhiji depicted in *Sant Sevatan Sukrut Vadhe* (Gujarati) is widely acclaimed and was awarded a prize by Gujarat State. It has been translated into Hindi, Marathi, Tamil, Malayalam and English languages. His book *Sonar Bangla* has been translated into Hindi. He has edited with Kanti Shah a book *Jay Prakash* in Gujarati. He is an author of *Bhudan Arohan Sarvoday Vichar* and about fifteen books on Shanti Sena in Hindi and English.

Shri Desai has a good physical personality. He wears a dhoti and kurta made of khadi. He is a staunch follower of Gandhiji, Vinoba Bhave and Jay Prakash Narayan. He is very simple in his life and manners. He is a very good conversationalist. He knows six languages - Gujarati, Hindi, English, Bengali, Marathi and Oriya. He can follow Urdu and Asamia languages also. Shri Desai now directs the Institute for Total Revolution, a school for workers training.

Shri Desai is a famous social worker, leader of youths and an-educationist. His works of Bhoodan Shanti Sena and imparting training to youths are notable. His books on non-violent resistance and Shanti Sena are widely read.

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## Desai, Ramanlal Vasantlal (1892 – 1954)

**Ramanlal Vasantlal, born at Sinor in Baroda district in 1892, was eminent writer of Gujarati literature. He has been the author of more than 75 works in Gujarati, cultivating diferent literary forms like prose, poetry, criticism etc.**

Ramanlal Vasantlal Desai was known in his friends' circle as 'Bhaisaheb', and truly he was like a brother to many, invoking spontaneous respect. He was born on 12th May, 1892 at Sinor in Baroda district of Vadnagara Nagar parents. His ancestral home was at Kalol in Panchmahal district. Ramanlal's father, Vasantlal, was a journalist by profession and never affluent. His mother, Maniben, was an intensely pious person.

Her faith in devotional worship of God and her recitation of devotional songs even while attending the routine work of the day acquainted young Ramanlal with the ancient tradition and literature. On the other hand, father Vasantaal's interest in nationalist journalism and his rationalist outlook contributed to his son's becoming a writer of eminence in Gujarati literature. 'Bhaisaheb' was also inspired by poet Jetham (*alias* Jethabhai Lalji Majumdar) to compose verses.

Ramanlal's education was mostly in Baroda. He matriculated in 1908, and graduated with Honours in English in 1914, topping the list and getting a fellowship. He took his M.A. in English and Gujarati later on. For a time, he even studied

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Statistics in Calcutta on a deputation from the Baroda Government.

He was married to Kailasvati in 1911. The couple had one son, Dr. Akshay Kumar Desai, who is now the Professor and Head of the Department of Sociology, Bombay University; and one daughter, Dr. Sudha Desai, who is a member of the Lalit Kala Akademy, Gujarat State. Kailasvati died in 1927.

Even as a young boy, Ramanlal had a very receptive mind and sharp intellect. Having progressive ideas about nationalism, he was delighted at Japan's victory over Russia. At home, the Partition of Bengal appeared to him as a blow to the growing force of nationalism. Later, the Rowlatt Act and the Jallianwala Bagh massacre filled him with horror. He considered the British guilty of impoverishing India to serve their selfish imperial interests. After 1920, he came under the magic spell of Gandhian philosophy, and saw in the Gandhian technique a powerful weapon to reconstruct India anew. At the same time he could not share Gandhiji's enthusiasm for the spinning wheel.

After graduating, he joined the Baroda government service, and in due course through honesty, integrity, hard work and efficiency rose from a minor post to hold the post of a Suba in different provinces, in which he earned the gratitude of the people and also that of the Maharaja, Pratapsinhrao Gaekwad. Along with these administrative jobs, he took up his pen and wielded it in such a manner that few have done it in Gujarati literature, carving a secure 'niche' for him there.

Ramanlal has been the author of more than 75 works in Gujarati, cultivating diferent literary forms like prose, poetry, criticism etc. But principally, he is known for his novels and their lucid fiction. Through his characters he has recreated the picture of a vigorous New India, His books have run through several editions, and there was a time when it was difficult to find an educated person in Gujarat who had not read Ramanbhai. Ever since, he began writing (1924) till his death in 1954, he showed his pronounced preference for Indian culture and the noble atmosphere it creates. He held out solutions for social problems, and rendered an invaluable service by creating and cultivating public opinion in favour of progressive, liberal and nationalist thinking. In Baroda there was hardly any cultural institution which did not have Ramanbhai in it.

In 1932, Ramanbhai was awarded Ranjitram Gold Medal for his outstanding literary contribution in Gujarati. He delivered the Sayajirao Lectures in 1934 at Navsari on "Trends in Modern Gujarati Literature;" and in 1941 Thakkar Vasanji Madhavji Lectures at Bombay University on "Evolution of Gujarat." Ramanbhai was a member of the Indian delegation to the International Peace Conference held at Vienna in 1952 and went on a tour of Soviet Union in 1953.

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## Desai, Ranjit (1928 – )

**Ranjit Desai, born in 1928, is an eminent short-stories writer and novelist. He is famous as a writer of historical novels.**

Ranjit Desai started his literary career in 1947. In 1947, his short-story *'Bhairav'* was awarded a prize in a short-story competition organised by the *Prasad Magazine.* Most of his short-stories were published by the *Satyakatha magazine. Rupmahal* (1952), *Morpankhi Sawlya, Alekh, Katal and Kumodini* are his notable short-story collections. Though Desai is famous as a writer of historical novels, he has also written short-stories and novels on social themes. Even in his pastoral stories, Desai blows up the better side of the villages and villagers. His short-story collections, *Kanav*, and *Jan* contain some of his

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remarkable short-stories. *Pera Ugawla'* and *'Pandhri Uthli'* from the book *Katal* show his attitude of exaggerating and over colouring.

Though his novel *Samidha* (1979) portrayed injustice suffered by the Dalits, the downtrodden people, his historical short-stories and novels have proved that he is at his best in depicting historical personalities. His historical novels *Swami* and *Shriman Yogi* have set new records of popularity. These biographical novels are Desai's priceless contribution to Marathi literature. In *Swami,* which is based on the life of Thorle Madhavrao Peshwe, Desai has succeeded not only in the Characterisation of Thorle Madhavrao peshwe but also in the portrayal of the socio-political circumstances of that time.

Swami has given a new dimension to Marathi historical novel. Sriman Yogi can be compared to the Kailasa temple in Ellora in its expanse, craftsmanship, composition and details. This novel, based on the life of Maharaja Shivaji, articulately portrays Shivaji's prophetic foresight, the metaphysical base of his thinking and his tactfulness as a diplomat. Swami has a captivating chapter, 'Rama-Madhav' and *Shriman Yogi* has a fascinating chapter one the relationship between saint Ramdas and Mahraja Shivaji as the Guru and the disciple. The fact that eight editions of Shriman Yogi had to be brought out proves the popularity of this novel.

Other historical novels like *Lakshyavedh* (1980) and *Pawankhind* (1980) are also to Desai's credit. Many situations from these novels and the bibliographies given at the end of each of these novels show how Desai carefully studied his subject before writing a novel on it. Still, in the preface of the novel *Lakshyavedh*, he writes, 'Mere study and research do not help in the understanding of history and historical truth. The writer has to resort to his imagination. In the preface of *Radheya*, a novel on the life of Karna, he writes. This is not the biography of Karna. This is a story of the Karna hidden in may mind; there is no need to leaf through the Mahabharata for this'.

Though Desai's play *Tansen* failed, he has attained fame as a playwright. His plays include *He Bandh Reshamache, Ramshastri, Pangulgada, Kanchanmrig, Garudzep, Dhan Apure, Warsa,* etc. Some of these plays enjoyed the honour of winning awards, but the play that made Desai most popular was the one based on his novel of the same name, Swami.

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## Desai, Shantinath K. (1929 – 1998)

**Shantinath K. Desai, born at Havagi in North Kanara District in 1929, is a famous educationist, novelist, short-story and critic in Kannada and English.**

Shantinath K. Desai was born at Havagi in Haliyal Taluk, North Kanara District. He had his education in Haliyal, Dharwar, Bombay and Leeds (U.K.). He did his M.A. (1953) and Ph. D. (1963) from Bombay University and P.G. Diploma (1959) from Leeds. He is now Professor and Head of the Department of English at Shivaji University, Kolhapur (Maharashtra).

His first publication was a collection of short stories entitled *Manjugadde* (Iceberg, 1959). In 1961 his first novel *Mukti* (Redemption) was published. It was aclaimed as a remarkable novel depicting modern sensibility. The modern movement in Kannada immediately recognised Desai as a writer of great promise. This novel depicts the restless spirit of a youngman.

It has been one of the National BookTrust selections for translation into various Indian Languages. Kshitija (Horizon, 1966) and *Dande* (The shore, 1971) are collections of short stories. Then came his second novel *Vikshepa* (1977). Since then he has published *Kelavu Ayda Kathegalu* (Some Selected Stories, 1978), *Srishti* (Creation, a novel 1979) and *Sahitya Mattu Bhashe* (Literature and Language, criticism, 1980).

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He has edited in English the following works: *Critical Essays on Indian writing*, 1969, *The image of India in western Creative writing*, 1970, *Indian Essays on American Fiction*, 1972. *Experimentation with Language in Indian Writings in English* (fiction) 1974. *Indian Poetry Today* (ICCR), 1976. His Santa Rama Rau is a study in English which was published by Arnold Heinemann in 1975. He passed away on March 26, 1998 at Kanpur at the age of 70.

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## Desai, Thakorbhai Manibhai (1903 – 1971)

**Shri Thakorbhai Desai, born at Vegam in district Surat in 1903, was an eminent educationist, freedom fighter and social reformer. He worked for the development of Gujarat Vidyapith and became its Vice- Chancellor.**

Shri Thakorbhai was born on 13th February, 1903 at Village Vegam, district Surat in a middle class Hindu Anavil Brahmin family. He belonged to Kharsad, taluka Navsari. His father Manibhai was District Deputy Collector, Thakorbhai's mother Kashiben was kind and a lady of self- respect. He had one brother and three sisters. He married Subhadraben in 1934. He had two sons and a daughter. He died on 15th June, 1971.

Thakorbhai was educated in a Primary School at Vegam and in Secondary Schools at Bharuch and Surat. After passing his Matriculation Examination in 1919, he joined Gujarat College, Ahmedabad for higher studies but he left it in 1921, joined Gujarat Vidyapith and became a Snatak with English and Sanskrit. He was influenced by Gandhiji, KakaKalelkar, Acharya Gidwani etc. and decided to devote his life to the service of the nation.

Thakorbhai joined Satyagraha Ashram, worked as a teacher with Kaka Kalelkar and helped in the work of Gandhiji's Weeklies *Young India* and *Navjivan*, as a translator. He went to Vegam in 1926, lived like a farmer, started night-classes for the farmers and worked as a Secretary of the Taluka Congress Committee. In 1930, when Gandhiji started the Civil Disobedience Movement, Thakorbhai moved in the villages of Jalalpore taluka to recruit volunteers. He planned and directed activities like picketing the wine shops, organising meetings and processions etc. He was arrested at Jalalpore, when he had been to inspect the picketing of nine shops. He was sentenced to six months rigorous imprisonment.

After his release from the jail, he started the organisational work of the Congress in his taluka. In 1932, when the movement started again, he was arrested and sentenced to two years' rigorous imprisonment and pay a fine of Rs. 500. During this imprisonment, he was released on parole to attend to his ailing father. He returned to jail after his father's death and was released in 1934.

Thakorbhai started a printing press at Navsari. Led by a desire to collect patriotic youths at one place, he started Navsari High School in 1934. A good number of partiotic teachers and students of this High School, joined the Quit India Movement of 1942.

In 1937, Thakorbhai acted as Personal Assistant' to Morarji Desai who became the Revenue Minister of Bombay Province. Two years later after the resignation of the Congress ministries, Thakorbhai worked as Secretary of Surat District Congress Committee and played an effective role in the election of Surat District Local Board. Then he joined the Navjivan Trust at Ahmedabad and worked for the Weeklies of Gandhiji.

After Gandhiji's arrest in August, 1942 Thakorbhai came back to Navsari to carry on the

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movement and led the workers, alongwith Lalbhai Dalyabhai Naik. He opposed the sabotage activity in the beginning, but pamphlets were published in the name of Kishorlal Mashruwala propagating that destruction of government property, without killing anybody can be considered non-violent activity. So, he agreed carry on sabotage activity in the village of Chikhli and Jalalpore talukas. The programme included burning government choras, post-offices and their records; derailment etc. When Gandhiji started fast in the jail, Thakorbhai advised his fellow workers to stop the sabotage activity and go to jail. He also courted arrest in February, 1943. He was detained in the Sabarmati jail for two years.

After his release from jail, Thakorbhai joined the Editorial Board of *Harijan* Weekly in the Navjivan Trust at Ahmedabad. He translated *Gita Pravachano* and *Sthita Prajnadurshan* of Vinoba Bhave from Marathi to Gujarati. He translated from English to Gujarati, Jawaharlal Nehru's *Letters to Indu* and *The Communal Triangle of India* by Ashoka Mehta and Achyuta Patwardhan. He never published his name as a translator. He worked in Navjivan Trust till 1950 and translated articles from English to Gujarati for *HarijanBandhu* Weekly.

Thakorbhai worked for the Congress organisation at Navsari, from 1950 to 1952. He was appointed Secretary of Gujarat Pradesh Congress Committee and stayed at Ahmedabad since 1953. He developed the activity of Youth Congress and Sevadala. He organised camps to train Congress workers. He had faith in the constructive programme of Gandhiji and inculcated it in the minds of new workers. His complete devotion to the work of Pradesh Congress Committee, secured for him an important position in the Party.

Thakorbhai was of the opinion that Gujarat should be a separate State. At the time of reorganisation of the States (1956), Gujarat Pradesh Congress Committee passed a resolution stating that Bombay, Maharashtra and Gujarat should be three separate States. Though, the Sansad (Parliament) decided to form only one State including Bombay, Maharashtra and Gujarat. The people of Gujarat started an agitation to form a separate State. Thakorbhai opposed the agitation with an intention to save the Congress. He organised a convention of the Congress workers and explained the necessary to remain faithful to the decision of the Sansad. He showed courage, fearlessness and farsightedness during the critical time of the Congress. The big bilingual Bombay State was formed. Six Pradesh Congress Committees were dispersed and one Congress Committee of the big State was formed. Thakorbhai was made President of the Bombay State Congress Committee. He carried on his new work efficiently till Gujarat and Maharashtra were made separate States in 1960.

Thakorbhai contested the Vidhan Sabha election in 1962, from Gandevi constituency, but was defeated. Then he worked in the Navjivan Trust, Gujarat Vidyapith as well as continued to strengthen the Congress Organisation. He again contested the Vidhan Sabha election in 1967 from Gandevi constituency and was elected. He was made Minister of Agriculture, Panchayat and Forests in the Gujarat Cabinet. He considered it an opportunity to serve the common people.

Thakorbhai worked in the Navjivan Trust as a managing Trustee and maintained the heredity of Gandhiji in its publications. He maintained the precedent that 'Navjivan' should not publish books which do not fall in the ideology of Gandhiji. He arranged for the translation of "Collected Works of Mahatma Gandhi into Gujarati and published them by the Navjivan Trust in the name of *Gandhiji no Akshar deh.*

Thakorbhai worked for the development of Gujarat Vidyapith and became its Vice- Chancellor (Kulnayak) also. He had taught there during 1927-1928 and in 1941.

Thakorbhai was tall, dark, simple in his dress and manners. He would not impress anybody at first sight. He used to put on a dhoti, kurta and white cap, all made of Khadi. He looked harsh from outside but in reality was soft, selfless and pure hearted.

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## Desai, Valji Govindji (1882 – ?)

**Valji Govindji Desai, born in Rajkot district in 1882, was a creative writer, translator and propagandist of Gandhian ideology.**

Valji Govindji Desai was born in Rajkot District, Saurashtra, he has his primary and secondary education at Jetpur, Rajkot and Wankaner; and his college education at Gujarat College, Ahmedabad, and at Elphinstone college, Bombay. He passed his B.A. Examination in 1913.

Once a close companion of Gandhiji, he adopted the Gandhian ideology in his life and tried to propagate it in an ideal manner. His literary output echoes his deep sense of patriotism and his passion for culture. In his books, titled *Goraksha Kalpatarukatha, Tantrakatha, Kusumanjali and Vishwasamhita,* he has described the elements of religion. *Draupadina Cheer, Khadi, Rajkatha. Isu-Charit, Shri Ramkatha, Bharati,* etc. are his narrative volumes. Moreover, his work titled *prem-Panth* had won great popularity. *Buddha Charitamrit* is a book running on similar lines. Each volume ideally displays his tendency to explain the topic in a lucid style by giving many examples. His skill as a translator is reflected in his Gujarati version of a volume named Tribute.

His contribution to Gandhian Gujarati literature is not without a literary merit. The Gandhian ideology is clearly manifest in his writings. It was for this reason that his books were widely read and discussed in his own time.

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## Desai, Vasant (1912 – 1975)

**Vasant Desai, born at Sonawade in Ratnagiri district in 1912, was a first rank music director, a famous musician and a great social worker of Maharashtra.**

Vasant Desai was a first rank music director, a famous musician and a great social worker of Maharashtra. He was born on 9th June, 1912 at the village Sonawade in Ratnagiri district in Maharashtra State. He came from a middle class family. His father was a business man at Kudal -a taluka place. His mother was a religious minded and cultured lady. Desais from Sonawade were a big joint family. He was educated in a Marathi Primary School at Taluka place. His father wanted his son to get well educated. But the son had no interest in academic bookish learning and left his studies and went to Kolhapur to one of his cousin brothers who was a businessman. He wanted either to enter a circus or to become an actor.

In 1929, his cousin Nanasaheb Desai from Kolhapur introduced Vasant to V. Shantaram and requested him to employ Vasant in any one department of Prabhat Film Company and he started working there as a boy.

He started his career in the films with some minor roles in silent movies. "Ayodhyecha Raja" was the first talkie in Marathi produced by Prabhat. Vasantrao sang the first opening song of this picture. It is said that the Marathi talkie really began to talk with Vasantrao's gifted voice. He learned music from Ustad Inayatkhan and thereafter from Dagar Brothers. At that time, he used to give a performance in

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classical music. While in Prabhat he took lessons in music from late Keshavrao Bhole, Master Krishna and Govindrao Tembe who he used to acknowledge as his real masters in the art of music direction. He learned Swar, Tan and Muraki and its proper use in music direction from these three teachers.

He independently composed some songs and background music for Prabhat Films, Sant Dyaneshwar and Sant Sakha. But in a real sense he started his career after coming over to Bombay. His first practice was *Apki Ray* of Minerva Movements. V. Shantaram, left Prabhat and started his own Rajkamal Film Company. He appointed Vasantrao as a music director for his first film *shakuntala* in 1943. The sale of the gramophone records on this picture was a record sale. This brought him into lime light as a leading music director. Vasantrao gave music to many films produced by Rajkamal; among them *Ram Joshi, Amar Bhupali. Dr. Katnis, Do Ankhe Barah Hath, Jhanak Jhanak Payal Baje* are the best. He studied Chinese music and made appropriate use of it in *Dr. Katnis ki Amar Kahani*. The songs of *Guddi, Gunj Uthi Shahanai and Shamchi Aae* are still appreciated by all.

During 1943 - 1975, he gave music direction for seventy pictures among which nineteen were Marathi films, forty eight were Hindi films, two English films and one Gujarati film. He gave background music to six Hindi pictures. The film songs composed by him received great honour. For example, Amar Bhupali was sung at the inaugural function of Maharashtra State. A prayer *Aai Malik Tere Bande Hum* is being sung on Pakistan and All India Radio as a prayer song *Hamko Manki Shakti De. (Guddi)* is sung in schools as a prayer song. He used folk songs and his greatness lies in the fact that he drew fully on the richnes of Indian music while giving music to all his pictures and dramas.

The music that he gave is pure and unadulterated. He had all the temptations of life around him but he stuck to his principles. He was successful in popularising vocal music and musicians like Amir Khan, Bhimsen Joshi, Vani Jayaram to common listeners. This is his most valuable contribution to Indian films Vasantrao had given music direction for sixteen. Marathi dramas. He applied classical music to modern Marathi plays. His music to Panditraj Jagannath and Preeti Sangham will be remembered for ever. He popularised prayers and Bhajans. He was deeply interested in collecting abhangas and *Bhajan* songs and many a times compelled the producers and director to make the appropriate use of them. He made the use of two or three abhangas which his mother used to sing in the morning. That was his way of paying tributes to his mother whose heritage of musical voice he had.

Vasantrao was a man of arts. He was always conscious that he owned something to the society and nation. He donated to several institutions and gave several programme free of charge for worthy and deserving cause. He was religious minded . Last ten to twelve years of his life he used his art for national cause only. At the time of Chinese agression, he composed national and war songs. He taught these songs to three lakhs of students from Maharashtra who sing them even now in one tune and one rhythm on the Republic Day every year. The title of *Padmashree* was conferred on him by the President of India (1968) and he was also appointed as State Music Director. He composed the poems and taught them to children just to create an interest in good music.

In his life Vasantrao was the first in many respects. He was the first person to sing in a Marathi film. He was the first to give music to the first technicolour film 'Jhansi Ki Rani'. He was the first Indian Music Director of the International English Film 'Our India' directed by Paul Zeals and 'Mansoon' produced by Film Group, a British Company. He was the music director of the film 'Shyamchi Aai' which received the first President's award. He was a pioneer of 'Nadchitra'. He proved by this programme that the musical instruments could be effectively used even to narrate. This was the innovation in the filed of music.

He was the music director of one man movie 'Yadein' which had the unique distinction of having only one star action it. The picture is based on complete background music and the success of the picture lies in it. He was the first music director to get appointed on Legislative Council of Maharashtra. He

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was also the first to be appointed as State Music Director. Since his death the post is vacant. He was the first music director to get elected as the President of Marathi Natya Parishad in 1973-74. In this way, he was second to none in any respects.

Vasantrao was a very popular figure in the social life of Bombay city. He was a bachelor but he supported his joint family and had the highest regards for his cousin Nanasaheb and his wife who encouraged him and gave support in the early life. Vasantrao met with an incident while getting in the life and died on 22nd December, 1976 on the spot.

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## Desai-Hegde, Govind Pundalik –

**(See under Hegde-Desai, Govind Pundalik)**

## Deshmukh, Chintaman Dwarkanath (1896 – 1982)

**C.D. Deshmukh, born at Nata in Raigarh district in 1896, carved for himself a permanent reputation as an able administrator, politician, educationist, parliamentarian and minister.**

Dr. Deshmukh was born on 14th January, 1896 at Nata in Raigarh district of Maharashtra. Only a small number of Indians had a more distinguished career than Shri C.D. Deshmukh. He showed promise of being exceptional at an early age. Right from the Matriculation Examination and his Tripos in Natural Sciences at Cambridge to the one held for the Indian Civil Service in London, he topped the list. He claimed that he owed his performance to a good memory and hard work. But there is no doubt that he possessed considerable ability, including administrative ability.

He rose steadily in the service of the British administration. He attracted notice of the Central Government when as Finance Seretary to the Government of the old Central Provinces and Berar, he submitted a memorandum on the allocation of Central revenues to the States. Sir James Grigg, then Finance Member in New Delhi, was impressed by his grasp of essentials and orginality of approach. Though, he joined the Central Government as Joint-Secretary to the Department of Education, it was keen to use him to deal with financial matters for which he had shown exceptional talents. In 1939, he was appointed Secretary to the Central Board of the Reserve Bank. He soon became the Deputy Governor of the Bank and four years later at the age of forty-seven he succeeded James Taylor as the first Indian Governor of the Reserve Bank.

Neither a banker nor an economist, his governorship was cosider outstanding. One of his important contributions was the creation of the monetary and research department which did highly useful work in assessing economic trends. He also helped setting up of the Industrial Finance Corporation. The Indian Banking Companies Act, which laid the basis for the establishment of a sound banking system in the country, essentially embodies Shri Deshmukh's ideas. After Independence, he did not consider nationalisation of the Reserve Bank necessary, Nontheless, he helped its smooth transition from a shareholder' institution to a state owned organisation.

Deshmukh represented British India at Bretton Woods Conference which established the World Bank and the International Monetary Fund on both of which he served for several years as a Governor.

In 1946, he dedined the offer by Lord Wavell of the Finance Membership in the Viceroy's Council on the ground that he was by temperament and training unsuited to the exigencies of a political office. But on his retirement from the I.C.S. in 1949, he became an M.P. and Member of the Planning Commission and was chosen Finance Minister by Nehru in 1950.

As Finance Minister, Deshmukh helped shape India's relationship with international financial agencies. Life Insurance was nationalised during his term, but he does not appear to have been happy about it, as is evidenced by his

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opposition to the Nationalisation of banks later on.

Deshmukh resigned as Finance Minister in July 1956 on the issue of the formation of Maharashtra. A month later he was made the first full time Chairman of the University Grants Commission. Although, the post carried a salary of Rs. 3,000 he preferred to accept only a nominal rupee a month.

In 1960, he moved from the U.G.C. to the University of Delhi as Vice-Chancellor, a position he held for five years. One of his legacies to Delhi is the India International Centre estabished through his efforts. He also helped the development of the Indian Statistical Institute at Calcutta as its President from 1945 to 1964.

Four years after the death of his English wife in 1949, Dr. Deshmukh married Durgabai, the well-known social worker of Andhra pradesh. She was a Member of the Lok Sabha and was leakage of his first budget. They came together on the Planning Commission. There was a flutter in the capital when the romance of the fifty-seven, year old Finance Minister and the brash and plain forty-three year old Planning Commission member spread. Pandit Jawaharlal Nehru witnessed the registered marriage on 22nd January, 1953.

The Deshmukhs spent their last years in Hyderabad where they built near the campus of the Osmania University a beautiful house 'Rachna', surrounded by a lovely flower garden tended personally by Dr. Deshmukh.

Dr. Deshmukh was knighted by the British and was winner of the Magasaysay Award for disting uished government service. The *Padma Vibhushan* Award was conferred on him by the President in 1975, in recognition of his many contributions to the national life during a colourful public career dating back to his entry into the Indian Civil Service in 1918.

Dr. Deshmukh was the unsuccessful 'third candidate' backed by the Swatantra, the Jan Sangh and the Bharatiya Kranti Dal in the fateful Presidential contest of 1969. It was perhaps the only setback he faced in the saga of an otherwise successful public life.

Dr. Deshmukh became the President of the Andhra Mahila Sabha after the death of ShrimatiDurgabai on 9th May, 1981.

He was writing a book *Durgabai and I on* the lines of the book *Chintaman and I* written by his wife. The most important of his writings was an autobiography entitled *The Course of My Life* published in 1974. A translation of the book was brought out in Marathi. His other publications are *Studies in Bhagwat Geeta, Buddha'sDhamma pada. Asoka Edicts* and *Gems from Amarkosha.* He also wrote a book entitled *Economic Development of India-1946-1956.*

As an individual, Dr. Deshmukh was an enigma. He had a deep sense of the culture and heritage of India, but he was westernised to his fingertips. A linguish, he was considered as an outstanding scholar of Sanskrit.

Dr. Deshmukh has carved for himself a permanent reputation as an able administrator. He belonged to that small band of persons whose gifts enabled them to shine in diverse fields.

Till 1977, Dr. Deshmukh maintained fairly good health when he underwent three major abdominal operations in Bombay. He died at Hyderabad on 2nd October, 1982.

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## Deshmukh, Durgabai (1909 – 1981)

**Durgabai Deshmukh, born at Rajahmundry in Andhra Pradesh in 1909, was a leading freedom fighter and faminist leader. She is also a powerful orator both in Telugu and English.**

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Durgabai Deshmukh was born on 15th July, 1909 at Rajahmundry in Andhra Pradesh in a Hindu Brahmin middle-class family. Her father died when she was very young, and she had to start supporting the family from an early age. At her home, she was brought up in a nationalist atmosphere. Her mother was the Secretary of the District Congress Committee. Naturally, politics drew Durgabai into its fold and found in her a willing worker for the cause. She married C.D. Deshmukh in 1952.

Durgabai's determined nature could brook no opposition. Even as a child, when the orthodox family refused to send her to school she had gone ahead and learnt Hindi from a neighbouring teacher. This was the time when Hindiwas being spread all over India by the Congress as a part of the nationalist programme. Durgabai soon became proficient in this language and started a Girls' Hindi School in 1923. Mahatma Gandhi was pleased with her sincere efforts and presented her with a gold medal. At about the same time she began taking part in the Khadi Movement. This led to her active participation in the Indian struggle for independence. During these years of intense political activity she worked in close collaboration with B. Sambamurthy and B. Subrahmanyam. The first Andhra woman leader of consequence, she participated in the Salt Satyagraha and was arrested in 1930. Three years of imprisonment followed.

There was a distinct change in her outlook when she came out of prison. She had managed to learn English while in prison and decided to catch up with the lost years. She joined the Andhra University in the late 'thirties. A brilliant student, she secured five medals for distinction in Political Science and Constitutional History in the M.A. Examination. She took a Bachelor of Laws Degree from the Madras University in 1942 and practised at the Madras Bar for a few years. She was elected to the Constituent Assembly in 1946, where she served on many of its key committees. In 1958, she headed the National Committee on Women's Education. She was the Director of the Council for Social Development set up by the India International Centre, New Delhi.

Durgabai's service for women's welfare in India is truly invaluable. She has done much for the rehabilitation of fallen women and orphans. She is a founder-member of the Andhra Women's Association at Madras, and of the Andhra Mahila Sabha at Madras and its branch in Hyderabad. The Andhra Mahila Sabha runs nursing homes, schools, training-centres for nurses and lady teachers, a college and other occupational institutions. She is a member of the All-India Nurses Council and the Red Cross Society. She is also Chairman of the Editorial Board of the Government of India Publication, 'Social Welfare in India', and is in charge of the compilation of the 'encyclopaedia of Social Work in India' to be published by the Planning Commission. Durgabai is also a powerful orator both in Telugu and English and is a magnetic personality on the stage in her simple khaddar dress. He passed away on May 9, 1981 at Hydrabad.

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## Deshmukh, Gopal Hari (Lokhitwadi) (1823 – 1892)

**Gopal Hari Deshmukh, born in Poona in 1823, was an eminent social reformer, educationist and journalist. He was President of the Arya Samaj, and of the Theosophical Society, Bombay.**

Gopal Hari Deshmukh, *alias* Lokhitwadi, was born in Poona in a well-to-do middle class Chitpavan Brahmin family. His ancestors were hereditary Deshmukhs in Konkan. The grandfather of Lokhitwadi, with his brothers, came to Poona in 1754 in search of service in the Peshwa's Government. His uncle Chinto became Fadnis of the Peshwa, after the death of Nana Fadnis, and Krishnaji, another uncle that of Sardar Vinchurkar. His father Hari was Fadnis of Bapu Gokhale, the last Commander-in-Chief of the Peshwa.

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Lokhitwadi studied in the Poona English High School from 1841 to 1844.

In 1844, he was appointed a Translator. Simultaneously, he held the office of the Agent to the Sardars in the Deccan. In 1846, he passed the Munsiff's examination. In 1852, he was appointed First Class Munsiff at Wai, District Satara; in 1855 Sub-assistant Inam Commissioner and in 1857 Assistant Inam Commissioner. In May 1861, he was appointed by the Government to prepare a Digest of the Hindu and Muslim Religious Practices. He was appointed Assistant Judge, Ahmednagar, in July 1862; Assistant Judge, Ahmedabad, in September 1862; Acting Judge, in August 1865; Acting Judge, Small Causes Court, Bombay, in October 1865; Acting Judge, Small Causes Court, Ahmedabad, in March 1866. In March 1877 he was confirmed as judge. In 1877, he became Joint Judge at Nasik, from which position he retired in 1879.

He was President of the Arya Samaj, Bombay, of the Theosophical Society, Bombay, and of the Gujarati Buddhivardhaka Sabha, Ahmedabad. In 1877, he was made Rao Bahadur, in August 1877 Justice of the Peace, and in March 1881 Sardar (First Class).

He edited the *Lokhitwadi,* a monthly magazine in Marathi. Through his writings, he criticized the Brahmins for arresting the progress of the Hindu society by fostering anti-social traditions. He advocated widow-remarriage and the raising of the social status of women, and condemned child-marriage, tonsure of widows, caste-system and slavery in any form.

He was very fond of making speeches; in fact, he never refused an invitation to speak. He delivered lectures at Ahmedabad, Nasik and Bombay. At Ahmedabad, he arranged a series of lectures on behalf on the Premabhai Institute, and himself delivered many lectures under the auspices of the Institute. The main topic of these lectures was, of course, social reform. But other topics like politics, economics, religion, history, industrialization and boycott of foreign goods were also discussed.

He opened a branch of the Prarthana Samaj and started a Punarvivaha Mandal (Widow-Remarriages Institute) at Ahmedabad, and arranged remarriages of widows. He was instrumental in starting the *Hitechhu,* a weekly newspaper in Gujarati, and contributed many articles to it. He took an active part in the Gujarati Vernacular Society which had many publications to its credit. He also started the Gujarati Vaktrittwa Sabha, under whose auspices eminent persons delivered lectures. During his stay in this city, he often distributed money and medicine to the poor and the needy. At his residence, he maintained a dispensary and distributed medicine to the poor, free of charge. He helped poor students by paying their tuition fees and giving them books. He helped the poor who were robbed of their property by employing competent pleaders to secure the restitution of their property. He continued these activities in Nasik, Poona and Bombay. While he was working with the Inam Commission, he helped many who had no Watan-Sanads but had other evidence in their favour to retain their Inams.

Lokhitwadi helped to start the *Induprakash* and the *Dnyanprakash,* Marathi newspapers in Bombay and Poona respectively, and the Nagar Wachan Mandir in Poona. He was one of the promoters of the Anathbalakashram and Sutikagraha at Pandharpur. He contributed more than Rs. 15,000 to various institutions and funds like the Anath Fund, Gujarat Provincial College and School, Public Libraries, Public Wells and Dharmashalas, the Prarthana Samaj and such other institutions.

He had many publications to his credit but these were mostly in the form of Pamphlets like '*Nibandha Sangraha*','*Vidyalahari*, *Hindustanatil Balvivah*', '*Agam Prakash*', and '*Nigam Prakash*'. His historical writings were translations in Marathi but with very informative notes: '*Panipatachi Ladhai*', '*Hindustanacha Itihas* (Purvardha)', '*Udepurcha Itihas*', '*Gujarathacha Itihas*', '*Saurashtra Deshacha Itihas*', and '*Lankecha Itihas*'.

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## Deshmukh, Gopalrao Vinayakrao (1883 – 1963)

**Gopalrao Vinayakrao Deshmukh, born at Wadhona in Wardha District in 1883, was a prominent doctor, freedom fighter and social reformer. He earned a great name as a surgeon, specially of chest, brain and heart.**

Gopalrao Vinayakrao Deshmukh was born at Wadhona in Wardha District, Maharashtra, on 4th January, 1883 in a rich Karhade Brahmin family. His father Vinayakrao enjoyed the hereditary Deshmukhi Watan received from Raghuji Bhonsle in the 18th century. He was a follower to Tilak, and attended the Congress sessions from 1885 to 1915. Gopalrao married Annapurnabai in 1905 and had three daughters.

Dr. Deshmukh received his primary education at Wardha, and secondary education at the Neel City High School, Nagpur (1898). He attended the Morris College, Nagpur, for one year, and later joined the Grant Medical College, Bombay, and secured L.M. in S. degree 1905. He got F.R.C.S. and M.D. degrees from London in 1913. He had a brilliant academic career and won prizes and medals in India and abroad.

In his early days, he was inspired by his father's nationalist leanings. Keshavrao Joshi, the Principal of his school and a staunch nationalist, also influenced him greatly. In his later days he was closely associated with Lokmanya Tilak, Loknayak Aney, Vinayakrao Savarkar, Dadasaheb Khaparde and Dr. Munje, and also came in contact with many other national leaders of his time. He was influenced by the lectures of Sister Nivedita delivered at Nagpur.

While in London, he participated in the debates of the ''London Indian Society' where he came in contact with Senapati Bapat, Veer Savarkar and other revolutionaries of the 'Abhinava Bharat' organization. He took a prominent part in organizing a protest meeting in the Caxton Hall, London, against the imprisonment of Tilak in 1907, and later on supported the activities of the Home Rule League during 1916-20. He was an admirer of Jinnah and took a leading part in setting up the people's Jinnah Hall in Bombay in memory of his fearless fight against the Lord Willingdon Memorial Scheme. He worked for the release of Savarkar from the Andamans in 1937. He strove to secure humane treatment in prisons for the political detenues of the Quit India Movement. He opposed Gandhiji's weapons of fast on medical grounds. He condemned caste-system, untouchability and the prohibition of widow-remarriage.

Dr. Deshmukh's name will ever be remembered for his services to the cause of the emancipation of women. Between 1934 and 1937, he got the Hindu Women's Right to Property Act, the Hindu Women's Right to Separate Residence Act and the Hindu Marriage Disabilities Act passed by the Central Legislative.

He was a member of the Congress Swaraj Party. He helped the Congress campaigning for the Tilak Fund in Vidarbha. He was a member of the Bombay Corporation for 15 years and Mayor in 1928. He participated in the Civil Disobedience Movement in 1930 and was a member of the Bombay Legislative Council in 1932, 1937 and 1946.

He earned a great name as a surgeon, specially of chest, brain and heart. He was kind towards the poor. He worked in Lady Hardinge and J.J Hospitals and Grant Medical College in various capacities. He organised the People's Free Hospital Medical Union and started Annapurnabai Maternity Home in Bombay in memory of his wife. He made strenuous efforts to help the Jewish medical men who had sought asylum in Bombay from Nazi Germany.

He helped educational activities by starting a Girl's High School (1909) and a Boys High School (1915) at Nagpur in memory of his parents. He was a patron of the Depressed Classes Mission Society of India. He died in Bombay on 22nd January 1963.

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## Deshmukh, Madhao Gopal (1913 – 1971)

**Madhao Gopal Deshmukh, born at Vidul in Vidarbha in 1913, was a good perceptive writer and a fine speaker of Marathi literature.**

Madhao Gopal Deshmukh was born at Vidul in Vidarbha and educated at Morris College, Nagpur. He stood first at B.A. (1934) and topped both M.A. and LL.B examinations of Nagpur University (1936).He was the first to be awarded Ph.D. in Marathi (1941). He won various prizes and medals during his school and college career.

Deshmukh had the honour of being a member of all Indian Language Experts Conference Committee (1951) and of translating the Constitution of India in Marathi. He was President of Vidarbha Sahitya Sammelan (1950), Chandrapur. He was member of Executive Board and General Council of the Sahitya Akademi, and Convener of Marathi Advisory Board (1968-71). He was Chairman, Maharashtra Granthalaya Parishad and Member, Marathi Sahitya Mahamandal. He was the sguest speaker at the 28th International Congress of Orientalists at Canberra, Australia, 1971.

Deshmukh worked as Professor and Principal of Govt. Arts and Science College, Aurangabad and Nagpur Mahavidyalaya, Nagpur. He was Dean, Faculty of Arts and Member of Executive Council of Marathwada and Nagpur Universities. He was specially invited to establish the Department of Marathi Language and Literature at University of Bombay of which he was the first professor and Head from 1969-71. A good perceptive writer and a fine speaker, Deshmukh was connected with various literary and educational bodies all over India and was considered one of the best literary critics and educationist.

Deshmukh has written and edited many a literary work. His book *Marathiche Sahitya Shastra: Jnaneshwar to Ramdas* (1972 4th Ed.) won gold Medal, various literary prizes and is a landmark in Marathi literature. It is an investigation into the principles of poetics adopted by the Saint-poets in Maharashtra.

His book, *Bhav Gandha* (1956, 1967) deals with important problems in modern literary criticism. It was translated into Hindi in 1971 by Ghanshyam Vyas. His *Vangmayeen Vyakti* (1967) deals with literary personalities of ancient and modern Marathi literature. He wrote a monograph, *Namdev* (1970), for the Sahitya Akademi. His *Nave Pan*deals with Kavi Datta's poetry. His edited works are *Sita Swayamvar* of Nagesh and Jnaneshvari.

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## Deshmukh , Panjabrao Shamrao (Dr.) (1896 – 1968)

**Panjabrao Shamrao Deshmukh, born at Papal village in Amraoti district in1898, was freedom fighter, social activist, parliamentarian and minister.**

Panjabrao Shamrao Deshmukh, commonly called Bhausaheb Deshmukh , was born on 27th November, 1898 at Papal village in Amraoti district of C.P., in a well-to-do Maratha-caste family. Their original surname was 'Kadam', but owing to the acquisition of 'Deshmukhi Vatan' it was changed into 'Deshmukh'. His grandfather Nagoji divided his property amongst his sons, and Panjabrao's father Shamrao got only a small share. His mother Radhabai was active and painstaking. Panjabrao married Vimla Vaidya of Sonar Brahman caste in Bombay in 1927 with Satyashodhak Samaj ritual. She later passed the B.A. and L.L.B examination and was associated with several women's organizations. She joined politics and was elected to the Rajya Sabha.

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Panjabrao entered the primary school of his village Papal in 1906 -- and later the Chandur Railway School for higher primary education. He matriculated from the High School, at Amraoti in 1918 and then joined the Fergusson College at Poona. In 1970, his father mortgaged his property and sent him to England. He got the M.A. degree in 1923 and the D.Phil. degree (Oxford) in 1926 on his thesis on '*The Origin and Development of Religion in the Vedas*'. He also became a Bar-at-Law and returned to Amraoti.

From the beginning of his career he took an active interest in public life. He became Chairman of the Amraoti District Council in 1928 and opened public wells to the untouchables. He levied an educational tax and thereby made primary education compulsory. In 1930, he was elected to the C.P. and Berar Legislature and became the Minister of Education. He passed the Hindu Religious Endowments Act. After resigning in 1933, he became Chairman of the Amraoti Central Bank in 1934 - 35.

His main achievement was in the educational field. He started the Shivaji Education Society in 1931, and obtained a grant of Rupees 20 thousand from the Nizam. By the time of his death, the society was conducting 28 colleges including those of Arts, Science, Agriculture and Law. It was also conducting 40 Boy's High schools, 5 Girls High School and 14 Rural Education Institutions. There are 30 thousand students in all under the society now, and its annual budget is one crore and forty lakhs.

Panjabrao started the Shivaji Physical Education Society at Amraoti in 1926, the Indian Farmers Society in 1954 and also several other organizations like the C.P. and Berar Agriculturists League, the Indian Young Agriculturist League, the Indian Association of Mechanised Agriculture, the National Agricultural Co-operative Buying and Selling, and the National Backward Class Association. He was the lifelong president of almost all these organisation.

He was elected to the Lok Sabha thrice, in 1952, 1957 and 1962; and throughout the period he was Central Minister of Agriculture. He visited several International Agricultural and Rural Development meetings, at Washington (1948 and 1962), Rome (1951), Russia (1960) and Cairo (1962). He also promoted several Agricultural Exhibition in India. He was a prominent member of the Congress and was on the A.I.C.C. from 1952 till his death.

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## Deshmukh, Ramrao Madhavrao (1892 – )

**Ramrao Madhavrao Deshmukh, born at Pimploda in district Amraoti in 1892, was India's High Commissioner in South Africa. He was also a member of the Indian Delegation to the U.N. General Assembly in 1947.**

Ramrao Madhavrao Deshmukh was born on 25th November, 1892 at Pimploda, district Amraoti, in a well-to-do family of Maratha-caste Vatandars in Berar. The family held the *Vatan* of Daryapur. Ramrao's first 12th years of boyhood were passed at the village Pimploda in Amraoti district. His grandfather was religious. He made his grandson learn by heart Hindu religious verses, which created a strong religious sentiment in the young boy. Ramrao's father Madhavrao, was a Government servant in the Revenue Department. He started as a clerk, but by his ability rose to the position of a Mamlatdar and retired as a Deputy Collector. Ramrao's mother name was Chandrabhagabai Ramrao married Sashikalabai Kadam in 1922.

Ramrao did not complete his school education in India. In 1911, before Matriculation, he got the Sayajirao Gaekwad scholarship for study in England. He studied at Cambridge and took his B.A. and L.L.B. He was also called to the Bar in 1916 from the Middle Temple, London. Returning to India in 1916, Ramrao started practice at Amraoti and Nagpur. He was offered a district judgeship in 1916, but he refused. From the beginning he whole heartedly joined the nationalist movement and soon made his mark. He

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presided over the Maharashtra Political Conference at Belgaum in 1917.

In 1920, he was elected to the Central provinces Legislature. He was again elected in 1923 on the Swarajya Party ticket. He later joined the Responsive Cooperation Party, and was elected to the Provincial Legislature for the thrid time. He became a Minister in the Responsivist Party Ministry in 1927, but resigned in 1930 as the Responsivist party started the 'Forest Satyagraha.' In 1930, he lost his seat in the legislature, being defeated by a Congress candidate. He returned to the Congress Party in 1932 and was elected to the C.P. legislature in 1937. He was the founder President of the Nationalist Party of C.P. and Berar from 1931 to 1935. In 1945-47, he was India's High Commissioner in South Africa. He was also a member of the Indian Delegation to the U.N. General Assembly in 1947. He presided over the first Samyukta Maharashtra Conference, at Nagpur and supported the movement for the creation of a united Maharashtra State.

Ramrao is courteous and kind and is an effective, both in Marathi and in English. In his speeches he is never vehement, but slow and thoughtful. In 1947, he received the title of Padmashree from the President of India. He was and is a Tilakite and did not follow Gandhian programmes and policies.

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## Deshmukhya, Ramendra (1917 – )

**Ramendra Deshmukhya, born at Silchar, Assam in 1917, is an eminent journalist, poet and astrologer.**

Ramendra Deshmukhya was born at Silchar, Assam and had his education in Calcutta. He took his M.A. degree from Calcutta University in 1942. In his early career he worked in different capacities first as Staff Officer, A.R.P. in the Second World War: then as a Staff Reporter in the *Jugantar,* a daily newspaper; and then as a medical representative in two companies. At present he is well settled in the study and practice of Astrology as a Profession.

Deshmukhya jointly edited a Bengali journal *Ashabari,* and was the Associate Editor of *Ocarina,* an international journal of poetry, for some time. He also edited the Astrological Section of the *Adhunik Bishwakosh* (Modern encyclopaedia). He has a number of publication to his credit-*Dhankhet, Bahni Bangla, Shata Pushpa* (all books of poems), *Evacuee, Moushumi Phul* (both novels), *Janapader chhanda, Shankha Dwiper Nartaki* (both belles-lettres), *Bagher Atmahatya* (book for children) and Rupamay Bharat (travelogue, in collaboration). His latest book of verse is Amriter Swad. Deshmukhya is an Executive Member of Bangiya Sahitya Parishad.

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## Deshpande, Achyut Narayan (1915 – ?)

**Achyut Narayan Deshpande,born in 1915, was a Professor of Marathi language and literature.**

Achyut Narayan Deshpande was a Professor of Marathi language and literature at Hislop College, and Nagpur University, Nagpur. He was awarded ph. D. Degree by the Nagpur University for his critical works.

Deshpande is well-known for his history of Marathi literature. *Adhunik Marathi Wangmayacha Itihas* in two parts (1954 and 58) established his reputations as an erudite scholar. So far five volumes of his voluminous history of old Marathi literature. *Prachin Marathi Wangmayacha Itihas* (1968-84) have been published. It is a greater achievement. He

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has inclination towards spiritualism and this explains the exuberant inclusion of passages of Buddha, Christ, J. Krishnamurthy and the like in his books.

His *Keshavsut: Nave Darshan* (1971) ties to analyse the poetry of Keshavsut in a different perspective. His studies in the literature of Saint-poet Ramdas, have been published in the books *Karunastaka* (1978) *Samrathancha Ganpati* (1982). *Dharmaparatishta, Buddhapranit Jatak Katha* (2 volumes) reveal his spiritual bent of mind. He has edited a number of college textbooks. He is the chief editor of *Vangmaya Kosha* (Prachin Khand).

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## Deshpande, Atmaram Raoji (1901 – 1982)

**Atmaram Deshpande, born at Murtizapur in Akola district in 1901, was a popular poet of Marathi literature. Among the modern Marathi poets, he stands alone as a lyrical poet.**

Atmaram Deshpande, popularly known as Anil, was born at Murtizapur in Akola district on 11th September, 1901 in a well-to-do Maharashtra family. He studied at the Hindu High School of Amraoti in Berar and passed his Matriculation from the Allahabad University at the age of eighteen. He then joined the Fergusson College of Pune and passed his B.A. in 1923. He took his LL.B. degree in 1925. Pune then had no University and the students had to appear for the Bombay University Examinations. At the Fergusson College, Anil came into contact with Shrimati Kusum Jayawant. They fell in love with each other. But those were not the days of intercaste marriages. While Anil was a Brahmin, Kusum belonged to the Kayastha Prabhu family. On the mother's side, she was related to the well-known Chitnis family of Nagpur. Thus, there was vehement opposition to the marriage from her parents' side. They waited patiently until Kusum's father gave his consent, and they were married in 1929. The publication of their love-letters was much talked about in Marathi circles.

Anil worked as a Civil Judge for some years. During this period, excavations were going on the Kundinpur, Maharazari and Pawani. Anil took lot of interest in these excavations, sometimes personally visiting the sites.

In 1940, he came to Nagpur and settled there. Here he became Director of the Nagpur Social Welfare Centre. In 1952, he started a Social Welfare Institute at Amravati. His social welfare scheme was not only accepted by the Government of India but much appreciated by the UNESCO. In 1956, on behalf of this institution, Anil undertook a study tour of Egypt, France, England, America, Canada, Mexico and Nova Skotia.

From 1957 to 1960, Anil was Director of the National Fundamental Centre at New Delhi. From 1956 to 1966, he was advisor to the Social Welfare Board in the Education Department of the Government of India. He received the Nehru Award for his services to Adult Literacy and Social Welfare.

In 1958, Anil was elected President of the Maharashtra Sahitya Sammelan held at Malvan. In 1966, he presided over the Vidarbha Sahitya Sammelan. From 1964, he was a member of the Sahitya Akademy. He was also a member of the Maharashtra State Board for Literature and Culture and President of the Marathi Sahitya Mahamandal.

Whatever official positions, Anil may have held in his life, he was essentially a poet. His first poem was published at the age of nineteen. From 1972, he had been continuously writing poetry. The first collection entitled '*Fulwat*' appeared in 1932. It contains all his poems from 1921 to 1931. This is the period of his youth. He talks about love, not the sensuous but pure and noble love,

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for which one must be prepared to make sacrifice. It is his own experience that he sings in these poems.

After eight years appeared the second collection *Bhagnamurti (1940)*. The poet's vision gradually becomes wider. It becomes more social. The poet talks about his people, about his country, about his country's culture and religious feelings.

His *Nirvasit Chini Mulas* which appeared in 1943, depicts his humanism. His poetry is still emotional but it expounds practical philosophy of life. It also makes a critical examination of life. *Perteva* (1947) is collection of his poems written between 1932-1947. This is a collection of lyrical poems written in blank verse. Anil is a pioneer of blank verse in Marathi.

The poet reached the height of his popularity with his *Sangati* (1961) which is a collection of his poems written between 1946 and 1961. *Sangati* deals with the sublimity of love and the social awakening. Here his humanism is all pervasive.

Anil's last collection of poems *Dashapadi* a verse of ten lines appeared in 1976. In this collection, the poet speaks of love which is a gigantic, which controls life itself and decorates it with his countless hues. *Dashapati* earned this poet the Sahitya Akademi Award in 1977.

Anil considered Bhaskarrao Tambe as his guru. But he was not influenced by any school of poetry. He called himself an optimistic poet. His poetry was a constant source of inspiration to all his readers.

Among the modern Marathi poets, he stands alone as a lyrical poet. Commercial discs have been cut of many of his poems and these discs have immensely added to his popularity. His critical writing is limited and is scattered over a few of his articles and speeches. Anil was fond of archaeology and ancient sculpture. In his College days, he was at first very orthodox and a devout follower of Tilak. But gradually he came under the influence of the views of Ranade, Agarkar and Gokhale. He passed away on 8th May, 1982

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## Deshpande, Gangadhar Balkrishna (1871 – 1960)

**Gangadhar Balkrishna, born at Jalalpur in Kolhapur State in1871, believed that Gandhiji's non-cooperation was only the legitimate continuation of Tilak's politics.**

Born at Jalalpur (Kolhapur State) on 31st March, 1871 in a Watandar Brahmin family of Hudali (District Belgaum), Gangadhar Balkrishna Deshpande was the only son of the parents. He had only one sister named Taraka. His father, Balkrishna was a rich landlord and also a successful pleader. His mother Radhabai (of Wantamuri) was a pious and orthodox lady Gangadhar was married in 1884. His wife died in 1912, leaving daughters.

Deshpande had his schooling in Belgaum. He graduated from the Deccan College, Poona, in 1893 and passed the LL.B. examination from the Bombay University in 1897. In the nineties at the age of maturing, he thus lived in the Poona of Ranade, Gokhale, Agarkar and Tilak. Like most of the educated young graduates of the time, he was inclined to unorthodox social views and to the Ranade School of politics. But it was at Gokhale's own suggestion that he was directed to Tialk who impressed him and soon became his hero and leader.

Deshpande started attending the Indian National Congress as early as 1887. He practised as a pleader at Belgaum (1897 - 1905) and was a Municipal Councillor there (1898 - 14). He readily took to wider politics after 1905, and under Tilak's guidance (1906 -1920) organised the citizens of backward Belgaum

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almost to the pitch of Poona in matters like education, national festivals, picketing, the four Calcutta resolutions, political propaganda, conferences and congresses. The whole province of Karnataka was roused by his pioneer efforts, and he began to be adored at the 'Karnatak-Sinha' i.e, the lion of Karanatak. He worked with the revolutionaries conducted national papers (*Dhurina* 1899, *Rashiramata,* 1907 and *Lokamanya* 1920), organised the Swadeshi Deccan Stores and founded the National Financing and Banking Corporation. After Tilak's release from 1914 to 1920.

Deshpande was his right hand man in all his plans, programmes and tours, including the Home Rule League, the Lucknow Pact and the Congress Democratic Party. He presided over several district and Provincial Political Conferences. He was, like Tilak, harassed by the Government for his political activities. His Deshpande 'Watan' was confiscated to 1912, and he was even accused of being involved in a murder case in 1914.

Deshpande was one of those who believed that Gandhiji's non-cooperation was only the legitimate continuation of Tilak's politics. He faithfully accepted the lead of the post-Nagpur Congress and zealously worked for the success of the Tilak National Fund, the programme of national schools, the Sadhakashram (1920 - 22), the Salt Satyagraha (1930), the Sevadal (1938), and the whole of the constructive programme of the Congress, including Hindu-Muslim unity. He donated his private estate to the Gandhiji Seva Sangh in 1929. He was Chairman of the Reception Committee of the Belgaum Congress in 1924, and for a number of years he was President of the Karnatak Provincial Congress Committee. He was Dictator of the Congress in Karnatak during the Civil Disobedience Movement. He was a member of the A.I.C.C and of the Working Committee for some years. He courted imprisonment in 1921, 1930 and 1942. But after independence, when the forces of casteism, linguism and provincialism began to raise their heads, he retired from active politics.

Deshpande was a good speaker both in Marathi and in Kannada. Among his writings may be mentioned: a preface to the biography of the late Shivram Mahadev Paranjpe (1945): '*Anugraha*', a collection of his letters written to and published by his disciple Fundalikji Kargade (1962), and '*Mazi Jeevanakatha*' a fairly detailed and faithful autobiography, but reaching only up to 1924.

Born with a silver spoon in his month, he led an unostentatious and pure life in the highest traditions of devotional Karnatak. Always in the thick of the fight, he himself explained how he felt equal respect for Gokhale, Tilak and Gandhi. He was in favour of linguistic provinces, and yet in his own person he represented the unity and cooperation between Maharashtra and Karnatak. He accepted the Congress ideal of Socialism (1955), but was more in favour of the trusteeship principle. He was publicly felicitated to Poona in 1950 at the age of eighty. He passed the last years of his life in mental peace under the spiritual guidance of Gurudeva Ranade. He died of heart attack on 30 July 1960.

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## Despande, Ganesh Triambak (1910 – )

**Ganesh Triambak Deshpande, born in 1910, was an erudite Sanskrit scholar and critics of great repute.**

Ganesh Triambak Deshpande is B.A., LL.B. (1934), M.A. (1940), D. Litt (1960) of Nagpur University. He began his career as an advocate. He later took to teaching in Shivaji Arts College, Amravati (1946-58). He then joined the Department of Sanskrit, Nagpur university (1959-72) and became Reader and Head of the Department of Humanities (1968-72).

An erudite Sanskrit scholar and critics of great repute, Deshpande has about 12 publications to his credit. His book *Bharatiya Sahitya Shastra* (1958) which brought him wide acclaim contains complete

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history of Sanskrit poetics. In the book, he has discussed Art theories by Sanskrit critics from Bharata, Waman, Dandi to Abhinavgupta-Anandawardhana. It is a masterly exposition of various theories, especially the theory of 'Rasa' and concept of beauty which he later discussed at length in his book Sanskrit *Sahityatil Saundarya Kalpana* (1962). While both the books are regarded as fine critical works, the former received the Sahitya Akademi Award (1959), and has been translated into Hindi and Gujarati.

His edited works include *Spandkarika* and *Sankhyakarika*, both philosophic dissertatios. His Marathi publication *Rashtriya Utthanat Sahityached Sthan* is a compilation of lectures delivered as 'Lad Memorial Lectures' of AIR Nagpur which discuss the literature that inspires a nation.

His works in English include 'Indological Papers' which go to indicate his study in Indology. His multi-dimensional scholarship embraces literature-Sanskrit and Marathi. Philosophy-Indian and Western, poetics-Sanskrit and Western, Vedas and Upanishads and Indology.

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## Deshpande, Gauri (20th Century)

**Gauri Deshpande is an eminent poet. Her poetry rules out one of the classic fears of the modern mind.**

Gauri Deshpande is also an Indo-Anglian writer, mainly a poet. She has so far published three collections of her poems. In her poetry we do not find compulsive concerns with gender and self. She treats herself with a sporting spirit that discourages self adulation, overt or covert. A democratic sharing of responsibility for the aftermaths marks her dissections of emotional involvements. For the most part in her poetry we hear no wails, complaints or grievances against a male antagonist. She seems to suffer from no latent envy of the male as one whom nature and society have equipped with any built-in immunity.

An emotional relationship, in her system of understanding, sustains and renews itself on its own momentum, on the working of a logic beyond individual control, but nonetheless apprehendable. Love is not seen as mortal, and mutable, requiring more complex and adult responses than the usual joydespair variations.

And there well be time; You do anticipate; When we will not meet; And days abide by meaningless; And nights remain enclosed; Dreamless in strangers' arms; And our solace; Will be: we knew; Of you and me. (There was a time'. From 'Lost Love').

The fear expressed in those lines is not of love vanishing, though it might seem so when read out of context. The fear is of love changing its quality and tone, as will become clear from the following lines which form the opening of the poem:

There was a time (You do remember) when we had not met (When days did not commence)Solely to bring us near (And night did not cool)To cling and part (When I did not seem to mind) That you did not know Of my existence and wasted all your delights.

Between the languorous physical addictions described in the lines above and the foreboding expressed in the section quoted earlier, there lies, not the fear of the death of love, but an unease at the rise of memory, more potent and powerful than either death or love. This memory is not a divisive force, even thought divides physically and has a strong, almost physical presence of its own.

The ethics of independence upheld by the poet rules out one of the classic fears of the modern mind, the fear of the unknown. This fear is usually a fall-our of neurousis neurotic hope, neurotic dream and neurotic slidings over the boundaries of everyday reality. Since neurosis is not allowed a berth in her perceptions, the manic fear of the unknown also does not take root. What, however, does intrude into her consciousness and causes a rational disturbance is the prospect of the unknown. And this she takes care

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of by a stubborn probing and reconnoitering to bring it to the level of the known and the familiar. About death, the greatest unknown, she says: "I want to see him coming scan his face joyously. Walk the seven steps with him that I make him my ally.

So far, her poetry has been the poetry of the gifted woman. It is the poetry of a woman not yet become, of one still at the stage of piecing together the reapings of her encounter with her man and the cycles of being generated by this experience. The next stage, in which poetic expressions will be less immediate in its recall of this experience, is yet to make its appearance. To go by her ethics of independence, we certainly cannot say that it will not. The titles of her three published collections are: *Between Birth, Lost Love* and *Beyond the Staugher House.*

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## Deshpande, Gauri (1942 – )

**Gauri Deshpande, born in 1942, has made significant contribution to Marathi short story. Her stories are always marked by her distinctive style.**

Gauri Deshpande is one of the important women writers in contemporary Marathi literature. She has made significant contribution to Marathi short story. Her book *Ekeka Pan Galavaya* (As the leaves fall one by one, 1982) consists of three long stories.

The first story *'Turungatit Patre'* (Letters from Prison) is about a young well educated and sensitive woman and her relationships with several men. These are unfolded in the letters that the narrator writes to her lover who is married and has gone to the United States. The letters show her attempts to re-examine and re-evaluate, in retrospeet, her relationships with those men and to make sense out of them. The prison referred to in the title, we realize, is the prison of the narrator's own self and each of the men in her life so far has tended to make the fetters that bind her stronger.

The second story '*Madhya Latpatit*' (Unsteady Middle) deals with the emotional turmoil that suddenly disrupts the placid and uneventful but happy married life. The narrator of this story is a married woman approaching forty-that dangerous, transitional middle-age which brings about many physical as well as emotional changes in the life of a woman suddenly apprehensive of having missed something vital in her calm and uneventful married life. Unhappy with her surroundings in a foreign country, the narrator decides to leave her husband and came back to India. Back in Bombay she has an opportunity of observing her relatives, their friends and thus she gets perspectives on different marriages and families which make her realize the truth of the famous Tolstoyan dictum that each unhappy family is unhappy in its own way.

The last story '*Ekeka can Galavaya'* is the best of the three. Once again the setting is upper class, cosmopolitan 'international' as is the case with most of Mrs. Deshpande's stories. For a change the story is narrated by an omniscient narrator and, again for a change, this story is about a happy marriage (It cannot be fortuitous that each of the stories contains a reference to Tolstoy's classic study of marriage and family Anna Karenina). At the centre of this story is a woman well past her middle age. When the story begins Radha's husband Madhav has just died. The rest of the story is Radha's confrontation with life without Madhav, her confrontation with her children who have totally failed to understand the values of their parents, her confrontation with Farhad who has been her and her family's best friend for years. Radha frees herself of her children and also of her faithful friend Farhad. She finds herself strong enough to face the autumn of her life as 'the leaves fall, one by one'.

Gauri Deshpande's stories are always marked by her distinctive style. A student of English literature, her writings show the influence of modernist writers of the west. Particular-

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ly noteworthy is her ability to reproduce the texture of the lives of her characters through dialogue. Gauri Deshpande has also to her credit a translation of *English Arabian Nights.*

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## Deshpande, Kusumawati (1904 – 1961)

**Kusumawati Deshpande, born in Nagpur in 1904, was a Marathi writer, poet and novelist.**

Kusumawati Deshpande took a B.A. in English from Nagpur, and later from London. She taught the subject at Morris College, Nagpur, before joining All India Radio. Her sudden death in 1961 was a grievous blow to the Marathi literary world which had only a few weeks earlier conferred on her the highest honour it could: the presidentship of the Marathi Sahitya Sammelan.

Her early work comprised short stories, personal essays and character sketches. These are collected in *Deepadan, Deepakali and Moli.* They are so flexible in form that they often overlap one another; and this at a time when the fashion was to reduce form to mechanical technique. This, as well as her sensitive response to life's complexities and her muted lyricism, made her a precursor of the new short story of the forties. She revived the personal essay which had been enfeebled by mediocrities, whose era it was, as she maintained. But experimentation for its own sake, and the false modernity to which it leads, were not for her.

The creative in Kusumavati fused well with the critical together in *Pasang* and her history of the novel: *Marathi Kadambari, Pahile Shatak.* These writings underline the conviction that a writer should have social awareness and a concern for moral values, and also her freedom from the constraint of any creed.

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## Deshpande, N. G. (1909 – )

**N. G. Deshpande, born in 1909, was an eminent Marathi poet and writer. The central theme in his poetry is love, with its agony and ecstasy.**

N. G. Deshpande was born and educated in Nagpur. Later he settled down as a lawyer in Mehekar, a small town in Vidarbha. Rooted in the place and its environs, his poetry has an authentic rural flavour. It has not used the devices once popular with the poets who occasionally affected the rural as an escape from humdrum middle-class life. It has no use either for any of the tricks of modernity that have come into vogue since the middle forties. Except for the slight influence of the Ravikiran Mandal, which flourished during Deshpande's formative years, his poetry has preserved its identity through these fifty years.

Lovers of poetry who had been charmed by Deshpande's poems appearing in literary periodicals infrequently, and by the gramophone recordings of some of them, had to wait for over twenty years before his first collection was published (Sheel, 1954). The second, *Abhisar*, appeared in 1963.

The central theme in Deshpande's poetry is love, with its agony and ecstasy. There is abandon in the experience, but the expression is controlled. These poems sometimes remind one of the *lavani*, the erotic folk song-in their spirit and diction; but the erotic in Deshpande is very subdued. His imagery is sensuous, but not sensual. It springs from the theme and the setting effortlessly. Darkness is a typical and recurrent image. Directness and economy of expression impart vividness to the images.

With all their genuine song-quality. Deshpande's lyrics have never been tailored to mu-

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sic; and with all his recreation of the loveliness of rural life, he has never romanticised it.

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## Deshpande, Purushottam Laxman (1919 – )

**Purushottam Laxman Deshpande, born at Girgaum in Bombay in 1919, was an eminent profile literateur. He was an active participant in the Rashtra Sevadal and a staunch nationalist with a socialist ideology.**

Purushottam Laxman Deshpande, an eminent profile literateur was born at Girgaum in Bombay on 8th November, 1919 in a lower middle class Brahmin family. His father, Laxman Deshpanda, earned his livelihood out of humble employment. But he was a connoisseur of Marathi plays and music which had a deep impress on young Purushottam. He died in the prime of his life when Purushottam was only twenty. P.L.Deshpande's maternal grandfather, Vaman Mangesh Dhubhashi, was a poet and connoisseur of litereture he had made a poetic rendering of Rabindranath Tahore's *Gitanjali* into Marathi under the title *Abhang Gitanjli.* This literary heritage has had a great impact on P.L. Deshpande who had also come into contact with the famous stage actor. Chintamanrao Kolhatkar and musician, Dattapant Rajapadhye.

He received his school education in the Tilak Vidyalaya at Vile Parle in Bombay. He studied at the Ismail 'Yusuf College upto inter Arts and at the Government Law College upto L.L.B. He served as a clerk for some time and then as a school teacher in Bombay, where he came in contact with Shrimati Sunita Thakur, his colleague, with whom he solemnised his marriage in 1946. He then graduated from the Fergusson College, Pune and obtained the M.A. degree in 1950. During higher education, he had to earn livelihood by acting on the stage.

He taught Marathi literature as a Lecturer at the Rani Parvatidevi College at Belgaum and at the Kiriti College in Bombay. Later, he joined the Mahatma Gandhi Vidyamandir at Malegaon which he with the assistance of his wife, endeavoured to conduct on the pattern of the celebrated Santiniketan of Rabindranath Tagore.

He was an active participant in the Rashtrasevadal and a staunch nationalist with a socialist ideology in the 1940s. He lately indulged in politics during the Lok Sabha elections of 1977 on behalf of the Janata Party. He began his literary career by contributing to he magazine *Abhiruchi* in 1943. In the same year he made his debut on the professional Marathi stage under auspices of the Lalit Kalakunja, while studying in the Fergusson College.

Later on he joined All India Radio and this service led him to England for training in broadcasting. In the meantime he had taken his acting lessons from Chintamanrao Kolhatkar, and he was for a time on the payroll of Natya Niketan as an actor. Thence forth he had written many scripts for the screen, some of which he had himself starred,directed and produced.

He started his writing career with humourous pieces, which were later on collected in *Khogir Bharati* (1949), Nasti Uthathev (1952) and Gola Berij (1960). In his humourous skits the emphasis was mainly on irony, sarcasm, parody and satire. These traits he carried over to his plays.

His glorious career as a playwright commenced with the *Tuka Mhane Aata* (1948) on a devotional theme which was staged in Pune under his own direction on 8 November, 1948. He earned popularity as a dramatist with the *Amaldar* (1952) in which he played the leading role on the stage. He was however, crowned with a grand success as a play wright by the *Tuze Aahe Tujapashi* (1957) which he himself directed. It proved that he excels in introspective thinking as well as in a subtle analysis of human nature. It was translated into Hindi. *Sundar Me Honar* (1958), a

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Marathi version of the *Barrets of Wimpole Street* by Rudolf Basier, also became very popular, *Tee Phulrani,* staged in 1975, is another good play by him. It is a Marathi version of Bernard Shaw's *Pygmalion.* Besides, he wrote the play Bhagyawan (1953) and many one-Act plays and Children's dramas. He also composed an opera *Teen Paishacha Tamasha* (1978) which became very popular.

It is to Deshpande's credit that he introduced a new genre which he prefers to call *Bahurupi,* a dramatic performance by a single actor or many actors on the stage. *Batatyachi Chawl* (1958), an one actor performance by himself which proved to be a phenomenal success due to its germane theme and excellent depiction. He achieved the Zenith of his career thereby. *Varyavarachi Varat* (1962 ), *Asa Me Asa Me* (1964), *Vatvat Hasavinyacha Dhanda Maza* also became very popular. Through these stage performances he displayed skill in presentation of the subtleties of human nature and the vanities and frailties of man.

Being a minic and a good actor himself, he was put on some one-man shows. *Batatyachi chawl* (1958), *Asa Mi, Asa Mi* (1964) and *Hasavanyacha Majha Dhanda* later on. *Batatyachi chowl* proved to be an instantaneous box-office hit and its popularity never waned. All the three shows have dramatized his own humorous sketches, skits and stories written from time to time. He has translated Hemingway's *Old Man and The sea-keka Koliyane* (1965). He has also written travelogues like Apurvai (1960) and pen portraits written by him are collected in Gantot (1966) and Gun Gaien Avadi (1975).

Deshpande's travelogues *Apurvai* (1960), *Purvaranga* (1965) and *Jave Tyanchya Desha* (1974) are jewels of Marathi literature. They contain the pen-pictures of the countries he travelled for studies and the people he saw. *Vangachitre* (1974) written after study tour of Santiniketan also belongs to the same category.

His literary prolificacy is displayed in the following works also: *Khogir Bharati* (1946), *Nasti Uthathev (1952), Golaberij (1960), Hasavnuk (1968), Ganagot (1966) and Vyakti Aani Valli (1962).* The last one contains beautiful pen-pictures of the representative characters from the lower middle class scoiety. He also translated the *Diary of Jay Prakash Narayan* in Marathi. He performed leading roles in many Marathi films like *Gulacha Ganapati, Vandemataram Hi Vat Pandharichi and Pudhacha Paul* and gave music to many successful films.

Deshpande is a veritable colossus among the contemporary Marathi writers. He has excelled as a playwright, humorist and an actor on the Marathi stage. His success in the Marathi film industry as an actor, director and music director is by no means small.

Deshpande contributed his own urbanity to the tradition of humour form Ram Ganesh Gadkari Shripad Krishna Kolhatkar upto Pralhad Keshav Atre with a connoisseur's touch. His writing is replete with sarcasm, satire and euphenism. His hamour, intellectual as it is, springs from the pathos, fraity and vanity in human beings. It is never offensive although it is not easily comprehensible to a common reader. Many times he is thought provoking also. He has a polished urban style of writing with a diction enriched by acquaintance with music.

Deshpande is also a benevolent philanthropist and patron of many institutions. His contribution to foundation of the Balgandharva Natyamandir at Pune is well-known. He established the P.L. Deshpande Foundation (1965) from his own money for providing aid to cultural, educational and welfare organisations.

He worked on the Bombay, Pune and Delhi stations of his Aakashvani and was specially deputed for advanced training in Broadcasting and television under scholarship of the UNESCO. He had the honour to broadcast the first television programme in India from Delhi Doordarshan.

He was appointed the Vice-Chairman of the Rashtriya Sangeet Natak Academy, New Delhi, a member of the Sahitya Academy, New Delhi, and a member of the Maharashtra State Board of Literature and Culture. He was elected President of the Marathi Natya Sammelan of 1965 held at Nanded, and also of the Marathi Sahitya Sammelan of 1974 held at Ichalkaranji.

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The title of *Padmashree* was conferred on Deshpande by the Government of India in 1966, and he was also honoured by an award of the Rashtriya Sangeet Natak Academy in 1967. All such achievements go to show that P.L. Deshpande, a versatile writer, has become almost a legend in his life time.

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## Deshpande, Purushottam Yashwant (1900 – )

**Purushottam Yashwant, born at Amraoti in Vidarbha in 1900, is a leading politician, journalist and Marathi novelist.**

Purushottam Yashwant Deshpande was born at Amraoti (Vidarbha) in the Deshastha Brahmin community. His father Yashwantrao was a leading lawyer at Amraoti. His mother hailed from the Deshpande family of Ashti. At one time the Deshpandes held office of honour, with landed estate. Purushottam inherited the generosity and nobility of character of the Deshpandes.

Purushottam had a good academic record. He did his M.A. History, Economics and Politics at the University of Bombay in 1925. Later, he took his law degree from the Nagpur University.

In 1925, he married Vimalabai of the Kolhatkar family to which Shripad Krishna, the well-known Marathi play-wright and poet, belonged. It was a love-marriage and created a social storm at the time.

Purushottam was profoundly influenced by the writings of Swami Vivekananda and Ramatirths, and had read deeply, Vedic and Buddhist philosophy. These influences, added to his own philosophical bent of mind, have led him to seek quietism in life.

In political life, he had close contacts with Jaya Prakash Narayan, Ram Manohar Lohia, Rajsaheb Patwardhan and Wamanrao Joshi. His study of Shelley, Browning, Marx, Lenin, Trotsky, Freud, Jung and Shaw is indicative of the versatility of his mind and literary tastes.

Purushottam Deshpande's main fields of activity are journalist and literature. He is a good journalism and a reputed Marathi novelist. Among his works may be mentioned: '*Bandhanachya Palikade*' (1927), '*Sukalele Phula*' (1931), '*Sada Phuli*' (1933)', '*Vishal 'Jeevan*' (1939), '*Kali Bani*', (1941), '*Naya Jug*' (1941), '*Commentary on Amritanubhava of Jnyashwar*' and '*Anamikachi Chintanika*', the last winning him a Sahitya Academy Award. He adorned the presidentship of the Vidarbha Sahitya Sangha and other literary bodies.

He was also interested in politics. In 1931, he was president of the Berar Youth League, and in 1934 Secretary of the Provincial Congress Committee. He actively participated in the Civil Disobedience Movement and in the Quit India Movement of 1942. He was President of the Madhya Pradesh I.N.T.U.C. in 1948-52, and a member of the Executive Council of the Nagpur University for six years.

Purushottam had consistently campaigned against untouchability and holds progressive views on social reform. Being a devotee of J. Krishnamurti, he wants a radical transformation of the human mind in all aspects of life. Education must produce a free mind. Nationalism, according to him, creates conflicts leading to warfare and destruction. Only a global view can save humanity from the destructive forces at man's command.

In 1952, as a member of the Indian delegation, he attended the International Conference for Cultural Freedom at Paris. In 1958, he had been to Tashkent as a member of the Afro 'Asian Writers' Conference. He visited Moscow and had been to Switzerland, Italy

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and England. He now lives a life of abnegation or *Vanaprastha* at Varanasi.

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## Deshpande, Purushottam Yashvant (1899 – ?)

**Purushottam Yashvant Deshpande, born at Amravati in 1899, was an eminent novelist, poet and thinker.**

Purushottam Yashvant Deshpande a novelist and thinker was born at Amravati. He did his M.A. from Bombay University in 1925 and LL.B. from Nagpur University in 1931. He actively participated in Mahatma Gandhiji's Non-Cooperation Movement, and was imprisoned for participating in the Quit-India Movement of 1942. He has had special interests in studying Vedic and Buddhist literatures.

During his formative period, he was very much influenced by thoughts of Ramakrishna Paramahansa, Vivekananda, and Swami Ramatirtha, During 1933 to 1942, he was also impressed by Marxism, though Gandhism was the main source of inspiration throughout his life. In his book Gandhijicha Ka? (Why only Gandhiji?), he has analysed the greatness of Gandhiji. His famous novels are *Bandhanachya Palikade* (1927), *Sukalele Phul* (1931), *Sadaphuli* (1933), *Vishal Jivana* (1939), Kali Rani (1941), Nave Jaga (1941), Ahuti (1959), Bherighosha ki Dharmaghosha (1972), Navi Mulye (1946) is a collection of critical essays while Nirmalya Mala (1933), a book of poetry.

He was honoured with the Sahitya Akademi Award in 1962,for his book *Anamikachi Chintanika* (Contemplations of an Unnamed Man), a book in which his point of view is that, in the modern world the existence of the human race may be doomed if our quest for material progress is not supported by the search for the inner self. He has discussed his instincts, inspirations and way of writing in *Mi Ka Lihito*? (Why I Write?). Because of his wide experiences of life and capacity self-analysis his writings throb with a not of sincerity.

At a time when Phadake and Khandekar were very popular writers amongs the Marathi readers, Deshpande's writing stood out distinctively, because of his contemplative attitude and serious concern with an individual's philosophical, intellectual and emotional life against the background of modern life. In addition to the books mentioned above, he has also written Bharatiya Sanskritila Avhana (a challenge to Indian Culture), *Soviet Russia Va Hindusthan* (Soviet Russia and India, 1944) and a biography of Sant Jnaneshvara and a commentary on jnaneshvara's mystical writing Amritanubhava in English.

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## Deshpande, Waman Narayan (1903 – ?)

**Waman Narayan Deshpande, born in Vidarbha in 1903, was a great critic**

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**and poet. The credit of initiating blank verse in Marathi poetry goes to him.**

Waman Narayan Deshpande critic and poet, hails form Yeotmal in Vidarbha region of Maharashtra. Apart from writing under his own name he wrote column in various journals under the nicknames like Ramshastri, Dronacharya and Tatastha. He has four collections of poems to his credit, *Aaradhana* (1938), *Anamika* (1952), *Picasoche Kabutar* (1962) and *Uttarayana* (1966). His poetry is blended with imagery and thoughtfulness. He has written a longer narrative about the Korku, a hil-tribe of Satpuda. He beieves that this ignorant and poverty-striken tribe will soon break the shackles of inequality and ignorance.

Though he preferred to keep aloof from the prevalent literary groups, Deshpande kept himself in constant touch with the new trends in literature and had radical ideas. He is described as a poet of experimentation after Keshavsut. The credit of initiating blank verse (Muktachhanda) in Marathi poetry goes to him as much as to Anil. In his dramatic monologues, short narrative poems and lyrics he has established his own identity as the conscientious poet of his generation.

Deshpande was acclaimed as a critic of considerable importance. The collections of critical articles, *Ramshastri* (1939), *Vichar Sameeksha* (1940) and Vimarshini (1961) reveal his scholarship. Deshpande is one of the major exponents and authorities of Mahanubhav literature. His edited works Adya Marathi Kavayitri: Mahadamba (1935) and *Smritisthala* (1939) are landmarks in the field of critical writing.

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## Deshpande, Yeshwant Khushal (1884 – 1970)

**Yeshwant Khushal Deshpande, born at papal in the Amaravati District, was a research scholar of repute in History of Marathi literature.**

Yeshwant Khushal Deshpande was a research scholar of repute in Marathi. He was born at papal, in the Amaravati District of the Vidarbha. His father Khushalrao worked as a sub-registrar at Dhanaj in the Akola District where Yeshwantrao had his primary education. He completed his higher studies at Amaravati and Bombay, obtaining the M.A. and LL.B. Degrees in 1906 and 1908 respectively. He started leagal practice at Yeotmal and continued it upto 1940.

While, he studied at the Wilson College, Bombay betwen 1902 to 1905 , he was deeply impressed by the works of Ramkrishna Gopal Bhandarkar and the Vishvanath Kashinath Rajwade. As a result, he decided to devote himself to historical research. In 1926, he set up an institution called Sharadashram at Yeotmal, which aimed at providing facilites for collection of historical material and research.

He travelled through the length and breadth of India to collect from temples and monastaries ancient works in Sanskrit and Marathi, documents, coins, inscriptions, copper-plates, idols, pictures and photographs, Nearly 2,500 documents were collected at this institute the use of which was allowed to all interested in the field. He wrote many research articles throwing new light on the history of the middle ages. He edited the anunual publication of the Sharadashram of the same name. He took interest in the work of Theosophical and the Oriental Research Societies. He had the honour of representing Inida in the World Historical Conference held at Zurich in 1939. He also attended the Oriental Conference held at Brussels. He was made honorary Fellow of the Royal Asiatic society of Great Britain.

His special research interest wast in the literature of the Mahanubhav sect. In 1925, he produced the work, *Mahanubhaviya Marathi Vangmaya* in

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order to introduce the whole corpus of this literature to lay readers. In search of information for this book he travelled extensively into Punjab, visited Maths and held discussions with the priests and consulted several Mahanubhav Works. He edited such works as, *Shri Ridhipurvarnan* (1929), *Shri Chakrapani Charitra* (1936) and Niruktesh compiled by Pandit Bhishmacharya. He has edited a collection of articles *Historical Essays* from *Vidharbha* (1959) and wrote a novel *Mazi Shanti,* (1907).

His research covered many aspects and was presented in a lucid and simple style. His papers were published in the annual proceedings of Indian Historical Records Commission. All India History Congress, and All India Oriental Conference.

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## Detha Vijyadana (1926 -- )

**Vijyadana Detha, born at Borunda-Jodhpur in 1926, was an eminent scholar and folk tales collector.**

Vijyadana Detha was born at Borunda-Jodhpur and has devoted over two decades to rewriting the folk-tales and collecting popular idioms and maxims. The bulk of his creation consists of over a dozen volumes of folk-tales known as *Batan ri Phulwadi,* several of which have seen more than one edition. Some selected tales from these volumes were translated by the author himself and published under the title *Anokha Peda* (unusual tree, 1968).

Some of the tales are very short while others are of medium size. The first volume contains 76 of such shorter tales in about 290 pages of royal octave size, while volume ten has only 21 tales covering 333 pages, and volume eight only 12 in tales in 352 pages. This fact, disclosing the trend of gradual lengthening of the tales, is enough evidence to show that the author wanted to infuse more and more of his own thoughts and expressions in the folk tales, thus depriving them of their original colour and appeal. Some of his bigger tales, forming part of these volumes, have also been separately published. *Tido Rava* (1965), mentioned as a folk-novel and printed in the pocket book size, is one of them.

The book however, is inspired by malice, as stated by the author himself in the preface, and leaves a bad taste unworthy of litterateurs. Some others are *Istukhan, Minakha Jamaro,* etc. (seven such books have been published) Almost all of these folk tales were first published in magazines, Vani (Vol, I), and Loka Sanskriti published one after the other by *Rupayuana Sansthana*, a literary institute run by the author. As there have been more than one edition of most of these volumes, it is difficult to know of their exact years of publication, though they may roughly be place in between 1960 and 1975.

The folk tales attempted to be re-written in these volumes have lost their original flavour due to the intermingling of Marxist theories and non-related descriptions of alien origin. Detha is certainly a powerful prose writer, particularly of fiction. His latest book *Alekhun Hitler* (1984) contains his original stories, which reveal his real literary merit. He had edited a dictionary of proverbs in collaboration with Bhagirath Kanodiya, published under the name *Rajsthani Kahawata Kosha.* He got the Sahitya Akademi Award for his *Batan ri Phulawadi* (Vol. 10) in 1974.

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## Deuskar, Sakharam Ganesh (1869 - 1912)

**Sakharam Ganesh, born in 1869 at Karonear (Deoghar) in Bihar, was a**

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**Maharashtrian adopting Bengali culture and a silent worker in the field of Bengali journalism and literature.**

Sakharam Ganesh, son of Sadasiv Ganesh Deuskar, a Maharashtra Brahmin belonging to the Ratnagiri district of the Bombay Presidency, was born on 17th December, 1869 at Karonear Deoghar (Bihar), where his grandfather had settled on domestic grounds. His father held an appointment under Jaimangal Singh, the ex-ruler of Giddhor.

In 1874, Sakharam lost his mother and was brought up by his aunt (father's sister), an intelligent lady with a keen interest in Marathi literature and religion. She had considerable influence on the child. Sakharam studied the Vedas and other Hindu scriptures with great zeal. The Deuskar family adopted Bengali culture. Sakharam learnt Bengali thoroughly well and later created a name as a writer in Bengali. He was married, but his wife predeceased him.

Sakharam's early schooling began at Deoghar. He passed the Entrance examination in 1890 from Deoghar High English School, but soon after he had to accept a job to maintain his family. He came into contact with, and was immensely influenced by, eminent persons like Bal Gangadhar Tilak, Rajnarain Bose, Suresh Chandra Samajpati, Jogindra Nath Bose, headmaster, Deoghar School, and others. He gloried in the name of India's past.

In 1893, he was appointed a teacher (Second Pundit) in Baidyanathdham High English School, but incurred the displeasure of the local Magistrate for his association with the *Hitavadi* which published some information regarding the Magistrate's misbehaviour and this apparently led to Sakharam's dismissal in 1897. His field of greatest activity was Calcutta. In 1902, he organised in Bengal the 'Shivaji Utsab' - an event which promoted the growth of political consciousness and Maharashtra Bengal unity.

In 1904, he published 'Desher Katha' which was subsequently banned by the Government. He joined the *Hitavadi* as a proof-reader and later rose to be its editor in 1905-1907. He resigned the editiorship, as the authorities of the paper put pressure on him to write against Tilak after the Surat Congress. In 1908, he joined the Bengal National College as a teacher of Bengali and History and did some original research in Maratha History. The same year, he became member of the Executive Committee of the National Council of Education, being nominated by Raja Subodhi Chandra Mallick, Essentially a journalist, he turned out to be also a outstanding writer in Bengali and his literary works include. '*Desher katha*', '*Shivajir Mahatva*', '*Shivajir Diksha*', '*Bangiya Hindu Jati Ki Dhangsonmukh*', '*Tilaker Mokaddama-O-Samkshipta Charit*', *Mahamati Ranade*, Calcutta, 1901; *Jhansir Rajumari,* Calcutta, 1901; *Baji Rao*, Calcutta, 1902; *Anandi Bai*, Calcutta 1903; *Shivjir Mahattva*, Calcutta 1903; *Desher Katha* (in 2 parts) Calcutta, 1904-1907; *Shivajir Diksha* Calcutta, 1904; *Tilaker Mokaddama O Samkshipta Charit*, Calcutta. He sometimes wrote in literary journals like the *Sahitya,* the *Bharati,* the *'Janmabhumi,* the *Sahitya Parishad Patrika and* the *Bangadarshan.* He died on 23rd November, 1912 at Deoghar.

Orthodox and conservative to a degree, he admired Indian traditions and customs. In all social questions, he was a revivalist. A supporter of the Congress movement, Tilak was his political *guru*. He belonged to no political party and favoured constitutional agitation. Free from regionalism, he remained in habit and speech a Bengalee. Critical of British rule, he attributed the country's economic breakdown and moral degeneration to the British administration. He regarded western education as 'imperfect, partial, and perverted'. Self-help and self-reliance was his motto in any scheme for national reconstruction.

As a journalist, Sakharam wrote a number of books and articles attributing the economic and moral ruin of the country to the British rule. His writing also revealed his agonies for the misery of the people. During Swadeshi movement (1905-08) in Bengali Sakharam contributed a lot towards arousing the national consciousness.

A silent worker in the field of journalism and Bengali literature, a Maharashtrian adopting Bengali culture, Sakharam, whose constant anxiety was to fight against poverty and misery of our land by cultivating the spirit of nationalism

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contributed a good deal to the promotion of national consciousness.

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## Dev (1673 – )

**Dev, was born in 1673, had a gift of originality and poetic sensibility of high order.**

If half a dozen poets of the 'Riti' School were to be named, Dev would certainly find a place among them. The number of his patrons is considerable but he stayed with none of them for long. Perhaps his independence of will stood in the way of stable adjustment. The authorship of a very large number of poetic works is ascribed to him. Some place the figure at seventy two, others at fifty two but his actual available works are only about twelve. Though he tried to make his mark in the sphere of poetry as well as poetics, he achieved success only in poetry. In fact, no poet of the 'Riti' School could give even a tolerably good account of himself as a poetician. They were all poets writing for the pleasure and satisfaction of their patrons.

Dev had a gift of originality and poetic sensibility of high order. His poetry, therefore, is of a higher order than fashion of the times was to depict love as nothing more than carnal desire. Dev should be given credit for depicting love as a noble, spiritual emotion based on reciprocity and self-sacrifice. In many of his love poems, there is an element of divine touch as is found among the Sufis. It must not, however, be assumed that his treatment of love is only at the supra-physical level; his treatment is as physical and sensuous as any body else's. The only thing to be borne in mind is that he occasionally rises above the physical level. A scrutiny of his poems demonstrates that he starts very well but his over-fondness for alliteration and other embellishments hampers the smooth finish of the poem. His communication is effective and artistic where he is free from this fault.

Some of the important works of Dev are: *Bhav Vilas, Asvayam, Bhavani Vilas, Premtarang, Kushal Vilas, Jati Vilas, Sujan Vinod, Shbdarasayan, Ratnakar* etc. The works of Dev can be divided into two groups (1) Those dealing with poetics, and (2) other dealing with philosophy, ethics, music etc.

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Majumdar, Dhirendranath, *Bharater Jatiya Sadhak*, Part I.

## Dev, Acharya Bhagwan (1911 – )

**Bhagwan Dev, born at Narela village near Delhi in 1911, is a scholar and saint. His writings explore different fields like art, science, culture, religion and literature of ancient India.**

Acharya Bhagwan Dev, popularly known as Swami Dayanand Saraswati, was born in 1911 at Narela village near Delhi. His father, Chaudhary Kanak Singh, was an Arya Samajist by religion and an agriculturist by profession. Bhagwan Dev was the only son of his parents and his first name was Bhagwan Singh.

Bhagwan Dev received his early education from his native village, After passing IX standard examination from Narela, he joined a Christian school

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at Delhi from where he passed his Matriculation Examination. For higher education, he got himself enrolled in the Hindu College, Delhi. But before completing his graduation, Bhagwan Dev said good-bye to his college in 1931 and pledged himself to serve the society.

He took this bold and unusual decision for more reasons than one. Firstly, he was brought up under the Arya Samajist atmosphere prevailing in his family. Secondly, his teacher, Scott and Nand Kishore, en-kindled a spirit of sacrifice in their young student, Bhagwan Dev. Thirdly, the humiliating death of Lala Lajpat Rai, a great Arya Samjist and Nationalist, on 17th November, 1928, shocked him greatly. Lastly, the execution of Sardar Bhagat Singh, Raj Guru, and Sukhdev on 23rd March, 1931 gave a turning point to the life of the young Bhagwan Dev. Now, he took a vow to live, work, and die for the cause of his country.

In 1931, he converted his name from Bhagwan Singh to Bhagwan Dev, pledged himself to be a *brahmchari* throughout his life, left his parents and joined the Arya Vidyarthi Ashram in a jungle near Delhi and started living as a *topasvi*. He lived in this *ashram till* 1942. On 22nd September, 1942, Bhagwan Dev took over the charge of the Gurukul at Jhajjar in Rohtak district of Haryana. Since then, he has been serving this institution and by now it has become one of the best archaeological museums, libraries and *gurukuls* of India.

After devoting twenty-eight years of his life Bhagwan Dev has collected rare collections for the Haryana Provincial Archaeological Museum, Jhajjar. It contains countless coins, seals, idols, etc..., especially of the ancient period. A number of Indian and foreign scholars of ancient history have visited and studied there. This museum is one-man show. No parallel example exists in the World-so big a museum is not known to have ever been developed by a single person. Recognising his services, rendered to the cause of archeology, the Government of India have taken him as one of the Members on the Museum Advisory Board of India.

Bhagwan Dev is a linguist and knows Hindi, Sanskrit, Brahmi, Kharoshti, Indo-Greek, English, Urdu, Persian, and Arabic. But, he has first love for Hindi and Sanskrit. In 1957, he took a leading part in organising the Save Hindi Movement, launched in Punjab. He has established the Haryana Sahitya Sanstha at Jhajjar to promote the cause of Hindi and Sanskrit. Several scholars of Sanskrit have been trained under his spell at the Gurukul Jhajjar. So far, Bhagwan Dev has authored forty books and these have been written either in Hindi or in Sanskrit. As a scholar of Sanskrit, he has been nominated as a Member to the Central Board of Sanskrit.

Bhagwan Dev is also a litterateur. His writings explore different fields like art, science, culture, religion and literature of ancient India. Some of his famous works are: *Balidon, Patanjal Mahashya, Ancient Seals of Haryana,* etc. In 1969, the President of India, Dr. Zakir Hussain, conferred the honour of *Rastriya Pandit* ( National Scholar ) on Bhagwan Dev, acknowledging his services rendered to the cause of literature.

As a scholar of ancient Indian history, Bhagwan Dev has been invited by several educational institutions of India, and foreign countries like, Russia, Australia, Japan, England Germany, Afghanistan, Singapore, Thailand, Burma, and Indonesia. During his educational lectures, Bhagwan Dev always appeals to the audience to follow the teachings of Swami Dayanand Saraswati.

Bhagwan Dev is not only a renowned scholar, but a political and social worker too. In 1939, he joined the Arya Samaj movement, launched in Hyderabad against the Nizam, who had confiscated the civic and religious right of the people. During the Quit India Movement of 1942, Bhagwan Dev took a leading part in its activities at Narela. To promote the cause of education especially female education. He donated his whole parental land 40 *bighas*. to set up the *Kanya Gurukul* at Narela. He battled against the rigidity of untouchability. Once he hosted a feast at Narela in which the Harijans were also invited and they dined along with the other castes. During the partition, Bhagwan Dev collected 2,000 maunds of wheat for the Meows, who had become homeless. In 1960, he collected and distributed medicines, clothes, and food among the victims of the flood.

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## Dev, Jalandhar (1873 – 1952)

**Jalandhar Dev, born in Orissa in 1873, was an eminent essayist and short story writer of Oriya literature.**

Jalandhar Dev was an essayist. He was related to the royal family of Bambara, a feudatory state of the then Orissa. Though he had to serve as a Diwan and a magistrate still he wrote a number of socio-religious essays. His discussion on pros and cons of marriage entitled *Bibaha Bichara* (The choice in Marriage, 1928) had aroused interest in the minds of the readers.

His essays like *Veda-O-Hindudharma* (the Vedas and Hinduism, 1952), *Barna-O-Jatiyata* (Caste and Creed) and *Bhagavat Gita* bear testimony to his insight and wide range of study. *Diaryra Kiyadansa* (Some pages of Diary, 1952), a collection of essays on travel is also worthy of attention.

Besides these, he also wrote a few short stories, some historical play lets (Uday Singha, 1934, Ranasinghankara *Mahaprayana*) and poems Meghabhabana (Thoughts on Cloud 1934), Asprisya (Untouchable woman, 1934). Jalandhar was noted for his liberal thinking and reflective essays.

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## Dev, Narendra (1888 – 1971)

**Narendra Dev, born in Calcutta in 1888, was a versatile writer. He was intimately connected with the world of literature, theatre and cinema for half-a-century.**

Narendra Dev, born in Calcutta in 1888, was a versatile writer. He was intimately connected with the world of literature, theatre and cinema for half-a-century (1920 -- 1970). He was a link between three generations of writers and popularly known as Narenda.

Narendra Dev came of an aristocratic family, Dev-family of Thanthania in north Calcutta. His uncle Upendrachandra was a Derozian and father Nagendrachandra was a man with progressive views. In early youth Narendra Dev came in contact with the revolutionaries of Bengal through his cousing Rajendra Dev, but this connection was short-lived. He passed the Matriculation examination from Metropolitan School with credit, but ill health prevented him from joining college. He was a keen student of varios subjects throughout his life.

Narendra Dev had a long career in the field of art and literature. He had connection with Rabindranath Tagore, Saratchandra Chattopadhyaya, Akshyakumar Baral, Rajanikanta Sen, Kazi Nazrul Islam, Satyendranath Dutta, Pramatha Chaudhuri Mohitlal Mazumdar and Sishir kumar Bhaduri. He had close ties with Bharati, *Kallol and Krittibas* groups.

Narendra Dev was the president of P.E.N. West Bengal Branch, Sishu Sahitya Parishad, Sarat Samity and Sahitya Tirtha. He was elected twice vice-president of the Bangiya Sahitya Parisad. He edited the weekly *Nachghar* (devoted to the cause of Bengali Theatre), weekly *bioscope* (devoted to the cause of Bengali cin-

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ema) and Pathsala (childrens monthly) for 15 years.

He visited western European States and attended the International P.E.N. Congress in Edinburgh in 1950. Again he visited eastern European States and attended the World Peach Congress at Helsinki in 1955. He had a close connection with Sherwood Anderson, Stephen Spender, Agatha Christie, Elia Ehrenburg and Mikhail Solokov. He received three literary prizes-Mauchak Puraskar (1964). Bhubaneswari, Gold Medal and Sisirkumar Puraskar (1971).

His first writing, a poem was published in the *Sandhya* edited by Brahmabandab upadhyaya. His first novel was *Garmil,* first book of poems Basudhara and the first collection of stories *Chaturvedashram.* He wrote short stories, novels, poems, songs, plays, travelogues, essays and juvenile writings with equal grace and facility. Moreover he wrote satirical sketches under the pen-name 'Manabendra Sur'. Sisirkumar Bhaduri produced a play for children, Phuler Aina on the board of the Theatre. This was written by Narendra Dev. He wrote a treatise on cinematic arts as early as 1934. this book, *Cinema,* is the pioneering work on the subject in Bengali. He coined a good number of Bengali technical terms for this book.

Narendra Dev published 36 titles of which four were translations in verse (among them are *Meghaduta* and *Omar Khyyam),* one scientific treatise on cinema, one book of belles-letters, one book of poems, three collections of short stories *Chatur Vedashram, Bojhaparha, and Suhasini,* one biography (on Saratchandra), three travelogues, nine novels, one play eight books for children, and four edited collections of stories, poems and memories (Katha Shilpa, Kavya Dipali, Sonar kathi and Sarat Bandana).

Narendra Dev married a young widow Radharani Datta in the early twenties. This created a stir in the then Bengali society of Calcutta. Rabindranath and Saratchandra came on their own to bless the newly wed couple. Their only issues is a daughter-Navanita. All of them have been devoted to literature and arts.

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## Dev, Narendra (1889 – 1956)

**Acharya Narendra Dev, born in 1889, was a leading educationist, politician and social activist. He advocated universalisation of education and knowledge, unity of knowledge and culture, proper integration of technical education with studies in humanities as well as social education and democratic citizenship.**

W.R. Inge, in his monumental work entitled "Lay Thoughts of a Dean" stated that socialism, though it lived as an ideal, was dying as a programme and obviously would not work. It is often compared to a cap that lost its shape since so many wore it and many more continue to wear it. Bernard Shaw said that capitalism was best suited for production. In developing countries, what is needed is massive and maximum production, and sharing of poverty leads us nowhere. National socialism is a contradiction in terms, since socialism is International and can never be national. It led to Nazism and Fascism in Germany and Italy respectively. Constitutional socialism is a mirage. Successful implementation of socialism leads to class war. We have democracy without socialism in the USSR and UK, and socialism without democracy in the USSR.

The concept of democratic socialism highlighted by Acharya Narendra Dev is the non-violent way to reach the goal in consonance with our cultural traditions and national genius. It has the best of both without their drawbacks.

He was born on October 30, 1889. His father was a leading lawyer with a religious turn of mind. Swami Rama Tirtha stayed with them for some time in 1906. He attended the Lucknow Session of the Congress with his father as a lad of ten. He soon became a

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convert to extremism and learnt lessons in Indian nationalism from Tilak. Aurobindo and Har Dayal. His study of Mazzini made him understand the correlation between rights and duties. With the victory of Japan over Russia at the turn of the present century, Asia regained self-confidence.

After taking his M.A. degree, he studied Law and settled down as a lawyer in 1913. He took active part in the Home Rule movement of Annie Besant and Tilak. At the call of Mahatma Gandhi, he renounced legal practice and plunged into national struggle. In 1921, he joined Kasi Vidyapith founded by Shiv Prasad Gupta--a millionaire patriot--with Dr. Bhagawan Das, the noted savant, at the helm. Here, he found a vocation suited to his aptitude and utilised the academic atmosphere to get a social and economic perspective of the Indian struggle for freedom. After he became its Principal in 1926, he came to be known as *Acharya*. Sri Prakasa and Sampurnanand were his colleagues on the staff. While Lal Bahadur Sastri and B. V. Keskar were students. There existed a bond between him and the students, reminding us of the ancient Gurukula system. He was modest and unassuming. Being highly impressed, Gandhiji invited him to deliver the convocation address of Gujarat Vidyapith at Ahmedabad.

He made a special study of Indology. Buddhism and Marxism. He worked on Prakrit grammar and was a scholar in Sanskrit , Persian, Hindi and Urdu. He knew Pali, Bengali and French. He studied the works of Ananda Coomaraswamy, Kropotkin, Roza Luximberg and Lenin. The qualities that distinguished him as a writer were brevity, vigour, rhythm and purity of diction. As a speaker, he impressed intellectuals. In spite of suffering from an acute type of asthma, he was ever active as a writer and speaker.

Though, he was a scientific Marxist, he opposed the policy of the Third International, which split and weakened anti-imperialist forces and sought to discredit Indian national movement under the leadership of Gandhiji. Along with Yusuf Mehrali, Achut Patwardhan, Asoka Mehta, Ram Manohar Lohia and Jayaprakash Narayan, he built up the Congress Socialist Party and became its President in 1934. He was well-versed in European political therory, and the economic depression of the thirties convinced him that Marx had rightly outlined the course of capitalist development in his historical materialism. He felt that British socialism, based on trade unionism, was unsuited to rural India. He dismissed the concept of trusteeship enunciated by Mahatma Gandhi as unworkable.

He was President of the Uttar Pradesh Congress Committee and member of the All-India Congress Working Committee. On his election to the Provincial Assembly under the Government of India Act of 1935 in 1937, he was requested to head the ministry in preference to Govind Ballabh Pant. But he declined as he was opposed to office acceptance. In 1939, Subhas Chandra Bose promised to withdraw from the contest to Congress Presidentship for a second time if Narendra Dev were to be elected. Gandhiji tried twice to instal him as President of the Congress. But, anti-socialist elements in the high command opposed the move. In 1941, Gandhiji insisted on his staying in Sevagram Ashram for four months to enable him to recoup his health.

He organised the Kisan Sabha as a base for promoting socialism. He advocated abolition of zamindaris. He started 'Samajavadi Yuvaka Sabha' to instil new social values among the youth. He edited ''Sangham''--a Weekly in Hindi. He stood for a broad political perspective with a deep fervour for social justice. He advocated social revolution through democratic means. He looked at socialism from ethical and social angle. He was convinced that political independence was an inevitable stage on the way to socialism. He was revolutionary in thought, but amiable and considerate in behaviour. He rarely lost temper.

He regarded Communists as undependable and found it impossible to work with them, since he felt that they lacked scruples and decency. He was against forced collectivisation. He wanted socialism to be organisational, educative, constructive and combative . The Congress Socialist Party under his leadership was in the fore-front during 'Quit India' movement of 1942. While welcoming freedom, he regretted that democracy was receding. At the Kanpur Session of the Party in 1946, it was decided to withdraw from the Congress. He resigned his membership of the

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Uttar Pradesh Assembly, as he was elected on Congress ticket. He visited China as a member of the goodwill mission and created a favourable impression. His socialism was democratic and humane. His personality had liberating effect on others.

When he was Vice-Chancellor of Lucknow and Banaras Universities, his academic colleagues were proud to accept his leadership. Students revered him as a guru. The atmosphere on the campus was calm and quiet during his term. He advocated "universalisation of education and knowledge, unity of knowledge and culture, proper integration of technical education with studies in humanities as well as social education and democratic citizenship. "He combined genius, greatness and goodness while carrying his learning lightly.

In his last important speech, opposing the Preventive Detention Bill in the Rajya Sabha during August 1952, he said: " It is the duty of this House, to whom the ministers are responsible, to be vigilant in the defence of civil liberty of the people. But, as the majority of the House has decided not to do so, the sacred duty to uphold aloft the torch of liberty in this country now falls to the privileged few of the opposition. Revolutionary courage demands capacity to withstand popular clamour now and then. True courage and opportunism go ill together." He did valuable work as a member of the Press Commisssion.

In 1954, he was requested to head the Praja Socialist Party and he obliged despite ill-health and advancing years. Praja Socialism combined Marxism and Gandhian thought. He kept friendships above politics. He always had a soft corner for Jawaharlal. Sri Prakasa, as Governor of Madras, invited him to recoup his health and to smoothen the racking effects of asthma. He was lodged at Erode, whose climate quite suited him. He soon mixed with the local population and became popular. He was accessible to one and all. He passed away on February 10, 1956. Prime Minister Nehru sent a plane to fly his body to his native place for cremation. He left little for his dependents as monitary considerations weighed little with them.

During his period of detention in Ahmednagar Fort (1942-45), he translated into Hindi Poussin's French version of "Abhidhana Kosa." which, in its turn, was a translation of Chinese rendering of the original in Sanskrit by Vasubandu. "Buddha Dharma Darsana" in Hindi published after his death was his magnum opus. It is a surprise that a Marxist could be interested in Buddhism. He was responsible for inculcating Jawaharlal's interest in Buddhism. A life so rich in significance as that of Buddha requires to be studied by every generation in relation to its own problems.

Narendra Dev's life was enriched with equanimity, truthfulness and fearlessness. He was a full personality and embodiment of all that is good, noble, honest and desirable. Contact with him was uplifting. His achievements spread an aroma of idealism. He fought for liberty cherished equality and upheld fraternity. He was a man of integrity and character, who shunned publicity. He lived for an ideal and a faith.

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## Dev, P. Kesava (1905 - 1985)

**P.Kesava Dev, born at North Parur in Cochin in 1905, Malayalam novelist, short story writer, political and social reformist.**

Malayalam novelist and short story writer, P.Kesava Dev was born in 1905 in North Parur, a few miles from Cochin, in Kerala. As a member of an aristocratic Nair family, Kesava was able to learn from personal experience the evils of the matrilineal system followed by the Nairs. The village atmosphere was one of decadence and this provoked the young man to leave home and family. Although, his education stopped at the school stage, he was intellectually precocious enough to understand what was happening in the native State of Travancore, in the rest of India and the world.

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Movements like those led by the Brahmo Samaj and Arya Samaj attarcted him and changing his name from Kesava Pillai Dev he heralded the intellectual revolution through both his personal life and his writings. He was drawn to Marxism in the early 30's and he worked with trade unions. The government took due notice of his 'subversive' political activities and put him in jail for a time.

The impact of the October Revolution and of the writings of Victor Hugo and Maxim Gorky turned him into a fullfledged, committed champion leftist politics and leader of the Living Literature Movement, which soon grew into the Progressive Literature Movement. Like Prem Chand Yashpal Kishen Chandra, Mulk Raj Anand and K. A. Abbas in the north, Kesava Dev wrote short stories and novels to project this leftist view point. He was shouting hoarse at the top of his voice in those problems of contemporary life always agitated him.

His writings are a faithful record of whatever he left at the time of writing. Never a dogmist, he is sharp and strong in his use of language. He has written several pamphlets and articles to support favourites causes and to demolish enemies. He has called his Autobiography *Etirppa* meaning protest Dev, is nothing but portest, relentless protest and rebellion. He views himself as an ideal, uncompromising eternal Rebel - not just a political party, working, aiming at winning an election or even at the takeover of power from the upperclass ruling cliques. He married Gomati Amma breaking the caste barrier, later divorced her. In 1955 he married Sitalakshmi and had a son by the second marriage.

Kesava Dev's works are numerous, he has been a prolific writes untill he fell ill a few years back. About twenty novels, at least sixteen collections of short stories, eleven plays, seven one act plays a collection of prose, poems and two volumes of autobiography. The major novels are , *Odaveil Ninnu* (From the gutter), *Nati (*Actress), *Bharantalayam* (A lunatic asylum), *Olakka* (The Pestle), *Sukhikhan Vendi* (for pleasure), *Swapnam* (Dream), *Iyder aya Drahi* (The Self-sacrificing Secoundrel), *Ayalkar* (Neighbours) *Kannadi (The looking glass), Adhikaram* (Power) *etc.* among the collections of short stories are *Bhavivaran* (The Fiancee), *Kamukante Katriu (*The Lover's Letters) *Deenamma, Maravil (in Hiding), Prayaham (The Current), Annathe Narakan* (The Drama of that Time), *Yamuna Ekagram avi UzhuKunnu* (The Yamuna Flows Quiet) and selected stories). His major plays are : *Natakantta (*The play wright), *Munnoim* (Forward), *Jnan Ippa Kammunistavum* (I'll become a Communal now), *Tarwad*(Joint Family), *Oru Muri Tenga* (Half a coconut) , *Chekuthanum Kadalinum Idavil* (Between the Devil and the Deep Sea). The prose poems, reminiscent of Tagore are collected in *Chitrasala (*Portrait Galley) while the two volumes of autobiography are called *Etirppu* (protest) in three parts and *Tiriniu Nattam.* (Looking Backward) *Novel Novelistinte Kazhchappadil (*The Novel from the Novelist point of view) is work of criticism where Kesava Dev expounds his own theory of fiction.

As a committed political and social reformist. Dev has always been stormy petrel. He seems to delight in controversies and clashes of ideas. He is also a master of polemics. The absence of formal education has helped him to acquire an intimate knowledge of life and nature through personal experience as well as private reading.

*Odavil Ninnu* is his first important work of fiction. Here, he tells the story of Pappu, rickshawallah in poor circumstances, who happens to meet a woman and her daughter accidently but decide to take care of them. He works hard to make the little Girls happy and manages to get a good husband for her. But this life of hard physical work , along with the intensity of his own passionate involvement in everything he takes interest, brings him to an early death. The creation of the character of Pappu, a strong willed rebel like the author himself, is perhaps the stong point of this novel.

Kesava Dev's greatest work is perhaps his novel *Ayalkar* (Neighbours). This presents a cross section of the Kerala society: the Nair feudal aristocracy in decline, the Christian industrialist merchants on the ascent, and the backward Ezhava turned rebel and revolutionary: they constitute the neighbours, the social milieu. The characterization of the Nair chiefs of their womenfolk of the working class repre-

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sented by the Ezhavas, and the Christian community flourshing because of a flexible capitalist social framework: this is achieved with great skill and perception. Most of the other novels and some of the short stories are examples of literature with a deliberate conscious propaganda motive. Dev hates the theory of art for art's sake. He died on 1st July, 1983.

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## Dev, Sacchidananda Tribhuban (1872 – )

**Sacchidananda Tribhuban Deb, born at Bamra in Orissa in 1872, was a great poet and writer. Most of his poetical works are romantic in nature written in imitative style.**

Sacchdananda Tribhuban Deb was the eldest son of Vasudev Sudhal Dev, the renowned ruling chief of Bamra, a Feudatory state of Orissa. He was particularly interested in art, literature and music from his adolescent period and through his effort two cultural associations named Bamra Chhatra Samity (student's society of Bamra) and Sahitya Alochana Sabha (An association for literary discussion) were set up at Debgarh, the capital of Bamra. He earned proficiency in Sanskrit, Bengali, Hindi and English.

In 1903, after the death of his father, Sacchidananda became the ruler of the State. He was a patron of learning and culture. He used to invite the poets, scholars of Orissa, Bengal, Madhaya Pradesh and Madras to his capital and honour them by offering titles and certificates of merit. Incidentally, Fakiramohan, the eminent novelist of Orissa and Lochanprasad Pandy, the eminent Hindi writer were given the titles of 'Saraswati' and 'Kavya Vinod in his court.

Most of his poetical works are romantic in nature written in imitation of the style of poet Radhanath. His language is refined, ornamental and dignified. His *Alankara Sora* is a work on prosody and poetics written on the basis of Sanskrit poetics and Kadambari is a poetical rendering of Sanskrit Kadambari of Banabhatta. His *Bristi Vigyana* is a teatise on Meteorology, first of its kind in Oriya language. His travelogue Bhramana Brittanta and prose work *Rasa Rahasya* shows his refined and ornamental prose-style.

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## Dev, Shankar Dattatraya (1894 - )

**Shankar Dattartraya Dev, born in 1894 at Bhor in Poona district, was one of the foremost exponents of Gandhian philosophy in Maharashtra.**

One of the foremost exponents of Gandhian philosophy in Maharashtra , Shankar Dattartraya Dev was born on 4th January, 1894 in the former small State of Bhor in Poona district in his maternal grandfather's house . He came of a poor Chitpavan Brahmin family. His father Dattatraya Narayan Dev had no education. He lived mostly away from family, working

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as a menial servant. His uncles were also similarly poor and uneducated. Shankar's grandfather was a small farmer and a petty shopkeeper. Shankar had thus no ancestral background of learning, although a Brahmin by caste. His mother, Gangubai died while he was only two and a half years old. His father being negligent, his maternal grandfather took care of his primary education.

In 1907, Shankar was taken by one of his uncles to Poona for English education. In 1912, he failed in the Matriculation examination. Without informing anybody, he left Poona and went to Baroda. There he passed the Matriculation examination in December 1912 and joined the Baroda College. He was popular amongst the students. Vinoba Bhave, N.V. Gadgil and Chhaganlal Joshi (who was later on Secretary of Gandhiji's Sabarmati Ashram) were his class-mates. From Baroda, he went to Bombay and joined the St. Xavier's College. He passed the B.A. examination in 1918 and joined the Bombay Law College. He failed in the first LL.B. examination as his mind was distracted by the rising political tension in the country. He abandoned his studies and threw himself heart and soul into the nationalist movement.

By the end of 1919, he was in the Champaran District in Bihar where the villagers and workers on the fields of landlords were being organised by Gandhiji to launch a Styagraha to get their due rights. He toured the villages, along with Rajendra Prasad, in order to organise the villagers for the Satyagraha.

From that time on, Gandhian movement and constructive programme became the ideal in Shankar's life. He did not marry, in order to be able to devote all his time to work for that ideal. He joined the Mulshi Satyagraha Movement in Poona district started by P.M. Bapat, later known as *Senapati Bapat*. The Tata Company was building a dam to store water for the production of electricity in Mulshi Peta in Poona district. For this purpose, they were acquiring lands of small agriculturist with the aid of the Government. Only 350 landholders from about two thousand accepted the petty compensations given for their lands. All the rest refused and took recourse to Satyagraha from 1919. Shankarrao took a prominent part in holding meetings in villages and making the agriculturists firm in their determination. He was arrested and sentenced to one month's rigorous imprisonment in Novemeber 1922.

Early in 1923, he was again arrested and sentenced to three months' rigorous imprisonment. In this second term of imprisonment, he with other prisoners observed fast on the 'Ashadh 'Ekadashi' and did not work on that day. They were tried for this as a jail offence, Shankarrao strongly protested against it, for which he was given the brutal punishment of thirty stripes of whipping. At each stripe he shouted 'Mahatma Gandhi Ki Jai' till he fainted and fell down. This incident made him known all over the country.

He organised the Asahakar Committee in Poona in 1921 to propagate Gandhiji's Non-Cooperation Movement and addressed hundreds of public meetings. He formed the Maharashtra Provincial Congress Committee also in that year. He was the Secretary of the Committee and later on, in 1930, its President. For more than two decades, he remained the acknowledged leader of the Congress in Maharashtra. His attachment to Gandhiji was strengthened by his deep study of Hindu philosophical literature which he had made in his student days and also during his jail terms.

From 1923 to 1925, he helped the Bardoli Satyagraha organised by Sardar Patel. In 1927, there were several Hindu-Muslim riots in Maharashtra. Shankarrao in his articles in Marathi weekly The *Swaraj* strongly condemned the 'divide and rule' policy of the British Government, for which he was prosecuted under Sec.121A. He refused to give any defence and was sentenced to two years rigorous imprisonment.

He was also a good Marathi writer. He was on the editorial staff of the Poona Marathi weekly, the *Lokasangrah* in 1920. Thereafter, he started the *Swaraja,* a weekly (1925), the *Lokashakti*, a daily (1938), the *Satyagrahi* , a weekly (1940) and the *Navabharat magazine* (1950). He also started the Sulabha Mudranalaya Press and the Sulabha Rashtriya Grantha Mala for publication of cheap books on national subjects.

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He wrote and published several books in Marathi. Prominent amongst them are: '*Asahakar-yoga*' and '*Mahatma Gandhi Yancha Kragrahanubhava*' 'both Marathi translations for Gandhiji writings'; *Swarajya Sopan*', containing his writings on the Non-Cooperation Movement, '*Upanishadateel Daha Goshti*', stories from the Upanishads '*Upanishatsaar*' and *Bhagavan Buddha-Shasti*, dealing with his religious thoughts; and Sarvodayacha Itihas and *Meri Yatra*, mostly records of his own experiences.

He was jailed twice in the Salt Satyagraha Movement of Gandhiji in 1930-32. In the Individual Satyagraha in 1940, he was jailed for eighteen months. He was again hailed in the Quit India Movement in 1942. From 1921 to 1943, he collected funds for the Congress and for Gandhian work in Maharashtra amounting to a total of Rs. 71,78,000.

He was General Secretary of the Congress from 1946 to 1950. He worked for Gandhiji's constructive programme and Vinoba's Bhoodan and Sarvodaya Movements. He also worked for the national schools. He associated himself with the Samyukta Maharashtra Movement, but went on a fast for 30 days when the movement took a violent turn. After Gandhiji murder, when riots took place in Maharashtra, Shankarrao organised relief camps for the sufferers. He was Chairman of the Reception Committee of the Faizpur session of the Congress (the first session held in rural areas) and made it an outstanding success.

In 1934, Shankarrao had started an Ashram at the small town of Saswad in Poona District to work on Gandhian lines. He has been staying there and preparing workers for constructive activities.

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## Dev Atma, (Sri) (1850 – 1929)

**Dev Atma, born in 1850, was a prominent social reformer, religious founder and evolutionary philosopher.**

A social reformer , religious founder and evolutionary philosopher, Dev Atma was the eldest son of Pandit Rameshwarji Agnihotri and Shrimati Mohan Kunwarji and was born on 20 December 1850. His first name, as given by his parents, was Shiv Narayan. At the age of 32, he renamed himself as Satya Nand Agnihotri which became his name for all legal documents. In his own later writings and writings on him he is referred to as Dev Atma.

His family had descended from Kanya Kubj Brahmins who are mentioned as among the highest *gotras* in the scale of caste in the Balmiki Ramayana. His great-grandfather, Pandit Ganga Prasad, rose to be the Dewan of Raja Sarup Singh of Akori, near Akbarpur (U.P.) and built up a big Zamindari of 25 villages. This economic prosperity was matched with spiritual tradition of meditation, devotion and life of purity and charity and kindness for all sentient beings. It is this spirit of piety in his family that touched Dev Atma's soul and determined the direction of his life.

Dev Atma had his first schooling in his village. He was married to Lilawati (1852-1880) at the age of twelve. This gifted lady, through the training and encouragement of her husband, rose to be a great protagonist of women's emancipation in Punjab.

At the age of sixteen in the month of November 1866, Dev Atma joined the Thompson College of Civil Engineering at Roorkee, which today is Roorkee University of Engineering. He completed his education with 'Great Credit' and his Principal, A.M. Lang, wrote in his character certificate that he would be 'a man of mark'. The Principal got him posted at Lahore in the year 1873. Here, under the influence of the Brahmo Samaj and as a result of his own mental development, he gave up belief in Shankar's Vedanta, incarnation, transmigration, , day of judgement, intercession by prophets, scriptural authority, caste distinctions, child marriage, enforced widowhood, and salvation from sins through a dip in the Ganges or by visits to places of pilgrimage. He soon rose to be a leader of the Brahmo Samaj in Punjab. A.C. Majumdar,

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a distinguished leader to the Brahmo Samaj in Bengal, wrote to him, 'We consider you the life and soul of the Samaj in Upper India'.

He was a great social reformer and had a gift for oratory. So, great was the magic of his personality and the eloquence of his utterances that even though he preached against the revealed character of the Vedas, transmigration child marriage and untouchability, he drew large audiences from among the orthodox sections of the Hindu society.

He had a gift for writing. He was the first Hindu in the Punjab to start two monthly journals in 1875, entitled *Biradara-i-Hind* (Urdu)and *Hindu Bandhav* (Hindi), to inculcate the 'spirit of reform' in the country. In course of time he edited other papers, the *Dharam Jiwan* (1882) the *Qaumi-Akbar*, the *Reformer the Conquerer* (1891) and the *Jiwan Path* (1892).

Soon after came his protest against Keshab Chandra Sen for getting his daughter married as a minor. He broke away from the Brahmo Samaj, and on 16th February, 1887 established his new society of ' Dev Samaj' to 'share his life of Devat with Humanity'. His life of 'Devat' was the development in him of the spiritual excellences of a complete love of truth and of goodness and a complete hatred for untruth and evil, and this made him 'Dev Atma'. He claimed his uniqueness in this new psychology which differentiated him from the common human psychology of pleasure-seeking.

He made the cultivation of moral life central to his new religion. No one could be a member of the Dev Samaj, unless he gave up bribe taking, gamling, smoking , adultery, meat diet, dishonesty, theft, polygamy etc. He also specified periods in a year in which his disciples were to develop feelings of appreciation, gratitude and service not only in human relations, but also in relation to animals, plants and the inanimate world. He gave commandments and prohibitions in all these relations for the first time in his book entitled 'Dev Anushthan Vidhi' in 1892, which he developed later on in 'Dev Shastra' in 1910, and modified it further in the second edition of the same in 1917.

He was a pioneer in Punjab in the field of political activities. He strove hard to awaken political consciousness in his countrymen. At the instance of Surendra Nath Banerjea, he established in Lahore a branch of the Indian Association. He was also actively associated with the starting of the daily newspaper. *The Tribune.* Surendra Nath Banerjea wrote to him 'I very well remember your great service during the early period of the political movement in Punjab. The speech you made at the time of founding of the Indian Association still rings in my ears'. He was one of the two delegates to represent Punjab at the first session of the Indian National Congress in 1885. He belonged to the Gokhale School of politics. Later, he vigorously protested in his book, 'Mr Gandhi in the light of Truth', against the use of unconstitutional methods for winnin Swaraj.

Dev Atma's real philosophic period began in 1895. His theistic framework of belief was shaken in 1892 when he came to read Prof. H. Drummond's book '*The National Law in the Spiritual World*'. This was followed by the study of '*First Principles*' by H. Spencer and '*Outline of Cosmic Philosophy*' by J. Fiske. He came to accept scientific method as the only method of truth determination even in the field of philosophy and religion.

For him, Nature and Nature alone is real. It is totally of all existence, self-existent, self-explanatory, timeless and eternal. It is a ceaseless change in accordance with the laws of evolution and devolution. Human soul is life force, like life-forces in animals and plants, and is a result of evolution. Hence it is not 'unborn' or self existent, or changeless or sinless', or immoral. It is dominated by pleasure - principle which leads it to develop low loves and low hates which harm others and bring in untruth.

Moksha consists in getting rid of these low loves and low hates. 'Vikas' consists in evolution of all altruistic feelings which make one to do good to others and discover truth and create beauty. Human ideal is 'Moksha' and 'Vikas' as thus defined. It is clear how Dev Atma developed a secular ethics and secular religion, and he was the first and the last to do it in the first quarter of the 20th century.

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The Dev Samaj is even today playing an effective role in education, moral uplift and secularization of society. It is a tribute to its contribution to education in Punjab when a Minister of Education said in a public meeting that 'it 'Dev Samaj' is fulfilling 50% of the needs of women's education in the State'. The Samaj is still the most organised effort to deliver people from the evils of bribe-taking, drinking adultery, gambling and cheating. Through its scientific religion, it is building up secular attitudes in the people to establish a secular society and state.

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## Devacandra (1770 – 1841)

**Devacandra, born in 1770, was an eminent Jain scholar.**

Devacandra was born in a Jain family, belonging to Kanakagiri or Maleyur. His father's name was Devayya and mother's Kusumajamma. He was in the court of Krisna Raja Wodeyar III of the Mysore royal family and patronised by Davirammanni, queen of Camaraja Wodeyar. He composed three works in Kannada: *Pujyapada Charitre*, *Ramakathavatara and Rajavalika the* (1838). *Pujyapada Charitre* is composed in Sangatya, four-lines deshi (native) metre. It narrates the story of the saint Pujya-pada of Jaina order. It is said that this work has a joint authorship shared between himself and his brother Padmaraja.

Ramakathavatara in campu style narrates the story of Ramayana in the Jaina tradition; it is based on Ramacharita Purana of poet Nagachandra of 12 century and is an elaboration of the earlier work. Probably it is the only work written in champu style during this century. Rajavali Kathe is a significant prose work of considerable historical importance, even though the historical events given in this work were based on some anecdotes and imaginary legends. He portrays in this work, the genealogy of Mysore royal family, biographies of some kings and poets who were living in an earlier period and stories of religious importance relating to Jain religion. He dedicated this work to Krisna Raja Wodeyar III under whom he served as a court poet. It is mainly written in prose representing the prose style of the 8th century.

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## Devadas, M.S. (1912 – )

**M.S. Devadas, born in 1912, is a political theoretician and literary critic in Malayalam.**

M.S. Devadas is a political theoretician and literary critic in Malayalam. He took his M.A. degree in English from Annamalai University in 1933 and worked as a lecturer for two years in Singapore, after which he returned to Kerala and entered active politics, including the editorship of the leading communist newspapers, *Deshabhimani*, which he did from 1942 to 1948. Returning to teaching, he served the N.S.S. College, Pantalam (1951-1954) and a few Tutorial colleges. For about eight months (1950) he also worked as Secretary for Keralakalamandalam at Cheruturuthi. Since 1971 he has been on the Editorial Board of the Marxist Party's publication, *Chinta*, a weekly.

Devadas was in the forefront of the progressive movement in literature in Kerala. He has written several articles on progressive literature, many of which remain scattered in various Malayalam jour-

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nals. His main works are *Premavum Purogamanasahityavum* (1949), *Marxist Darshanam* (1977), *Prurogamanasahityattinte Pariprrkshyam* (1978), *Lokakamyunistprasthanathinte Charitraiu* (1980).

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## Devadhar, Gopal Krishna (1871 – 1935)

**Gopal Krishna Devadhar, born at Pune in 1871, was a freedom fighter, journalist and social reformer. He was one of the founders with G.K. Gokhale of the Servants of India Society.**

Gopal Krishna Devadhar , alias Babasaheb, one of the founders with G.K. Gokhale of the Servants of India Society, was born on 21st August, 1871 at Pune in a poor Chitpavan Brahmin family. The family had originally come from Khol village in Devagad taluka of Ratnagiri district. His father, Krishnaji Narayan Devadhar, was a clerk under a building contractor at Poona.

Born in an humble family, Devadhar had to shift from place to place for his early education . He joined the New English School, Poona, in 1886. He was married in the same year to Annapurna , a girl from the Sohoni family of Poona. He passed the Matriculation examination in 1891 and joined the Fergusson College, thanks to the encouragement he received from Professor G.G. Agarkar. He had a chequered college career, as his youth mind was often distracted by the game of cards and love of music. Gradually, he overcame these distractions and while in Poona, he became a tutor in Marathi to some Christian Missionaries. Their work made a strong appeal to his spirit of constructive work and social service. After his graduation in 1897, he denied to himself a comparatively comfortable job and contented himself to work as a teacher on a salary of Rs. 22 per month in the Aryan Education Society at Bombay. He passed the M.A. examination in 1903, with Marathi as his optional subject, being the first to get the degree in that subject.

Public life and social service having proved the greatest attraction for him, he established contact with G.K. Gokhale in 1904 and joined him in starting the Servants of India Society in 1905. Devadhar soon plunged himself headlong into a variety of social and humanitarian work. In 1906 as the scourge of plague took a heavy toll in Poona, Devadhar undertook to popularise inoculation and organised relief work for the afflicted. There, he realised the need for trained nurses, inspired with a spirit of social service, to help the suffering women. Political activities had little attraction for him. As has been said by Dr. H.N. Kunzru, Devadhar was among those 'who served the country by their efforts to adapt our social edifice to the demands of national progress'.

Devadhar associated himself with Ramabai Ranade in starting the Seva Sadan or women's Home to make women trained, self-reliant and imbued with a spirit of social service. The Seva Sadan today has become a magnificent organisation, and is probably the most important monument to his memory.

In 1921, during the Mopla riots, Devadhar worked for the rehabilitation of the distressed. A call of service from any part of the country, to alleviate the suffering of the affected people and for their rehabilitation, was always responded to by him, regardless of any strain on his health. He took interest in rural reconstruction and established a centre at Khed - Shivapur, a village about 16 miles from Poona. He organised and at times presided over provincial social conferencces. He was the President of the All India Social Conference at Lucknow in 1929 and at Madras in 1933. He took great interest in the Cooperative Movement in its early days, and founded at Hadapsar a society which developed a spirit of optimism and

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self-reliance amongst the rural population. He felt the need of trained workers in the Cooperative Movement and started the Bombay Cooperative Institute.

Devadhar was the editor of the organ of the Servants of India Scoiety, the *Dhyanprakash*(a daily) and also of the magazine *Sheti and Shetkari*, devoted to agriculture. During his life-time he was the Provincial President of the All India Anti-Untouchability Organisation sponsored by Mahatma Gandhi. He inspired confidence in high Government officials and Congress workers alike and received cooperation from all. Polished in his dress and manners, he had a sound physique and he devoted every second of his time and every ounce of his energy to the one of noble cause 'to raise the Society to demands of national progress.

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## Devadhar Jyotsna Keshava (1926 – )

**Jyotsna Keshava Devadhar, born in Pune in 1926, is one of the popular novelists and short story writers in Marathi literature.**

Jyotsna Keshava Devadhar is one of the popular novelists and short story writers in Marathi. She did her M.A. in Hindi from Pune University and then joined the A.I.R., Pune as in-charge of women's section. She presided over the first Marathi women short story writers' conference held in 1975.

Her very first novel *Gharagangechya Kathi* (The Family in Retrospect, 1967) proved a great success and brought her wide popularity. It received the Maharashtra State Award as the best Novel of the year. It was also screened in Marathi. In her writings she endeavours to portray the life of women with all its joys and sorrows.

The peculiar fascination of her writings lies in the sharp, vivid intensity of her style. She selects some romantic or dramatic incident and weaves around it a mosaic of pictorial words and colourful phrases conveying the intensity and complexity of the various emotions for sentiments which puzzle the mind of her characters and drive them into either despair or rebellion.

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## Devagupta (10th Century)

**Devagupta was an eminent saint and scholar of Prakrit and Sanskrit.**

Devagupta the author of the *Navatattvaprakarana* (Prakrit) and the *Navapada-Prakarana* (Prakrit), belongs to *Upakesa-gaccha.* Devagupta had been Kumar Jinachandra before he was conferred the title *Acharya.*' The *Navatattvaprakarana* was composed by him before he became an acharya.

He himself has written a Sanskrit commentary called *Shravakanandi or Laghuvritti* on the

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*Navapada-prakarana*. From the *Pattavali of Upakeshagaccha* it is deduced that he flourished round about 1016. He was a pupil of Kakka Acharya. He has written a commentary on the *Tattvarthasutrabhashaya*. The only portion available of his commentary is that which explains the introductory verses of the *Tattvarthabhashya*.

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## Deval, Govind Ballal (1854 -- 1916)

**Govind Ballal Deval, born in Pune in 1854, was a distinguished Marathi dramatist, journalist and novelist. He introduced the Shakespearean tragedy on the Marathi stage.**

Govind Ballal Deval was a distinguished Marathi dramatist. He called himself an humble disciple of dramatist Balavant Pandurang Kirloskar, who was his teacher at Belgaum. After his matriculation in 1879 he served as a teacher for some time and then in 1884, he graduated from the Agricultural School at Pune. For some three years he was the editor of *Kadambari Kalap*, a magazine devoted to the genre of novel. But all this was of no avail to this literary career.

In 1886 he had written Durga, an adaptation of Isabella. In the same year he had prepared a Marathi stage version of Sanskrit play *Mrichhakatika* (1886). This play proved to be a hit and remained quite popular for a long time to come. In 1889 he adapted *Vikramorvashiya* which had a mild success; and then *Zunjharrao* (1890), the popular stage version of *Othello*. Then came *Shapsambhrama* (1893), an adaptation of Banbhatta's Sanskrit *Kadambari* and Phalgunrao, an adaptation of a lesser known English play-*All is in the Wrong* by Murphy. *Phalgunrao* was a light farcical comedy written in prose but it was not much of a success.

But in the very last year of his life he composed some twenty-five songs to be incorporated the same play and renamed it as *Samshaya Kallol* (1916). It proved to be an instantaneous hit and destined to be popular for all time. *Mrichhakatika, Zunjharrao, Shapsambhrama and Samshaya Kallol* were all popular plays, but each one of them was an adaptation. His only original contribution to the Marathi theatre was Sharada (1899), which again was a hit. Except for *Zunjharrao*, all the other plays including *Sharada* are graced with lilting songs, beautifully set to music. He was a pastmaster in the composition of songs which were simple, melodious and at the same time suitable to the situation, character and emotion. Deval's contribution to the Marathi musical theatre is quite significant.

Deval, the self-proclaimed disciple of Kirloskar did not merely imitate his master, he also paved the way for Marathi musical drama. It is true that he too like his illustrious preceptor Kirloskar translated a Kalidasa play *Vikramoravashiya*, but he did not stop at that. While preparing the stage version of *Marichhakatika*, a Sanskrit play, her cast it in a different mould altogether. He introduced the Shakespearean tragedy on the Marathi stage. *Zunjharrao* again was a departure from the Kirloskar tradition. *Samshaya Kallol* was also a brilliant departure, introducing the farce to the Marathi audience.

But above all Deval will be remembered for his original play *Sharada*. Kirloskar was naturally bound by the tradition of mythological drama, but *Sharada* was the first significant play to offer social comments. Its presentation of a realistic theme and the portrayal of real people talking in their authentic styles helped the Marathi drama to widen its horizon.

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## Devanand, Swami (1803 – 1854)

**Swami Devanand, born at Balol in Surendranagar District in 1803, was a leading saint of Swaminarayan sect and poet of Marathi.**

Swami Devanand was a leading poet and saint of Swaminarayan sect, and a preceptor to Kavishri Dalpatram, the renowned Gujarati poet. He was a native of Balol, a village near Limbdi, in Surendranagar District. At the age of six, he went to Gadhada (District: Bhavnagar), and spent one year in the proximity of Sahajanand Swami of Swaminarayan sect, and the saint poet Brahmanand Swami. After one year, at the age of seven, he took initiation from Sahajanad Swami, and changed his name from Devidan to Devanand. He stayed with Sahajanand Swami, at various places, such as Vadtal, Ahmedabad, etc. He made a deep study of prosody and poetics from Kavishri Brahman and Swami, and then turned to writing poetry. In 1829, he was honoured by Sahjanand Swami at Gadhada who conferred upon him the title of 'Kavi' (the poet).

After this, Devanand Swami, engaged himself in multifarious activities such as writing of poems, propagation of religion, and management of temple construction work at Muli (District: Surendranagar). He had also imparted the teaching of poetics to Kavishri Dalpatram, the pioneering poet of the modern Gujarati poetry. After the death of Brahmanand Swami in 1832, how was appointed '*Mahant*' (Chief of monastery) of Swaminarayan Temple at Muli. He occupied the position for 22 years, during which he made every possible effort to enrich the Swaminarayan sect by his various activities, such as erection of a splendid temple, extensive propagation of religion and abundant creation of poetic compositions.

The number of religious verses, composed by him, both in Hindi as well as in Gujarati, comes to 1,244. Of these 427 are in Gujarati while 817 are in Hindi (Braj). All these verses are well-preserved in the form of original manuscripts and are available at Swaminarayan Temple at Muli.

Dayanand Swami's creation clearly manifest a deep impact of the traditional medieval literature as also the Swamminarayan literature. He has made use of various poetic forms which were widely prevalent in medieval literature, such as Bhajans, Prabhatiya (morning prayers), Garbi, Garba, Month, Day and Thal (usually sung while offering food to a deity). His poems are replete generally with sectarian panegyric of Sahajanand Swami. He had written about the life of Lord Krishna, devotional love, pangs of separation, knowledge of emncipation and renunciation, etc. He tends to preach the society to be virtuous and to worship God.

Devanand Swami was well-versed in the art of music, and therefore, his compositions are mostly full of harmony and sweetness. They are cast in some popular rustic style and music and they follow a particular rhythm. His poems are infused with spontaneous music of onomatopoeic expressions, beautiful rhyme schemes and a happy combination of sweet sentiments. His poems contain a good number of words and expressions of Gujarati as well as Braj, Charani and Rajasthani languages. His keen sense of observation is reflected in his portrayal of nature.

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## Devaraj Urs (1915 – 1982)

**Devaraj Urs, born at Kallahalli in Mysore district in 1915, was the former Chief Minister of Karnataka and eminent politician of India.**

Former Chief Minister of Karnataka and eminent politician of India Devaraj Urs was born at Kallahalli village in Hunsur Taluk of Mysore district on 26th August, 1915 in the Urs "Arasu" family which was related to the royal family of Mysore. His father Devaraj (this stands for the initial D in Urs's name) was a land-holder and his mother's name is Devirammanni. Urs lost his father when he was eight and he was brought up in the rural atmosphere among peasants and his early education was in his own

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house and at the village primary school of Kallahalli. He attended high school at Mysore and was a regular visitor to local gymnasium and was a wrestler and sportsman.

Though he stayed at the free hostel meant for the Arasu boys for some time later, he gave it up and stayed in a separate room in Mysore, cooking his own food. After finishing his intermediate studies at Mysore, he secured B.Sc. degree from the Mysore University having studied at the Central College Bangalore. He returned to his village and took to agriculture after graduation.

Though related to the royal family, he was progressive in his views and was sympathetic to the Mysore Congress which was founded in 1937 and was agitating for responsible government in Mysore. He was elected to the Mysore Representative Assembly twice in 1941 and 1945 on Congress ticket and he had also participated in the Quit India Movement and the "Mysore Chalo", Movement of 1947 (which urged the Maharaja of Mysore to join the Indian Union after Independence). But he did not court arrest.

Urs had the unique privilege of continuing as a member of the Mysore Legislative Assembly from its inception (1952), and representing the same constituency, Hunsur and winning from there six times. In 1962 , he was elected unopposed. He never tasted defeat. But he did not contest for the Assembly in the 1972 general election, but won in a by election in June 1972 in a vacancy caused by the resignation in his favour by the member elected from Hunsur in the general election in March.

But by then he had already been elected leader of the Congress (R) Assembly party and sworn in as the Chief Minister on 20th March 1972. He continued for a full term as Chief Minister till 1978. After the President's rule of fifty-five days (from 1st January, 1978), Urs returned with a majority of his party to the Assembly and continued as Chief Minister from 25th February, 1978 to 7 January 1980.Thus he enjoyed the longest term as Chief Minister in Karnataka for eight years.

Urs had been appointed Minister in the Cabinet of S. Nijalingappa in 1962 and held the portfolios of Transport, Labour, Information and Tourism Animal Husbandry, Sericulture and fisheries for various terms. But as certain charges were levelled against him as Transport Minister, he had not been even considered for a Congress ticket initially in 1967, though he was finally issued one and was elected. He was appointed Chairman, Silk Board of India in 1969. When there was split in the Indian National Congress, he threw his lot with Mrs. Gandhi and he was appointed Convenor of the New Party in Karnataka in 1970, and in the mid term poll of 1971 to the Lok Sabha, he led Congress (R) to victory by bagging all the twenty - seven seats for the party from Karnataka.

After the 1972 Assembly elections, he was elected the leader of the victorious Congress (R) Assembly party and sworn in as the Chief Minister.

Known for his individual approach towards problems and his socialist slant and pro-peasant bias Devaraj Urs is remembered for his many progressive reforms. As against the 'domination of the Lingayats and Vokkaligas' (two major communities in Karnataka) in the politics, he brought the minorities to the fore. To attract the minority groups towards his party, he appointed the Havanur Commision which recommended the reservation of a particular quota of Government posts and seats for students in educational institutions, for the backward communities other than the Scheduled Castes and Scheduled Tribes.

Its recommendations were implemented. He implemented Mrs. Gandhi's Twenty Point Programme with great zeal State's growth rate under him was higher than during earlier periods. The State was named 'Karnataka ' in 1973 fulfilling a long-standing demand following its inception in 1956 when it had been named Mysore. The Debt Relief Act of 1976, the Land Legislation of 1973 which proposed to give land to the tiller by instituting over two hundred Land Tribunals to settle land disputes, Janata housing scheme to provide shelter to the poor and the scheduled castes, the *Bhagya Jyoti* project which provided electric light to thousands of houses of the poor, free of charge, wide programmes of industrialisation, finalisation of the Kudremukh Iron Ore Project with Iranian aid etc. are some of his memorable achievements. He highly encouraged sports and also under-

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took many irrigational and power production projects including the Kali Hydro-electric scheme. He gave fillip to the trend to make Kannada the administrative language. In the general election of 1977, though the Congress (I) was on the run everywhere, in Karnataka, it won twenty-six of the twenty - eight seats to the Lok Sabha and it is ascribed by many to Urs's progressive programmes. Shrimati Gandhi was also elected to the Lok Sabha from Chikmagalur in Karnataka in November 1978.

Though, Urs ministry was dismissed on 1st January 1978 when many legislators of his party defected to join Brahmananda Reddy Congress and severe charges of corruption were levelled against him Urs managed to secure a majority and return to power in February 1978 after the Assembly election. The charges levelled against him were examined by the Grover Commission and it held him guilty on many counts. Though, progressive, his administration was criticisid as highly corrupt and there appears to be some truth in this statement. Urs too admitted later that he had to find money somehow to keep his supporter legislators contended .

Soon, he fell out from Shrimati Gandhiji, founded a new party, Karanataka Congress, in 1979 and continued in power as Chief Minister. Later, this new party was merged with Congress headed by Swaran Singh and Urs himself became the National President of the new party, later called Congress (U) after him. The new party failed miserably in the Lok Sabha elections in Karnataka in 1980, not winning a single seat, and being relegated to a third place when total votes polled were taken into account. Urs had to resign as a result on 7th January, 1980 his Chief Ministership and in May 1982, he left Congress-S (former Congress U) and founded the State level party, KarnatakaKranti Ranga. Though, he was very close ideologically to Charan Singh's Lok Dal and wanted to join the party, as a Lok Dal had no strong base in the south he wanted to wait and hold his followers together in the state in the new State-level party. He was striving till the end for unity of the opposition parties at the national level.

Though a Gandhian, Urs was an admirer of Marxism and believed in 'class-war' and he tried to identify class with caste. He also admired the economic ideas of Schumacher ('Small is beautiful')and believed in farm-based decentralised economy. He has been termed as the Champion of the poor and the down-trodden. He was a voracious reader and good speaker to Kannada and English. He was known for his rustic and straightforward statements and down-to-earth approach to problems. He was well built handsome and quick in action and movement. He smoked, and pipe became a part of his life during later years.

He is survived by his wife Chikkammanni (whom he had married when he was twenty-eight) two daughters and one adopted daughter. A third daughter of his, who was married, pre-deceased him. A younger brother, D. Kemparaj Urs was an industrialist and film actor director, and Urs lost him seventeen days before his own death. Dr. M.D. Nataraj, the husband of his deceased daughter is a journalist and a sitting M.L.C. and his adopted daughter, Nirmala Prasad had resigned from IFS and joined the Lok Dal party. Two of his collections of speeches in Kannada have been published by the Mysore University, viz *Pragathi Patha and Karnatakakke Shubhavagali.*

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## Devardhi Gani (5th – 6th Century A.D.)

**Devardhi Gani, born in Valabhi, was an eminent Shvetamber Jain acharya. He is accredited with the redaction of the canonical Jaina literature and presided over a council of traditional acharyas.**

Devardhi Gani also known as Devardhi Kshamashramana (5th - 6th century A.D.) belonged to Valabhi (western Gujarat). He is accredited with the

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redaction of the canonical Jaina literature and is said to have presided over a council of traditional acharyas partly on the basis of manuscripts and partly on the basis of oral tradition. Devardhi's redaction is the accepted canon of the Shvetambara schism.

According to the tradition four such endeavours were made to codify the cannon with the help of Jaina preceptors called Ganis; the first one in the fourth century B.C. at the time of Chandragupta Maurya of Pataliputra; the second one in the 4th century A.D. in Mathura, the third one under the leadership of Nagarajuna Suri at Valabhi around the same time; and the fourth and last one under the leadership of Devardhi Gani at Valabhi again. Actually the real process of going through the entire canonical text (this process is called Vachana) was followed at the two later endeavours at Valbhi.

Devardhi Gani is also ascribed the composition of the *Nandi* and the *Anuyogadvarasutras*. Both these Sutras are more or less independent texts and stand outside the main group of the Jaina canonical literature. The *Nandisutra* (literally auspicious introduction) is an eulogy of the twenty-four Tirthankaras and eleven Ganadharas (heads of schools) and also contains a chronological list of teachers ending with his own teacher. The *Anuyogadvarasutra* is an encyclopaedia of Jaina tenets in question-answer form. The most important contribution of these two works is the information which they provide relating not only to the monastic order and to the Jaina theology but also to so-called worldly sciences and other disciplines.

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## Devegowda, H.D. (1933 – )

**H.D. Devegowda, born at Haradanahalli in Hassan district in 1933, was an eminent politician and former Prime Minister of United Front Government.**

H.D. Devegowda was born in an ordinary Vokkaliga Riot's family on 18th May, 1933 at Haradanahalli village, Holenarasipur Taluk. Hassan district. He took his diploma in Civil Engineering from Lakshamma Venkataswamy Occupational Institute in 1952. He married in due course and has four sons and two daughters.

He was an agriculturist and a contractor from 1952 to 1961. He was drawn to politics like any other youth of his time. He joined the Congress Party in 1953 and remained a Congressman till 1962. He resigned from the Congress in 1962, contested the General Elections of 1962, to the State Assembly from the Holenarasipur constituency as an independent candidate and won the elections. Since then, he has been continuously representing that constituency in the Karnataka State Legislative Assembly.

He returned to the Congress once again and when the Congress split in 1969 he chose to remain with the Organisation Congress. He was the Leader of the Opposition in the fifth Legislative Assembly, and earned a name as a fearless critic of the Government As a Leader of the Opposition, he was also the Chairman , Committee on Public Accounts. He was not arrested for about three months after the imposition of Emergency, but was later arrested and held in the Central jail, Bangalore. After the Emergency was lifted he was released from the jail. When his party and three parties merged, the Janata Party was formed in May 1977, and he joined the Janata. He was President, Karnataka State Janata Party for one term.

Devegowda has served his constituency and the State in various capacities. He was President, Haradanahalli Anjaneya Co-operative Society; Director, Holenarasipur Land Mortgage Society and Holenarasipur Taluk Marketing Society, Secretary, Holenarasipur Taluk Industrial Society, Member, the Committee on the Welfare of Scheduled Castes and Scheduled Tribes and Member, Committee on Estimates of the Legislature. He was the chief minister of Karnataka and Prime Minister of India for 11th months (1995 - 1996) under the United Front Government.

Well built, Devegowda leads a simple life. His dress consists of a dhoti, jubba and a shawl (or

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Uttariyam). An impressive speaker in Kannada, he carries his audience with him.

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## Devender Satyarthi (1908 – )

**Devender Satyarthy, born in 1908, is an eminent writer and best collector of folk songs.**

Devender Satyarthy is a writer of many gifts. He is perhaps best known as a collector of folk songs is search of which he travelled for years to different parts of India. In 1936, he published a collection of Punjabi folk songs under the title of Gidda (Clapping) which attracted wide attention. Later he published his own poems in a collection entitled *Dharti Dian Vajan* (Echoes of the Earth) and *Murhaka te kanak* (Sweat and Wheat-1950) *Buddhi Nahi Dharati* (The Earth is not Old) *Lak Tunu Tunu* (The Dove's Songs, 1958).

The influence of folk songs is evident in these poems from which he takes many of his allusions and references. Satyarthi's concern for the people makes him a progressive poet, though he has no political leaning or affiliations. He just sings of the people in the way they sing of themselves. He partakes of the joy and misery of the common people in words which are evocative.

There is surprising combination of the old and the new, of tradition and experiment, progressive and nationalist elements inter provincial community, and humanist thinking and this combination gives his poetry a modern feeling. There is a surprising variety of matter and manner, contributed by his wide travels in India. The sandalwood perfume of the south wind, the hills of the Vindhiachal, the romance of Utkal and the snows of the Himalyas and many other distant yet near phenomena find apt description in his poems.

There is also a consciousness of an Asian awakening and a longing f or world peace. He refers to his worshipful meeting with great Indian poets and writers like Rabindranath Tagore and Bibhutibhushan. In the midst of all this creative abundance, he expresses a yearning for his wife and daughter whom he left behind almost shiftless, and refers to the cult of Mammon and the growing crises in the world around him. There is in his poetry, a respectful feeling for the past and a loving expectation of the future.

The background of his poems in Lak Tunu Tunu (The dove's Songs) is the romantic valley of Kangra. He uses the bank of the Nurpur lake associated with Nur-Jahan and with the story of the dancer named Gular as a state for his poetry.

Satyarthi has written much in Hindi also in which field he occupies an equal place of honour. He knows Bengali, Hindi, English and Urdu besides Punjabi, his mother tongue. He is emotional by nature and his style of writing reflects it. His style is direct, simple and without artificiality. His stories and novels are full of allusions from folk lore and folk literature depicting the culture of a particular region. His deep knowledge and experience about the region are clearly descermible in the writings. *Lok-Tatva'* is his forte. While he is writing about folk songs, he becomes more emotional and involved. For some-time he worked as the editor of the *Aja-Kal.* He has written on various subjects in most of the esteemed journals in India.

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## Devi, Angurbala (1901 -- 1984)

**Angurbala Devi, born in Calcutta in 1901, was the reigning Princess of the world of music in Bengal for more than 60 years.**

Angurbala Devi was born in the year 1901 in a respectable family at North Calcutta, which originally lived for years at Baranagar. When the family shifted to Shyampukur, Angurbala Devi was admitted to a Christian Missionary School for studies at the elementary level.

Her aptitude for music was almost inborn and she could render any song that she heard even once. She had a large collection of songs from the street singers who used to pass by her house. From the age of six upto her attainment of the fourteenth year she used to sing only within the compound of her house. But even then, her name as a musician spread slowly and inspired by the appreciative gestures of the Gramophone Company, she took to music seriously, under the care of her father.

Her first record came out while she was barely sixteen, from the Gramophone Company which had record sale at that time. The lyric was *Bendho na tarikhani amar al nadikuley*. The other song on the reverse was '*Kala for tarey Kadamtalaya Cheye Thaki*'. Her teacher, Ustad Zaheruddin Khan accompanied her on the *Sarangi*. In fact, these two songs became so popular at the time that school children used to murmur the lyrics while going to school.

The Bengali theatre took note of her talent and melodious voice and persuaded her to take leading roles on the stage. This was indeed a bold step for in those days not many ladies coming of 'respectable' families would agree to act on the stage. As she said herself - 'I was about the only one, of at least among the very few who could sing as well as act'.

After her first record came out she began to take lessons in music quite systematically. She had her initial training from one *Sarengi*- player named Jit Prosad. After a couple of years her teacher engaged for her the renowned musician of the time. Ustad Ram Prasad Mishra who was popularly known a motor Ustad. From him she learnt Chota Kheyal, Vilambit Kheyal including Thumri. Dadra Gajal and even Kawali. Later, she came in contact with Kazi Nazrul Islam through the Gramophone Company and learnt from him also. She recorded a number of songs composed by Kazi Nazrul.

An obituary in a local daily in recalling her life and work observed:. 'Princely patronage had been showered on Angurbala Devi the reigning Princess of the world of music in Bengal for more than 60 years and many Maharajas including the Maharaja of Mysore, who was extremely of the musical taste had invited her to his State.

Angurbala's total number of digit over four hundred including Bengali, Hindi and Urdu compositions those include a wide range of songs from classical to devotional one.

She was given reception by the Bengal Sangeet Sammelan, Govt. of West Bengal and also given the State Sangeet Natak Akademi Award. She was awarded the D. Litt. Degree by the University of Kalyani in 1983 in recognition of her out standing contribution to vocal music in India. She passed away on 7th January, 1984 at the age of eighty four.

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## Devi, Anurupa (1882 – 1958)

**Anurupa Devi, born in Calcutta in 1882, was an eminent Bengali novelist and short story writer. She took active part in social reform and associated herself with many social welfare**

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**organisation for the amelioration of the conditions of women.**

Shrimati Anurupa Devi was born in Calcutta on 9th September, 1882 at the residence of her maternal grandfather at Shambazar. Her father was Mukundadeva Mukherjee, son of Bhudev Mukherjee, and her mother's name was Dhara Sundari Devi.

Anurupa Devi had her early education under the direct supervision of her grandfather, Bhudev Mukherjee, who was a great social reformer and scholar. Later, she learnt Indian philosophy from a famous scholar of those days. Anurupa Devi's mother was a versatile reader. Her influence as well that of elder sister Indira Devi instilled in her a genuine interest in literature. The stories of the *Ramayana* and the *Mahabharata* made a great impression upon her as a child. From her mother's personal collection she read the novels of Bankim Chandra and Ramesh Chandra at an early age. These influence shaped her mind.

Anurupa Devi was married on 23rd February, 1893 at the age of eleven to Sikharnath Banerjee of Bally, Uttarpara, who later set up practice as a lawyer at Muzaffarpur. She began to read and appreciate English literature under the influence of her husband. It was at Mazaffarpur that Anurupa Devi's literary talents first manifested themselves.

Anurupa followed the foot prints of her grand father, who was renowned for his enlightened conservatism, and vigorously adopted a conservative attitude towards life and its ethical values. Her novels, and she rarely felt comfortable in short stories, are full of these moral overtones. Mostly sentimental tragedies, her novels, rather voluminous, for a time achieved the height of popularity mainly for what was thought to be a feminine grace.

She was a profile writer and wrote no less than thirty novels. Innumerable short stories and also contributed articles in various magazine. Her first published short story was written under the pen-name of Rani Devi and it won the Kuntalin Prize. Her first published novel was *Tilkuthi* which appeared in *Nabanur,* a Bengali magazine. Eight years later another novel, *Poshya -Putra* was published and this gave her wide publiscity. *Mantrasaki* yet another novel written by Anurupa Devi was dramatised by Aparesh Chandra Mukherjee and it was successful as a play when shown at the star Theatre. Among Anurupa's novels. *Ma, Mahanisha, Pather Sainit* and *Bagdatra* were dramatised and a few others were screened and had successful runs on the stage and screen. Her first publication, a short story, bore a pseudonym for the author-'Rani Devi'.

She wielded a facile pen and apart from fictional prose, wrote serious dissertations, travelogues, memoirs and the like, and left some 34 volumes of work behind her. Apart from those mentioned above, *Jyotihara* (1915), *Gariber Meye, Harano Khata* are some of her important novels, while *Ranga Shankha, Madhumath, Chitradip, Ulka and Kraunchamithuner Milan Katha* (posthumous) are a few anthologies of short stories: *Natyachatushtay* is a collection of four dramas (mentioned above); *Sahitya O Samaj and Banga Sahitye Nari Shrishti O Shrshtri* are literary dissertations, the later being the theme of Lila lectures delivered at the Calcutta University *Uttarakhander Patra and Jivaner Smirtilekha* are travelogue and memoir respectively.

She wrote a large number of books apart from the novels mentioned above. *Jyotihara, Uttarayan, Pathhara, Chakra, Bibartan, Sarbani Himmardri, Gariber Meye, Haranu, Khata, Sonar Khani, Tribeni Joar bhata, Ramgar, Praner Paras, Ranga Sakha, Madhumalli, Chitradip, Ulka, Vidyaranya, Kumarilbhatta, Narya Chatustay, Barshachakra, Sahitya O Samaj, Sahitye Nari, Uttarakhander Patra, Shri Bicharapati , etc.*

Anurupa Devi's activities were not confined to literary fields alone. She took active part in social reform and associated herself with many social welfare organisation for the amelioration of the conditions of women. Together with Madhurilata Devi, Rabinderanath Tagore's eldest daughter, she founded women's school at Muzaffarpur for teaching English and became its Directress. Moreover she was associated with a number of women's vidyapith at Kashi and Calcutta. In 1930, she established Women's Cooperative Organisation. After the Bihar earthquake of 1934, in which she lost her granddaughter,

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Anurupa Devi set up on organisation for relief work among the injured. She took a leading part in the movement for establishing women's rights and freedom. She fought tirelessly for the abolition of various evils of the Hindu society such as polygramy and the dowry system. During 1946, she addressed nearly five hundred meetings in protest against the Hindu Code Bill. Her stand against the Partition of Bengal (1947) is also memorable.

In 1919, Shri Bharata Mahamandal conferred upon her the title of Dharma Chandrika. Again, in 1923, Sri Visvamanad Mahamandal honoured her with the titles 'Bharati' and 'Ratnaprava'. In recognition of her genius the University of Calcutta awarded her the Jagattarini Gold Medal (1935) and Bhubanmohini Dasi Gold Medal in 1941. In 1944, she was made the Lila Lecturer. Anurupa Devi died at Calcutta on 19 April, 1958.

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## Devi, Ashapurna (1909 – )

**Ashapurna Devi, born at Begumpur in the district at Hoogli, in 1909, was one of the leading novelist of Bengali literature.**

Ashapurna Devi (born on 8th January, 1909) one of the major novelist of Bengali literature comes of a middle class joint family of Begumpur in the district at Hoogli, West Bengal. Her father, Harendranath Gupta was a commercial artist. His loyality to the then British Government was amply made up by the patriotism of his wife Saralasundari, whose influence over her daughters Ashapurna and Sampurna never failed. Saralasundari, a spirited lady with liberal outlook, maintained an individuality of her own in a conservative family where higher education for girls was a taboo. Although Saralasundari never tried at writing she was a voracious reader and had a good collection of literary magazines. Ashapurna, the sixth child of her parents had her training from her mother at home. As a matter of fact, she never had any formal school education. She read almost all the works of well-known authors. Her mother introduced her to the writings of Rabindranath Tagore. Even today Ashapurna does not read English but has retained her reading habit. Travelogues and popular science in Bengali are her special favourite.

Ashapurna was married to Kalidas Gupta (died 1978), a Bank employee coming from Krishnagar, Nadia at the age of fifteen. Kalidas himself was not a writer but encouraged his wife in her literary endeavour. A good housewife, who loves to live in a big family, Ashapurna carries the age-old tradition of Bengali family life, combining in her it liberal modernism. Most of her novels are born of deep experience of middle class Bengali life, rich with meticulous details and psychological subtleties but are not problem-ridden as those of Saratchandra Chattopadhyaya who according to Ashapurna is rather sentimental.

She began to write from a tender age and pursued the vocation even after marriage. Steadfast has been her devotion to fictional literature and an idea of the prolific nature of her creativity can be had from the fact that she has presented the readers so far with more than 150 novels and short story collections during a period of more than five decades. Children's books form a part of this number but even then the output is staggering and judged by their quality they may claim a certain standard of excellence in all of them.

She does not delight in depicting the social problems. Freudian or economic but holds a master pen in depicting sorrows and pleasures of Bengali women working in offices, doing household works, facing old-fashioned mother-in-laws and so on. But

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there lurks in her novels a questioning regarding the status of woman in the domestic life of Bengali society. Ashapurna raises a question-the question of women's individuality in the joint family. But she believes in the biological virtue of women which she regard as unassailable.

In her novels and short stories the domestic world of the middle class people with their little joys and sorrows dominates the scene. Whatever situation she describes, mirthful or pathetic, she does not fail to invest her descriptions with a sense of irony. Her endings in most cases contain an element of surprise which shows her inventive imagination. Her characterisations are convincing while her dialogues crisp and smart. Intellectual sharpness and awareness of social realities or political problems are not among her plus points. She compensates for this deficiency by masterly depiction of the world of the urban middle class family. True to the tradition of a female writer she explore this environ with certain set values and conventions to guide her.

Among her scores of novels and short story collections some notables are: *Sagar Sukhaya Jay* (The Sea dries up, 1946), *Mittirbari* (The House of the Mittirs, 1947), *Kalyani* (1954), *Nirjan Prithibi* (The Lonely Earth, 1956), *Sashidevir Sansar* (The household of Sashidevi, 1956), *Unmochan* (The Unveiling, 1957), *Nepathya Nayika* (The Back-Stage heroine, 1958), *Chhayasurya* (The Shadow-Sun, (1962), *Dolna* (the Cradle, 1963), *Nabajanma* (The New Birth, 1969), etc.

Till 1936, Ashapurna wrote chiefly for young readers. Her first collection of short stories *Chhotthakurdar Kashijatra* was published in 1940, *Jal Aar Agoon (1940)* is her first book for adult readers. By 1980, the number of her novels and collection of short stories crossed one hundred and eighty of which *Pratham Pratisruti*, the first of her famous trilogy was awarded Jnanapith Prize in 1977. Other awards she had received are Lila Prize (Calcutta University, 1954), Motilal Ghosh Prize (Amrita Bazar Patrika 1959) Bhuban Mohini Gold Medal (Calcutta University, 1963), Rabindra Memorial Prize (Government of West Bengal, 1966), The Government of India honoured her with *Padmashree* in 1977. She is member of the Visva Bharat Samsad Sen and Rabibasar.

Unassuming and modest, Ashapurna feels more comfortable at home than in public life. She remembers Narendra Dev, an elder poet, with gratitude who introduced Ashapurna to the literary circle of Calcutta. Narendra Dev was an officer in the Calcutta Chemicals and came to know her when she won a prize in a short story competition organised by his office.

Her books have appeared in translation Hindi, Gujarati, Marathi, Urdu, Oriya, Malayalam and Assamese. A few stories have been translated in English. Also about fifteen novels have been filmed.

Ashapurna, now in her seventies , lives a happy life in the Suburb of Calcutta in the family of her only son Susanta Gupta, his wife and daughters.

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Srikumar Bandyopadhyaya, *Banga Sahitye Upanyaser Dhara*.

## Devi (Das), Basanti (1880 – )

**Basanti Devi, born in Calcutta in 1880, was actively participated in socio-political activities with her husband, C.R. Das.**

Basanti Devi was born on 23rd March, 1880 in Calcutta. She was the second child of her father Diwan Baradanath Halder of Bijni and Abhayapuri Estate in Assam. The first ten years of her childhood were spent in Bijni and Abhayapuri. She was sent for her schooling to Calcutta, where she eventually joined the Loreto House.

In 1897, she was married to Chittaranjan Das, who was a struggling Barrister then. She took up the management of an enormous household composed of the joint families of Chittaranjan Das. Her first child

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was born in 1898, followed in 1899 by her only son, and her youngest daughter in 1901.

When her husband suddenly submerged himself in active politics in 1917, she immediately assured him of her wholehearted cooperation. She played an active part in the Non-Cooperation Movement, as a result of which she was arrested, along with her sister-in-law Urmila Devi and another lady worker, Suniti Devi, on a charge of advocating the use of 'Khaddar'.This was followed in quick sucession by the arrest of her son and her husband in December of the year 1921. Several eminent Barristers of India raised violent objection against the arrest and humiliation of Vasanti Devi and brought their protest to the Viceroy, Lord Reading, thus securing her release.

Immediately after her release, far from relin quishing her prominent position in the move for national awakening, she redoubled her activities. An important political figure, she did much to encourage national appreciation of literature, dramatics, art and science through her friendship with intellectuals such as Tagore and others. She was her husband's constant companion, and provided the natural impetus his followers required in their untiring welfare work.

Basanti Devi, already widely travelled abroad, toured her own country spreading her husband's message. While her husband, along with his famous comrades including Maulana Azad and his disciple Subhas Chandra Bose, was arrested, she personally represented her husband and presided over the Chittagong Provincial Conference in 1922. She accompanied her husband to Darjeeling in 1925, where he died.

It was Basanti Devi who was partly responsible for the instigation of her husband with the idea of sacrificing his stupendous fortune to join the national movement. Owing to her determination, the marriage of her daughter Aparna was the first inter-caste marriage in Bengal to be conducted on strict Hindu rites without registration. Even after her husband's death, Basanti Devi's welfare work in the centres set up by Deshabandhu did not cease. Now, she lives in Calcutta, having survived most of her family.

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## Devi, Bidyutprabha (1926 – 1977)

**Bidyutprabha, born in Orissa in 1926, emerged as a powerful lyricist and poet with traditional attitude towards nature and God.**

Bidutprabha Devi stated writing poems in the middle of the forties under the inspiration of her father Nimaicharan Das. She got herself acquainted with talented writers of Oriya literature when she was just a girl. Though educated in an urban area she reflects the intimate memory of rural life of her childhood days. The poetic influence of Nandakishore Bal and Kunjabihari Das, two major poets of rural scenes, worked as a spell on her mind. The following publications speak of her deep involvement in rural life: *Sabita*, 1947, *Utkal Saraswata prativa*, 1947, *Kanakanjali*, 1948,*Marichika*, 1948, *Bihayasi*, 1949, *Bandenika*, 1950,*Swapnadeep*,1951, *Jhara Siuli*, 1957,*Jahaku Jie*, 1957, Collection of her entire work known as *Bidyutaprabha Sanchayan* was published in 1957.

Within these ten years of creativity Bidyutprabha emerged as a powerful lyricist with traditional attitude towards nature and God. She had never tried to get out of the boundaries of village life and as such she closed her eyes towards the complex situation of post-war period. Her poems clearly deal with the problems of women that exist in an age-old conservative society. In this sense, most of her poems are full of pathos. After 1957, she wrote some children's literature occasionally. *Mati, Pani, Pabana, Jyotishikha* and *Suryamukhi*, all published in 1973 are three collections which indicate her drift towards

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spirituality. In this period she choose to lead a spiritual life and stayed at the Aurobindo Asram of Pondicherry. She was so restless that she shook off all attachment with her loving husband and hardly came to see him at Bhubaneswar. With this restlessness and search for a celestial light she finally committed suicide in a cold winter morning of January under the wheels of a moving train near Bhubaneswar.

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## Devi, Devala (13th – 14th Century)

**Devala Devi was an exquisitely beautiful woman for whose possession the Khiljis not only waged a war but also perpetuated untold miseries on the people.**

Devala Devi was the daughter of Rai Karan Baghela, King of Gujarat, from his beautiful wife, Kamaladevi. After the fall of Gujarat Kamaladevi was taken possession of by Alauddin Khilji and forced into the imperial harem. Rai Karan with his daughter Devala Devi, then six months old, took refuge with Ramachandra Yadava, king of Devagiri. The Yadava king treated the Baghela Rai with considerateness and gave him a small area, Baglana, which he ruled. Devala was a pretty girl and Singhana Deo, son of Ram Chandra Yadav, cherished a desire of marrying her. Since, the Rajputs considered themselves superior to the Yadavas, the Rai was reluctant to marry the Rajput princess to the Yadava prince.

But a problem arose. Ramchandra Yadav had not paid the annual tribute to the Khiljis and to punish him, in 1308 Alauddin sent Malik Kafur. All these years Kamala had kept herself informed about her daughter Devala Devi. Now at her request, the emperor ordered Kafur to obtain Devala Devi and bring her to Delhi.

After crossing Malwa, Kafur sent a message to Rai Karan to deliver Devala Devi or face consequences. The Baghela spurned the humiliating offer and prepared for defence. For two months he stood the onslaught and all attempts of the Khiljis to force a passage failed. Nevertheless Rai Karan was hard pressed.

Singhana Deo, finding Karan in pressing circumstances, renewed the offer of marriage and sent his younger brother to escort the bride to Devagiri. The Rajput king, in his helpless state, sent Devala Devi to Devagiri with a small force. Rai Karan lost the battle and he too fled towards Devagiri hotly pursued by the enemy.

When Devala Devi was on her way to Devagiri, at about that very time, a contigent of the Muslim soldiers was returning after visiting the Ellora caves. They saw a body of troops advancing towards them and a fight ensued between the two groups. An arrow pierced a horse and the lady riding it fell down on the ground. The enemy soldiers learnt to their pleasant surprise that she was Devala Devi. They took her to their commander who sent her to Delhi to be admitted to the royal harem. Singhana, the prince of Devagiri, felt very humiliated that his bride had been taken away forcibly and he never forgot this.

At Delhi Devala Devi lived with her mother. Khizr Khan, son of Alauddin, though already married, fell in love with Devala Devi. Finally, Kamala Devi obtained Alauddin's permission to marry Devala Devi to Khizr Khan and the two were married sometime during 1313-14. they begot a son.

When Khizr Khan, as a result of Malik Kafur's conspiracy, fell from the Sultan's grace and was sent

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as prisoner to the Gwalior Fort, Devala Devi joined him to share his distress. But in 1318, he was murdered and the princess met the fate often destined to the beautiful women of the medieval times. She was taken against her will to the harem of Sultan Qutbuddin, the murderer of her husband.

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## Devi, Gyatri (1919 – )

**Maharani Gyatri Devi, born in Cooch Behar in 1919, was the queen of Jaipur State. She took an active interest from the very outset in the cultural, educational, social and sports activities.**

Raimata Gyatri Devi of Jaipur was born in purple on 23rd May, 1919 in Cooch Behar (Bengal) to its illustrious ruler Maharaja Bhoop Bahadur. She received her education of Glandown London. Santineketan, Brilliantmonit Monkey Club, Lausanne (Switzerland) and London College of Secretaries. While in London she happened to meet Maharaja Sawai Man Singhji of Jaipur. It was a meeting of youth and consequently due to common hobbies and pursuits of golf and riding, they married on 9th May, 1940. It was an ideal match- the Maharaja handsomely dangerous and the Maharani the ravishing beauty. It was a unique example of emotional integration and hearty mutual admiration for one another. It will be interesting to know that Maharaja Sawai Man Singh had already married to the princess of Jodhpur but she preferred Purdah.

Maharani Gyatri Devi took an active interest from the very outset in the cultural, educational, social and sports and games circles and spheres of the Pink City so well known from the Great Mughal Akbar's days. When Maharaja Man Singh of Amber, was bestowed the highest Mansab of 7000 among the Hindu rulers. The first remarkable public acitivity of Maharani Gyatri Devi was to establish the Maharani Gyatri Devi Girls Public School at Jaipur on 4th July, 1943 to encourage female education so vital for the progress of the country and even today she is the Founder President of the great institution, the only flourshing Girls Public School in Rajasthan. The school is renowned throughout the state for its excellent achievements in every field and has been progressing by leaps and bounds due to the princely patronage and unstunted support for its multifarious activities.

The vivacious Maharani had been the President of Rajasthan Manila Parishad, Udaipur due to the encouragement of her sportsman husband Maharaja Sawai Man Singh who was the Rajpramukh of the integrated State of Rajasthan in 1949. The Maharani was undoubtedly the first lady of the State officially and rightly she deserved it too. She was the President of the Rajasthan Bal Vikas Samiti, Red Cross Society (Rajasthan branch), Indian National Committee for Children (Rajasthan Branch, Jaipur) President of the Social Welfare Board, Jaipur Ladies Club, Rajasthan Badminton Association, Rajasthan Tennis Association, Chairman of the Sawai Jai Singh Benevolent Fund and Lady Patron of Ashoka Club, Jaipur, Chand Shilapshala a sewing school for the help of the destitute and helpless women to earn their livelihood independently and to become the useful members of the society dominated by men.

She took keen interest in the games, sports and fine arts too. She was the member of the National Museum Committee and the President of the Tourism Committee of Rajasthan during the Janata Government 1977. She was the Vice President of All India Tennis Association and many other social institutions.

She paid her attention and energy to the World War II (1939-45) and collected funds for the Jaipur State Forces and looked after the family of the Jawans who had to go to the War fronts. She had quite a parental attitude towards them. When the inevitable partition took place in 1947 and shook the country very badly, she worked day and night to raise funds for the help of the refugees from across the border. Moreover, there were no communal clashes in Jaipur State due to the vigilance of the ruler. She wrote a book entitled A *Gourmet's Gate Way'*.

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When Queen Elizabeth II visited Rajasthan in 1961 the Maharani was her host. Her popularity was at the climax and slogans of "Ghani Ghani Khama" rented the air.

The Maharani turned a new leaf and joined the Swatantra Party started by C. Rajagopalachari as its Vice-President. She was elected as the member of Parliament in 1962, 1967 and 1971 from the Jaipur constituency. Her son Prince Prithvi Singh defeated Shri Damodar Vyas, the Revenue Minister of Rajasthan Government in 1962 from Malpura constituency for Rajasthan Vidhan Sabha.

The Emergency of 1977 was a bolt from the blue for her. She was kept behind the bars in the Tihar Jail. She was treated harshly. It was a ghastly ordeal through which she passed. The tale of agony and anguish is recounted by herself in her book, *The Princess Ramembers,* published by the Vikas publishing House.

She took her residence at the Moti Dungari Palace as the Raj Mata but shifted to the Lily Pool, near the Sawai Man Singh Stadium later on. She painfully witnessed the abolition of the Privy Purse and the Treasure Hunt at Jaipur. She hosted Mrs. Jacqueline Onasis during her visit to Jaipur for the traditional Rajput costumes and dresses.

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## Devi, Harapriya (1915 – )

**Harapriya Devi, born at Bakharabad in Cuttack in 1915, is a leading social reformer. She was the secretary of Utkal Nari Kalyan Samity and an active member of Nari Seva Sangh Kalyan Samity for many years.**

Harapriya Devi was born on 1st July, 1915 at Bakharabad, Cuttack, Orissa. She belongs to a highly educated zamindar family. Her father Brundaban Chandra Kanungo was a D.S.P. She was brought up by Ratnamani Devi though her mother was Adarmani Dei. Nityananda Kanungo, ex-Governor, Gujarat is her cousin and Sarala Devi, a noted freedom-fighter, is her cousin sister. She is a Hindu Karan by caste. Her marriage took place with Bisweswar Mohanty of Matigaon, Patamundei in February 1929. She is blessed with seven daughters and four sons.

She read upto eighth class from Ravenshaw Girls School, Cuttack. But the lack of facilities for formal educaion was more than compensated by self-cultivated education at home. Besides Oriya she knows English, Sanskrit, Hindi and Bengali languages. Her uncle Padma Charan Kanungo influenced her mind in her early life. In her later life she came under deep influence of Rabindranath Tagore, Dwijendra Lal Roy and Kabichandra Kali Charan Patnaik. She has a deep love for nature and natural settings in villages.

She was for several years, the secretary of Utkal Nari Kalyan Samity and an active member of Nari Seva Sangh Kalyan Samity. Endowed with an intense spirit of social service, she rendered missionary work for the amelioration of people affected by floods and famines. She tried to employ uneducated ladies of the villages through knitting. Now she is continuing as the President of P.M. Mission.

Harapriya Devi gave proof of her literary talents early in life. Even at the age of ten, she started writing. Her main works consist of a number of books: *Ashru* (1940), *Saradi* (1942); *Bhagwad Gita (Padyanubada* 1954), *Jagarani (National Poems* 1960), *Kuhu (*1962), *Banhi Sikha* (1980), *Artaranna Janana* (1981). Her unpublished books are Kalkali Ritusamhar. Malay Kumari Kabya, Harapriya Sangitabali.

She has a round simple face radiating werene composure. She sears sarees in the typical Indian fashion. She is deeply religious minded. She is a good house-wife. She lost her husband in 1976.

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## Devi, Indubala (1898 -- 1984)

**Indubala Devi, born in Amritsar in 1898, dominated the music world for more than two decades. She was one of the most popular exponents of Nazrulgeeti.**

Indubala Devi's first contact with acting was at a circus. Her father, Motilal Bose owned one and married a girl in the troupe Indubala's mother Rajbala Devi, herself keenly interested in music and acting, laid the foundation of her daughter's career.

Born in November 1898 in Amritsar, Indubala had her first experience of acting when her mother formed the Rambagan Female Kali Theatre with a group of circus girls. Among the plays she acted in as a member of this group were 'Bilwamangal' 'Khasdakhal', 'Baruna,'Bandan and Hirer Phool',

But Indubala never intended to stay with her mother's groups for long. It was merely a training ground. She moved out to the professional stage. At that time, the Star Theatre represented the highest point of an artiste's career. It was there that she acted opposite Dani Babu in Nasiram. She later left Star to join Manmohan Theatre and among the plays she acted in was 'Rakta Kamal'.

In this play, she had to sing a couple of songs, the music for which was provided by Kazi Nazrul Islam. Her singing won such acclaim that she had to sing in all her roles. While a member of this theatre, she also acted in 'Jahanpir' 'Mahual Pardesi' Meerabai', 'Chandragupta' and 'Prafulla'.

Circumtances forced her to shift to the Jupiter Cinema and Variety Palace where she played the lead in 'Paristhan' 'Sreedurga', 'Jaidev' and 'Satyabhama'. At Minerva Theatre she acted in 'Beeshbriksha' and 'Dhatri Panna'. Later she had only one opportunity to act opposite Sisir Kumar Bhaduri.

From theatre to films was a simple jump. Her first contact with the celluloid world was in 1933 in Jamuna Puline, and then in its Hindi version, Radhakrishna. She acted in 'Ankhon Ka Tara'. Among her prominent Bengali films were 'Seeta', 'Bilwamangal' and 'Indira'. She also sang in Modhu Bose's 'Ali Baba'. She specialzed in musicals and comedies. Her knowledge of other languages also provided opportunities to appear in Tamil, Telgu and Urdu films. She died at her residence in Calcutta on Friday after a prolonged illness, reports UNI. She was eighty-six.

A Sangeet Natak Akademy award winner in 1976, Indubala came under the influence of Kazi Nazrul Islam and was later one of the most popular exponents of Nazrulgeeti. She was also associated with All India Radio.

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## Devi, Jagadamba (1897 – ?)

**Jagadamba Devi, born in Madhubani district in1897, was a folk painter. Her paintings were displayed at the Montreal Expo Fair 1967, when the Madhubani painting stormed the world**

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**and generated an unprecedented interest in itself.**

It is difficult to ascertain the actual date of birth of a simple homespun artist like Jagadamba Devi. Born in a middle class Karan Kayastha family, she was married at the age of fifteen to one Balkrishna Das who died a few years later. The young widow began to live the rest of her life at Jitwarpur about four Kilometres from Madhubani for getting her sorrows in folk art, drawing and painting the walls of her house and that of her neighbours for wedding and pujas.

She might have been another ordinary young widow, had it not been for the recognition she received around 1966-67, when this folk art came to be known as 'Madhubani project' under the auspices of the Madhubani project. It was at such an opportune time that her finesse and perfection in the art, gained over the years through concentration and dedication brought her the laurels she richly deserved.

It all began around 1966-67 when under the auspices of the Madhubani project, the famous artist Bhaskar Kulkarni came as Project Officer to Madhubani district, Kulkarni was in close touch with Jitwarpur and that was when her painting got noticed. Then for the first time in 1967 the handloom and Handicraft Export Corporaion and the Central Cottage Industries Emporium organised an exhibition of her paintings at the Chemould Art Gallery in New Delhi.

Following that, her paintings were desplayed at the Montreal Expo Fair 1967, when the Madhubani painting stormed the world and generated an unprecedented interest in itself. Her paintings which were strictly folk art were placed alongside the works of great masters in museums and exhibitions all over the world. For instance, in the Museum of Fine Arts (Paris), Art Exhibition (New York), Indian Cultural Exhibition (Rio De Janeiro), Expo 1970 at Osaka: Bloomingdales, New York, Switzerland, Globe, Munich her painting became very popular.

Besides Bhaskar Kulkarni the Late Upendra Maharathi, famous painter and sculptor was also one of the first to recognise her talent. He remarked that despite hers being a folk art it was inspired by her emotions that made it so extraordinary. In 1969 the Industries Department of the Government of Bihar honoured her. In 1970, she was honoured by the Vaishali Sangh. That same year the All-India Handicraft Board gifted her an award of Rs. 2,500 from the then President V.V. Giri for her outstanding contribution to the country's folk art. In 1973, the socio-cultural Maithil organisation 'Chetna Samiti' honoured her. In 1975, she was awarded the *Padmashree'*.

Her paintings were displayed at the Asian' 72 Fair in New Delhi. It was also for the first time that Mithila paintings became a business proposition. Prior to this Jagadamba Devi earned barely Rs. 50 to Rs. 100 each month.

Jagadamba Devi soon found herself not merely talked about but also written abcut. A West German sociologist Miss Erica Mozer who lived in close contact with her for about four months in 1973-74, has mentioned her in her book and acclaimed her dedication to art. The famous American sociologist, Dr. (Professor) Raymond L. Owens spent a whole year beginning December 1976 till November 1977 in close contact with Jagadamba Devi and has mentioned her in his book. A French team 'Vyes- Vequaud' made a movie on Jitwarpur and featured Jagadamba Devi at work and so fame spread into the wide world.

Jagadamba Devi who draws and paints human beings, birds and beasts, trees, flowers , the gods and goddesses of Hindu mythology uses bright shades of red yellow and blue on a white background. Her famous images are those of Krishna's 'Ras-Lila' and Radha-Krishna, the goddess Lakshmi on a lotus Durga on her lion, Saraswati and the episodes from the *Ramayana* and folk tales like Shrawan Kumar.

But now that old age and failing eyesight have forced her to give up her art or reduce it the Bihar Government gives her Rs. 150 as a monthly pension.

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## Devi, Kananbala (1917 – )

**Kanan Devi, born in 1917, was unforgettable personality in the history of performing art of India. She was the heroine of the first talking Bengali film *Joribarat.***

Kanan Devi, an eminent artist of the Indian film, is an unforgettable personality in the history of performing art of India. We have no positive evidence to know the actual date when she saw the light of the earth. But from an interview with her it has been known that she was born either in the year 1917 or 1918. Though history of her family is not yet unveiled yet it is felt that she emerged from a deprived section of the society.

Naturally, she had no recognised cultural and economic background. In her youth, she married Shri Asoke Mitra who was member of a respectful familyof West Bengal. But this marriage was broken after a few years. Then a relation grew with Shri Haridas Bhattacharya, the ADC of the Governor of West Bengal and it resulted in a happy marriage. Now she is the affectionate mother of Rana Bhattacharya.

Her early life was not full of pleasure. She could not re-collect the memory of her father. She did not have any scope for formal education. but she had a living curiosity and unquenchable thirst for culture and knowledge from her early life and subsequently she had made good the deficiency and made her mark as a lady of sound knowledge and culture. In her childhood she was brought up in an environment of music. Naturally this environment influence fell on her and she grew up to be a passionate lover of music.

Kanan Devi was popularly known as 'Michri' in her very early life. She started her career as an artist in 1926. This eyar she came in contact with the Madan Company and got the chance to start her career as a professional artist. Her first appearence was in a silent film in the role of Radha in 'Jaydev'. Next year, she appeared in the film 'Sankarachaya' a production of Indian Cinema Arts. As the talking film began to be produced in this country in 1931, Kanan Devi got the chance to be the heroine of 'Joribarat' the first talking Bengali film directed by Shri Jyotish Banerjee.

From this year, her chariot of success began to run smoothly. She remained one of the busiest artists for two decades (1931-1950). In the early thirties, she appeared in a number of films among which '*Rishir Prem*', '*Pralhad*' (1931), '*Bisnu Maya*' (1932), '*Sri Gouranga*' (1933), '*Maa*' (1934), '*Maanmayi Girls School*', '*Basabdatta*', *Kanthahar* (1935) deserve mention in 1936, she joined the New Theatres group from Radha Films Bisbriskha', Krishna Sudama', in both of which Kanan Devi appeared in leading roles were released in this year. She earned a fantastic popularity in 6th Mukti Director Pramathesh Barua was in opposite role to her in this film. Gradually, she became a legendary figure in Bengali as well as. Hindi film world.

In the middle of the forties, she began to refuse many others from producers and directors. Inspite of this attitude she had to screen herself in a few successful family. In this yera, she appreaed in '*Sesh Uttar*', '*Jogajog*', '*Chandrasekhar*', *Mejdi*', '*Darpachurna*', etc. Besides being a super actress she was a very good singer. She playbacked in many films and became famous as a singer also. A few discs like '*Aaj Sabar*' *Range Rang Meshate Fibe*, will be remembered for many many years. She became producer also. Her husband Shri Haridas Bhattacharya directed her last production '*Srikanta Annadadidi*'.

Kanan Devi lives a very dignified life now. Her aristocrate dress and behaviour always attract the admiring attention of the people even to this day. Now she is running a Samity, formed for the help of poverty stricken artists. In just she was given the Best Actress prize by B.F.J.A for a Hindi film, *Lagan* for the role of its heroine in 1977. She was awarded the Dadabhai Phalke Prize, the highest award of film of India for outstanding contribution to the Indian film. In 1968, she bagged the *Padmashree*.

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film artists.

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## Devi, Mahasveta (1926 – )

**Mahasveta Devi, born in 1926, was an eminent Bengali novelist, short story-writer.**

Mahasveta Devi was the daughter of Manish Ghatak and Dharitri Devi and sister of Ritwik Ghatak, the celebrated film-director. Manish Ghatak was a member of a new band of writers, who are popularly known as Kallol-group. Mahasveta had her education in Shantiniketan and Calcutta. She is an M.A. in English literature from the University of Calcutta. She was married to Bijan Bhattacharya, famous actor-dramatist and has only one-issue-a son.

Mahasveta knows Hindi, Oriya and Santali apart from Bengali and English. Mahasveta has worked successively as upper division clerk (Central Govt.), school teacher, lecturer in a college (1964-84) and a roving reporter of a Bengali daily (1982-84). She is presently engaged in editing a Bengali quarterly journal Vartika concerned with the unprivileged of the society and very closely connected with numerous grassroot level organisations. For the last thirty years she has been working with more than a dozen of organisations devoted to the upliftment of bonded labourers and tribals of West Bengal, Bihar and Orissa.

She has earned following literary prizes and awards: Leela award and Saratchandra Medal, Bhuban Mohini Dasi Medal (Calcutta University), Amrita award (1968), Tarasankar award; Sahitya Akademi award (1979), and Jana Peeth Award (1997). Presently she works for the downtrodden and writes about them in *Economic* and *Political Weekly*, *Yojana* (Planning Commission's organ), and other journals.

She has published forty titles which include novels and stories in Bengali, one biography (*Jhansir Rani* in Bengali), three books for children, a collection of plays (In Bengali) and one socio-economic survey on bonded labour (*Bharat men Bondhua Majdoor* in Hindi, in collaboration). Moreover she has published thirty Bengali text-books for school students, edited *Jim Corbett Omnibus* in Bengali and has presented a number of papers on bonded labour and tribals in seminars organised by the Planning Commission and Central Ministry of Labour.

Her first published book is a biography, *Jhansir Rani* (1956); first novel, *Nati* (1957); first writing is a short essay on *Tagore's Chheley Bela* in the juvenile journal *Ranga Mahal* (1939). Her books are translated into Hindi. Oriya, Telugu, Malayalam, Kannada, Gujarati, Marathi and Punjabi.

Mahasveta Devi has left the beaten track and made adventures brave and new. Her first published book, a biography, *Jhansir Rani* is the result of an on the-spot Painstaking survey of the rebel queen of Jhansi. She has published one hundred short stories which are collected in five books. Her stories go straight to the grassroot level and unearth the humanity in its naked form. Only one such story can be cited here-Sanj Sakaler Ma ( Mother of the dawn and dusk) in which the juvenile hero, son of a wretched female beggar, yearns for hot rice. To him her mother and a plate of hot steaming rice become identical. Even in his mother's death the boy gets his consolation in his plate of hot steaming rice.

Among thirty novels written by Mahasveta Devi, the following must be mentioned: *Kavi Bandyo Ghati Ganyir Jiban O Mrityu* (1967),*Andhar Manik* (1967), *Hajar Churashir Ma* (1974), *Aranyer Adhikar* (1977), *Agnigarbha*(1978), *Chotti Munda Ebong-Bharatiya* (1980), *Viveka Bidavpala, Ganesh Mahima* (1981),*Eiter Pare Eit* (1982) and *Salgirar Dake* (1982).

In *Kavi Bandyo Ghati Ganyir Jiban O Mrityu* (Life and death of the poet Bandyo Ghati) the writer has portrayed the life of a young man hailing from the *'Chuad'* tribe in the 16th century Bengali. The totem and taboos, inhibitions and mental reservations of the Chuad community along with archetype myth form the backdrop of the fiction. In *Aandhar Manik* (Name of a village meaning the jewel that shines in dark) the back drop is the plunder and loot of the Marathi Vargis in Bengal in the 18th century. The

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novel depicts the social upheaval and total destruction in the wake of plunderand loot of Vargi horsemen. In *Hajar Churashir Ma* (Mother of the convict number 1084) the writer has portrayed the life of a convict who has been jailed in the wake of Naxalite movement. In *Aranyer Adhikar* (The right to live in and use the forest) we get a picture of the rebellion of the Mundas in Bihar in the last decade of the last century in which the leader Birsha Munda was caught and tortured by the British authority till his death in jail in 1890. In Agnigarbha (The situation ready for explosion) and *Chotti Munda Ebong Bharatiya* (Chotti Munda and his contemporary Indians) we come across the striking picture of tribals and aboriginals who rose in revolt. In *Vivek Viday Pala* (Farewell to the conscience) we get a hunchman, contemporary to Sri Chaitanya Dev (in the 16th century Bengal), who tries to come up but has to accept an inglorious defeat. In all these novels Mahasveta Devi wields her pen for the downtrodden who try to come up in rebellion but meet either a violent death or an inglorious defeat; yet they are never vanquished. She received Gyan Peeth Award in 1997.

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## Devi, Malati (1904 – ?)

**Malati Devi, born in 1904, served Orissa in her own way for more than half a century along with her husband who had been the Chief Minister of Orissa for some time.**

The only daughter and the fourth child of Kumud Prasad Sen and Snehalata Devi, Malati Devi was brought to Santiniketan along with her brothers after the premature death of their father. Snehalata's father Bihari Lal Gupta was a Bengali civilian of the second batch and a very close friend of Rabindranath Tagore. Snehalata Devi was placed in charge of the Women's Section of Santiniketan. Later on along with Mrs. Moule, she founded a branch of Girl Guide which was christened as Sahayika by the poet. When Sri Bhavan (known as Sri Sadan in later years) was founded, Snehalata Devi was placed in charge of it.

Malati Devi was attending to lessons in music at Santiniketan when Nabakrishna Choudhury went there as a student of the Rural Economy Course conducted by Rajani Kanta Das. The course could attract very few students and Nabakrushna had to leave Santiniketan but in the meantime they had known each other very intimated. They were married in 1927. They have two daughters, Uttara and Krishna, both married. Uttara is married to Narayan Desai son of Mahadev Desai and Krishna is married to Bibhuti Bhusan Mohanty, a functionary of the UNESCO. Malati Devi had a son who died a premature death.

Malati Devi had her initial formal education at Santiniketan. The rest of her education was within the prison bars where she spent many years before independence. She is a voracious reader and a writer as well. She is bilingual and reads and writes Oriya and Bengali with equal ease.

Snehalata Devi, mother of Malati Devi, was a very spirited lady and she had the most profound influence on her daughter. Apart from that Malati had the privilege of seeing Rabindranath from close quarters and working under the guidance of Mahatma Gandhi, Vinoba Bhave and Jay Prakash Narayan. There has been a synthesis of all their influence on her.

As the active partner of Nabakrushna, Malati Devi was involved in the States Peoples Conference initiated by Sarangdhar Das and finally in the Praja Mandal movement which took a vigorous steps in the

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Nilgiri State in 1918. It soon spread over to Talcher and Dhenkanal and although some sort of reconciliatory efforts were started by Satangadhar Das, Harekrishna Mahatab and Malati Devi, police opened fire on the assemblage of peasants killing eighteen persons including Baji Rout, the Boatman Boy, (a poem written by Poet Harindranath Chattapadhyay in memory of that gallant boy of Angul. Malati Devi's active involvement in politics took her to prison for various durations. This helped her initiation into national politics and also a contact with the national leaders.

She was nominated as a member of the Constitution Assembly from Orissa, but this assignment was not to her liking, she sought the advice of A.B. Thakar and as suggested by him. She was relieved of her duties in the Constituent Assembly after four months. She had been to Noakhali and Bihar during communal disturbances under instructions from Gandhiji. His close association with Sarvodaya Movement made it possible for her to see the interior rural areas of India and the sufferings of the common people.

Malati Devi chose Dhenkanal as the centre of her activities under the aegis of Nabajiban Mandal Dhenkanal was listed as a partially excluded area and the people over there were subjected to torture under various pretexts. The area is predominantly inhabited by scheduled caste, and scheduled tribe communities. She was an active member of the Civil Liberty Movement which inter alia decided to print booklets on the rights of citizens and distribute them among the scheduled castes and tribal people with a view to promote political consciousness among them.

She established the Baji Rout Chhatrabas which is basically a Boarding House for the tribal students reading in a school attached to it. She is specially concerned with the welfare of the downtrodden and against their exploitation in various forms. Orissa has a tribal ppulation of 23.1% against its all India figure of 9.94% according to the 1971 census. Malati Devi feels that programmes of development for Orissa cannot neglect this large chunk of tribal population who are still under medieval conditions. Her voice is still heard where injustice is meted out to common people either by the privileged people or by the Government.

As a follower of Jay Prakash Narayan, she joined the Janata Party in 1977 but resented the selection of Nandini Satpathy as a candidate for the Assembly seat from Dhenkanal. As a protest she contested against the Janata candidate but was defeated.

A lady of average physical stature she is capable of undertaking hard labour. It is quite evident that she has attuned herself to hard labour in the tribal belts of Orissa where modern amenities for living are not available and the areas accessible only on foot. She wears a very simple dress and leads a very simple life and is known to have radical ideas in regard to rural welfare activities. She has her own ideas about administration also which are hardly relished by the people involved in it. As a Bhoodan worker, she proved her abilities as an organiser but the people most benefitted by her selfless and unrelenting activities are sometimes critical about her, partly due to her uncompromising nature and partly due to her attempt to eclipse everybody around her . There is no gain saying that she is held in high esteem as a devoted social worker, an embodiment of protest against injustice and exploitation but she is not given her due respect and reverence mainly because of her dominating nature.

The present administrative set up in the country is a sore subject to her and she feels that it is lust for money that is spoiling the moral values of our national life. The so-called leaders of the country have miserably failed to set up examples of high ideals that our youth can emulate. She calls it an age of decadence and feels that still darker days are ahead of us.

Malati Devi has been serving Orissa in her own way for more than half a century along with her husband who had been the Chief Minister of Orissa for some time. It is admittedly a fact that she is a devoted social worker and very much selfless at that. But general appreciation of her services for the common people is always in a low key because of her dominating personality. Nevertheless , she stands for

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social justice and enquity and has a place in the socio political history of Orissa.

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## Devi, Nanibala (1888 -- 1967)

**Nanibala Devi, born at Bally in Howrah in 1888,was a revolutionary leader and the first woman State-prisoner in British India.**

Nanibala Devi was born in 1888 in a lower middle class Hindu Brahmin family. Her father, Surya Kanta Banerjee, belonged to Bally in Howrah. Educated at home, she was, under the prevailing custom, married at the early age of 11. She became a widow five years later.

Back home, she enagaged herself in further education. But an uncongenial neighbourhood made her seek shelter in a Christian Mission at Ariadaha across the Ganges. There she had English education. But, on account of unreasonable orders, she had to leave the place. She found a shelter with a distant nephew, Amarendranath Chattopadhyaya, a well-known leader of the revolutionary Jugantar party. This shaped her destiny, and she actively joined the revolutionary group.

Greatly inspired by the courage and devotion of the revolutionaries, she broke family ties and volunteered to do house-keeping for the underground leaders of the Indo-German plot during the First World War. Pursued by the police, she left a Rishra garden house, and moved from one shelter to another in Chandernagore, then a French territory. From Rishra, she undertook what was a pioneering adventure for a Hindu widow. She posed as the wife of a State-prisoner, Ram Chandra Majumdar, interviewed him in prison and secured the information where he had left a pistol at the time of his arrest. The weapon was secured.

Police got scent of it later, and she was so chased that she had to leave for distant Peshawar. There was arrested while down with a severe type of cholera. Placed under heavy guard, she was subsequently removed to Benares and subjected to inhuman torture. This included introduction of crushed chilies into all parts of her body. Maddened with pain, she kicked the police women. For that, she was put in an underground cell where she lost consciousness on the third day. Thereafter, she was taken out and brought to the Calcutta Presidency Jail.

She was then made a State-prisoner, the only woman State-prisoner in British India till then. But she refused food not cooked by a Brahmin cook. This was a ruse. She came to learn that a woman revolutionary, Dukaribala Devi, convicted in Birbhum for possession of seven mauser pistols, was in that jail. Nanibala intended to rescue her from segregation, hard labour and bad food.

Nanibala was daily taken to the Special Superintendent of Police, one Goldie. He tried to persuade her to take food. On one occasion, he asked her to put her demand in writing, which she did. But Goldie tore if off without reading it. Feeling insulted, she slapped him hard on the face. The ruse, however, succeeded. No other female Brahmin cook being available in jail, Dukaribala was employed. They shared work, food and accommodation.

She was released in 1919 under the General Amnesty, after two years detention. But even then the secret police gave her no rest in any shelter. Her father rented a room for her in Calcutta, where she passed many years in great distress. She fell a victim to tuberculosis. A Sadhu cured her and initiated her. She took to saffron cloth. At last the Congress Government of West Bengal granted her a political pension in 1950. She died in May 1967. All her adult life she had been an ardent patriot, sturdy and spirited but sweet in nature and always eager to serve people.

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## Devi, Nalinibala (1898 – 1977)

**Nalinibala Devi, born in Gauhati in 1898, was the leading poetesses and the foremost lady in the cultural and social life of Assam.**

Nalinibala Devi was not only one of the leading poetesses of the present century, but also the foremost lady in the cultural and social life of Assam during the quarter century immediately following the attainment of independence. She did not lead a retired life of a poetess, rather she associated herself actively with all the movements organised by the people of Assam for the all-around improvement of the state. Nalinibala Devi was born in a traditionally cultured Brahmin (Daivajna) family of Gauhati. Her forefathers were royal astrologers during the Ahom regime and received royal grants for services rendered to the State. Her grandfather Madhavchandra Bordoloi was a Deputy Magistrate during the turn of the present century and he edited and published the fourteenth century version of the Assamese *Ramayana* composed by Madhava Kandali. Her father Karmavir Nabinchandra Bardoloi was the undisputed leader of the Nationalist movement in Assam during the twenties and thirties and suffered imprisonment twice for leading the Non-Cooperation and Civil Disobediance movements. Karmavir was a deeply religious man and knew the traditional lores and literature very well.

Nalinibala, the eldest daughter of Nabinchandra was born in 1898 at Barpeta when her grandfather was serving as the sub-divisional head. As the practice of sending girls of a respecteble families to school was unknown at that time, Nabinchandra made necessary arrangement to teach her Sanskrit, English and other relevant subjects for girls at home. He also arranged for teaching her traditional vocal music and Rabindra sangit Bardoloi himself taught her the art of singing *Bargeet* (Vaisnavite lyrics set to classical melodies) composed by saints of Assam.

She acquired a working background in Assamese, Bengali, Sanskrit and English languages, literatures and religious lores. In her autobiographical work *Eri Aha Dinbar* (Days Left Behind, 1976) she greatfully remembers the inspiration and encouragement received from her father. She also avidly read the Kavyas of Nabinchandra Sen and poetry of Rabindranath and the influence of the later in moulding her mystical attitude to life and regenerating her deep faith in the all- pervasive and transcendental power of God has also been acknowledged.

On account of the prevalence of the custom of prepuberty marriage among the Brahmins of Assam, Nalinibala was betrothed in 1909 at the age of eleven, to Jibeswar Changkakati, an educated young man of the same community. Fate did not allow her enjoy the conjugal life for long, for she became a widow at the age of nineteen with four young children to be nursed and brought up.

Her father brought her back to his own house and provided her with copies of the *Gita. Upanishads*

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and similar literature to seek comfort and solace. Since 1919, till the publication of her first collection of lyrics in 1928 entitled *Sandhiyar Sur* (The Evening Tune) she drank deep in the fountain of Indian philosophy, religion and literature available and approachable to her. Not only her distressed soul found solace in them but she appears to have endowed her with a mystic vision which enabled her to feel and perceive the existence of an ever-beauteous force in all phenomena of the world.

Henceforth, she began to give vent to outpourings of her beauty-intoxicated, lacerated heart in a series of lyrics which were published later in separate bunches entitled *Saponer Sur* (Dream- Melody, 1948) *Parasmani* (touchstone, 1955) *Alakananda* (1964) and *Antim Sur* (The Last Melody, 1977).

The sincerity of feeling, sweet cadence of verses, happy choice of words and the mystic touch of the lyrics of *Sandhiyar Sur* took the literary circle by surprise and all acclaimed her as the most promising poet . She did not look back since then; she went on widening her sphere of activity and became associated with several cultural and social organizations. She became one of the leading lights of Assam Mahila Samiti and was elected its President twice (1931,1947).

She was closely associated with and some times acted as the President of the Assam branch of the child-welfare organisation, Manimela, and later took a leading part in estblishing a separate organisation for children known as *Parijat Kanan* (1952) of which she was the President till her death. She presided over the 23rd Annual Session of the Assam Literary Association (Assam Sahitya Sabha) held at Jorhat in 1954. She also took active interest in the mass movement (1960) for the introduction of Assamese as the State language of Assam and whole- heartedly supported the agitation for establishing a refinery in Assam.

In fact, she was directly or indirectly associated with all the social and cultural organisations of Gauhati during the last twenty-five years of her life. She was honoured with *Padmashree* by the Government of India in 1958 and received the Sahitya Akademi national award in 1968 for her poetical work *Alakananda.*

Nalinibala was also a good prose writer and a dramatist. Her biography of Nabinchandra Bardoloi named *Smriti-Tirtha* (1948) is one of the most authenticated biographies in Assamese. She also wrote two more biographical works based on second-hand information. Her autobiography also gives some interesting information regarding social and cultural life of Gauhati in the early decades of the present century.

In addition to the mystic note in her poetry, another dominant note is the patriotic sentiments enshrined mostly in the collections of *Jagriti* (1962) and *Yugadevata* (1948). Her poem '*Janambhumi*' is decidedly one of the best patriotic poems in the whole range of Assamese literature. Here, she completely identifies herself and merges her soul in every particle of dust of the mother country. There are many other captivating and soulstirring patriotic lyrics incorporated in *Yugadevata.* Besides the published works numbering about twenty she has a large number of unpublished works, poetry, drama and prose, which are awaiting publication. A comprehensive assessment will only be possible if these could be brought to light.

Nalinibala with her spotless white dress, fair complexion, sad but intelligent eyes and dignified mien could impress anybody who came in contact with her. She was a fluent speaker and choicest words dropped from her lips like torrents when she used to address meetings. She could speak equally well in Bengali also. She is survived by a son and two daughters. Two of her sons died earlier.

Nalinibala will be chiefly remembered by the posterity for mellifluent verses, mystic sensibility and intensely Indian tone of her composition. It was Nalinibala who firmly lent a mystic character to Assamese poetry. Her attempt to revive, through her writings, the ancient Indian ideas and values of life though proved futile in the present context is nevertheless praiseworthy.

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## Devi, Nirmala (1907 – ?)

**Nirmala Devi, born in 1907, is a well-known Oriya poet. A communion of nature and human soul reflect in her poems.**

Nirmala Devi is well-known Oriya poet. Though not formally educated, she read a lot from ancient and mediaeval literature. After marriage in 1920, she began writing poems, stories etc., some of which appeared mostly in two Oriya periodicals, the *Baruni* (1934) and *the Jhankar* (1948). She contributed to Oriya literature some of the finest love-lyrics through her poetry collections, *Dinante* (At the End of the Day, 1953) and *Simante* (At the End of the Life, 1962). A communion of nature and human soul can also be traced in her poems. Most of her writings are still unpublished. She was honoured and felicitated by Prajatantra Prachar Samiti, Cuttack in 1958, by Orissa Sahitya Akademy in 1970 and by a host of other educational and cultural organisations.

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## Devi, Nirupama (1883 – 1951)

**Nirupama Devi, born in Calcutta in 1883, was an eminent Bengali novelist. The dominant theme of her novels is the inner conflict of women.**

Nirupama Devi was a novelist. Her father was a sub-judge in Calcutta. Married at the age of ten and widowed at fourteen, she lived a pious life and took formal initiation into the Vaishnava faith towards the end of her life. She wrote about a dozen of novels and a few short stories. The dominant theme of her novels is the inner conflict of women under various circumstances and its resolution within the frame work of the traditional Hindu society. Her second novel *Annapurnar Mandir* (The Temple of Annapurna , 1913) demonstratef for the first time her skill of characterization and vivid depiction. Set against a social system where women bear more injustice, a Brahman family has been shown as the victim of economic pressures.

As a result, the life of the eldest widowed daughter of the family has to be sacrificed in order to protect her honour against a lustful zamindar. The writer seems to suggest a remedy for social injustice by the removal of the economic inequality. In her later and more mature works, the tension in her female characters comes mainly from within. Nirupama's women are the epitome of self-respect and endurance and these virtues are most effectively brought out in her third and best written novel *Didi* (1915).

It is the story of a long drawn struggle in the title character, between her self-pride and maritallove which finally ends in the triumph of the latter over the former. *Didi* as she is affectionately called by the younger co-wife and with whom a deep understanding gradually grows finds a new dimension added to her marital relationship. This work is the best example of the novelist's subtle characterization and her restrained approach towards character revelation. though there is a tinge of social criticism in her novels, the author never breaks away fromthe established social norms.

Most of her other novels are also based on a similar pattern, the fulfilment of womanhood in married life. *Bidhilipi* (providence, 1919) shows how blind faith in astrological prediction leads to disaster, and *Shyamali* (1919) tells us about the transformation that is brought about in a girl born half-wit and mute through the magic touch of love. Nirupama Devi's last two novels *Jugantarer Katha* (The story of a Bygone

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age, 1940) and *Anukarsha* (Attraction, 1941) centre round characters who are detached from worldliness. She brings her novel to a different plane where the path of life leads to renunciation. She was honoured by the Calcutta University twice for her contribution to Bengali literature.

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## Devi, Priyambada (1871 – 1935)

**Priyambada Devi, born in 1871, was a Bengali poet writer and social reformer.**

Priyambada Devi was a poet. Her mother Prasannamoyi Devi, herself a well-known poet of her time, belonged to the Choudhuri family of Bengal, which was famous for its intellectual and cultural refinement. Two of Prasannamoyi's brothers Ashutosh and Pramatha were married to nieces of Rabindranath Tagore. Both the families were closely connected to each other. Because of strained relations with her husband, Prasannamoyi used to a literary atmospher from the early years of her life.

At a time when higher education was limited to a handful of Bengali women, Priyambada passed her B.A. examination with honours in Sanskrit and secured a silver medal. Her own married life was not happy. She lost her husband just three years after her marriage, and her only child when he was only twelve years old. To lighten the burden of these two great personal tragedies, Priyambada associated herself with various welfare organisations engaged in the uplift of women. She also took to writing.

Because of her family background, Priyambada was fortunate enough to come into close contact with many great personalities of her time, two of whom are specially worth mentioning; Rabindranath Tagore and the other the Japanese artist Okakura Kakiyo. Tagore's affection and inspiration always acted as a great solace to Priyambada. She had such devotion for the poet that once four of her poems were mistakenly taken to be weitten by Tagore.

Overcoming her inhibitions Priyambada has frankly admitted her friendship with Okakura. This can be described as one of the romantic relationships which have occured in the literary history of every language. In his letters to Priyambada, Okakura has described his innermost feelings, His dreams and disillusionments, his illness and his daily routine. He had also painted a picture of Priyambada (White lotus). Priyambada in return translated some of his poems into Bengali. Her short-story '*Renuka*' shows her knowledge of literature and culture of Japan.

Priyambada was mainly a poet. She wrote only subjective lyrics. The pangs of separation from her loved ones and deep devotion to God are the main themes of her poems. The poet is pre-occupied with herself only. However, these poems do not possess any high literary value, though ue of tatsama words and end rhyming have given a musical quality to them. Priyambada has a large number of juvenile literature to her credit, translations as well as original writings. She has also written many literary essays which still remain scattered in the pages of contemporary periodicals.

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## Devi, Radharani (1904 – ?)

**Radharani Devi, born in 1904, was a great Bengali poet, novelist and writer. She was the first poet who dealt with the elements of social consciousness.**

Radharani Devi was a poet, and wife of well-known Bengali poet Narendra Dev. She emerged in the thirties of this century and began her career with a nom-de-plume, Aparajita Devi. Notable among her poetic effusions are the following; *Banabihangi, Lilakamal, Sinthimour, Buker Bina, Anginar Phool, Purabasini and Bichitrarupini.* She completed an un-finsished novel written by Saratchandra Chattopadhyaya,, *Shesher Parichaya.* Though basically a poet belonging of Rabindranath Tagore's imaginative and creative tradition, she had certain uniqueness too. She was the first poet, perhaps, who dealt with the elements of social consciousness. Radharani's poetic diction was lucidly smart and somewhat dialogue-oriented. Humour was an essential ingredient of her poems inspite of the compact and serious infrastructure.

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## Devi, Rama (1899 – ?)

**Rama Devi, born at Banka Bazar in Cuttack in 1899, was the Grand Old Lady of Orissa. She jumped into the freedom struggle and dedicated herself to the service of the nation.**

Rama Devi, the Grand Old Lady of Orissa, was born on 3rd December, 1899 at Banka Bazar in Cuttack Town . Her father, Gopal Ballav Das, was a Deputy Magistrate and her mother, Basanta Kumari Devi, was a pious lady. Gopal Ballav was the younger brother of 'Utkal Gaurab' Madhu Sudan Das. She was also closely related to Nanda Kisore Das, the then Political Agent of Orissa. Thus Rama Devi hailed from a very well-to-do family maintaining a high social status.

Rama Devi did not go to any school for formal education. She was taught privately at her home and learnt not only Oriya, but also Bengali and Hindi from Krupasindh Hota and Lokanath Patnaik, the then Inspector of Schools. Though she did not possess any University degree, she was properly educated in the school of experience in her later life. Rama Devi was married at the age of fourteen, in 1914, to Gopabandhu Choudhury, who was then working as a Deputy Magistrate.

Gopabandhu Choudhury was a true patriot. He did not hesitate to give up the coveted Government service when Mahatma Gandhi gave the clarion call to all government servants to give up their jobs and to join the Non-Cooperation Movement. In course of time, Gopabandhu Choudhury emerged as one of the most trusted and sincere followers of Mahatma Gandhi. He not only joined the political movement but also took an active interest in social service and other constructive work on which much emphasis was laid by Gandhiji. It was Gopabandhu who inspired his noble wife to work wholeheartedly for the national cause.

Rama Devi was ever present by the side of her husband in all his activities. Through her husband she came into close contact with Mahatma Gandhi, Pandit Gopabandhu Das, Thakkar Bapa, Rajendra Prasad, Sardar Vallabhbhai Patel, Acharya J. B. Kripalani and C.F. Andrews. She had also close personal relationship with Sarojini Naidu, Kamala Devi Chattopadhyaya, Shusila Pai and Annie Besant. In her later life, she came under the influence of Vinoba Bhave with whom she had worked for many years. Besides these personalities, she was also influenced and inspired by the sayings and writings of Ramakrishna Paramhansa, Swami Vivekananda, Rabindra Nath Tagore, Bankim Chandra Chatterjee and also by the biographies of Mazzini, Garibaldi and Napoleon.

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The impact of these personalities had shaped her attitudes towards the different problems of the Indian society. From an early period, she condemned caste-distinction and untouchability. Though she herself belonged to a very respectable 'Karan' family, she did not hesitate to work with the 'Harijans'. She is in favour of widow remarriage and denounces child marriage. She advocates equal status for men and women. She is a Hindu in her religious convictions, but she strongly believe in the harmony of all religions. Though not against western education, she favours a system of national education, especially the basic model. Her attitude towards nationalism was determined by the Gandhian ideal of non-violent struggle.

Rama Devi has expressed her views on socio political problems through newspapers. Her statements are widely read and appreciated by all. She is also an eloquent speaker, and her speeches, coming from deep convictions, are heard with rapt attention.

With her renowned husband, she jumped into the freedom struggle and dedicated herself to the service of the nation. During the Civil Disobedience Movement when the top leaders were imprisoned, Rama Devi acted as the 'Dictator' of the Orissa Congress. She was a member of the provincial Congress Committee from 1930 to 1934. During that period she was also a member of the All India Congress Committee. During the 'Quit India' Movement, Rama Devi courted imprisonment in 1942 and was released in 1944. She inspired many women in Orissa to take part in the national movement.

But perhaps she made greater contributions in the field of social service. Like Gandhiji, her motto was; "Service to humanity is service to God" Especially she dedicated herself to the cause of the 'Harijans', the 'Adivasis' and women. She was the Secretary of the 'Pradeshika Harijan Sangha' from 1932 to 1935, and even now she is associated with the various schemes for their development. She has established a large number of 'Mahila Sanghas' in different parts of Orissa in order to improve the status of women in various ways. A famous maternity centre, named 'Kasturba Nari Mangal Kendra', was established at Cuttack by her initiative in 1945. She was also associated with her husband in the foundation of some 'Ashramas' devoted to the service of the downtrodden class. The most famous of them are 'Alakashrama' in Jagatsinglhpur in the district of Cuttack and 'Bari' Ashrama in the same district.

She was one of the Trustees of 'Nikhil Bharat Charkha Sangha' and always took an active interest in the development of the Khadi and village industries in Orissa. In times of natural calamities like flood, drought etc., Rama Devi had always been in the forefront of relief operations. She started a number of 'Seva Sanghas' in different parts of Orissa, and her name has become a household word for social service throughout the State.

After independence, Rama Devi has withdrawn herself from active politics, thus avoiding all power-politics in the State, and has concentrated wholly on social service work. She is held in the highest esteem by all sections of the people. In the fitness of things, her name has been perpetuated in the Women's College (Rama Devi Women's College) in Bhubaneswar.

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## Devi, Sarajubala (1914 – ?)

**Saraju Devi, born at Dakshineswar in 24 Parganas in 1914, was one such sincere actress who by displaying her superb histrionic talent both on the stage and on the screen captivated her audience for decades.**

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There was a time in the history of the Bengali theatre, when the actors and the actresses looked upon the stage as their second home. They not only tried to play their roles on the stage as effectively as they could, but also devoted themselves wholeheartedly to the betterment of the theatre as such. Saraju Devi, 'the empress of the stage' was one such redoubtable and sincere actress who by displaying her superb histrionic talent both on the stage and on the screen captivated her audience for decades and much to our satisfaction even to-day she appears occasionally on the stage with all her glory. She has worked with the notable artistes of the Bengali stage like Dani Babu, Sisirkumar Bhaduri, Nirmalendu Lahiri, Ahindra Chowdhury, Naresh Mitra, Tarasundari, Kusmkumari, Niharbala, Prabha Devi, Kankabati and a host of other famous stars. Kazi Nazrul Islam, the famous poet and lyricist had a deep love and affection for Sarajubala.

Sarajubala was born at Dakshineswar in 24 Parganas in January, 1914. Her father was Bhutnath Datta and mother Indumati Devi. She had four sisters and a brother. Her father was a good singer and even at an early age she learnt quite a few songs from him. When she was a girl of nine, she lost her father and so she would often stay at her elder sister's house in Shyambazar. There a friend of her brother in-law heard her singing exquisite songs. This gentleman, who was interested in the amateur dramatics, was immediately impressed and entreated Sarajubala to sing in his theatre. Her family consented to this and she was thus associated with the stage when she was only ten.

She first sang songs in the drama, 'Kumarsingha'. Later on she started to play in the roles of small boys and girls in that group. After a year or so, she came into contact with Nirmalendu Lahiri. This famous actor-director had an itinerant professional theatre group named the New Munmun theatre. Sarajubala joined this theatre. The group had to go out to stage dramas in district towns like Dacca. Chittagong etc. At that time Sarajubala remained an understudy but on many occasions she had to play diflerent roles in a play. Thanks to the absence of a regular actrests, she acted 'Saibalini 'even at an early age of twelve.

At fourteen she was married to Nirmalendu Lahiri and the first child was born to them two years later. After their marriage, they at first put up at a house at Tala in Calcutta. While staying there, they found men like sailajananda Mukhopadhyay, Mahendra Gupta. Sajanikanta Das and others as their neighbours) later on, the famous novelist Tarasankar Bandyopadhyaya built a house in their locality. Afterwards, they shifted to a beautiful house on Ritchie Road but they had to leave Calcutta for some days because of the heavy bombing on Calcutta during world War II.

Sarajubala was, at that time, associated with the Minerva Theatre. She left Calcutta for Nabadwip quite reluctantly when all the theatres were closed down owing to the widespread fear of bombing. Sarajubala stayed at Nabadwip for some fifteen days but on her reaching Calcutta she found her house already occupied by others. So, they had to change their address once again and shifted to a house at Palit Street where she resides even to-day.

It was at the New Munmun Theatre where she first learnt the subtleties and niceties of the dramatics. Nirmalendu Lahiri was, in fact, her mentor and very often he would make her realise the peculiar traits of a role she had to perform. He would teach her that one must think over a character carefully and well, before trying to represent it on the stage. Sarajubala was always eager to learn, as she knew it only too well that she had to appear on the stage with such formidable players whose capabilities were proven beyond doubt. and it is this willingness to learn that helped her attain astounding glory and fame. The influence of 'Natasurya' Ahindra Chowdhury on her was also great. She acted different characters like the mother, wife sister, daughter with the great master who had a rare ability to inspire his fellow actors and actresses and helped them in the proper understanding of their respective roles.

At the fag end of the year 1928, Sarajubala joined the Manomohan Theatre. It was here that she got an oppotunity to act with Dani Babu. She played the part of 'Kundanandini' in Bankimachandra's *Bisha briksha*'. She was then fifteen. Danibabu who inci-

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dentally was the director of the play appeared on the stage as 'Nagen Dutta', famous actresses like Tarasundari and Kusumkumari also acted in this drama. While at the Manomohan Theatre. Sarajubala acted in the social dramas as well. The play 'Pather Seshe, deserves special mention in this respect.

In 1931, Sarajubala was associated with the 'Natya Niketan' (which is now known as the 'Biswarupa') after the building of the Manomohan Theatre was demolished. Probodhchandra Guha was the owner of this theatre. The first play staged there was Anurupa Devi's 'Maa'. In this drama, she played the part of a boy of fifteen or so. Here she got the proud privilege of acting with Ahindra Chowdhury for the first time. Ahindra Chowdhury would appear in the role of the father of that boy. Another notable drama staged here was 'Sarajuddaula. She would act Lutfa in this drama. Subhas Chandra Bose once came to see this drama.

The struggle for independence was at its height then and the stage-actors also contributed their might to the movement. The dramas 'Karagar' written by Manmatha Roy and Gairik Palaka written by Manmatha Roy and Gairik Palaka written by Sachin Sengupta deserve special mention as they highlighted the tyranny and oppression the Indians were subjected to by the British. The play, 'Karagar' was mythological and it dealt with the reign of the tyrannical king 'Kansa'. the garb of mythology being necessary only to hoodwink the British. Dani Babu acted 'Basudev, and Sarajubala played the part of 'Kanka in this drama. The Gairik Pataka' was a pointer to the appalling condition of the Indians: it was historical with Shivaji as the central character. In this play. 'Sarajubala' acted 'Shyamali' a patriotic girl. In both these plays. Kazi Nazrul Islam composed songs and set them to tune.

Though stage-acting was her forte, Sarajubala appeared on the screen on a few occasions. She, however, did not appear in any silent movie of her times. She made her debut as a film -actress in Rishir Prem', directed by Priyanath Ganguly. She acted 'Chitra', a daughter of a sage here. She also sang a few songs in this film. Another film she took part in was 'Payer Dhulo' directed by Hemen Ganguly. She also worked with Pramathesh Barua in his films.

In many of her speeches, such as the one she made at the Rabindra Bharati University, or the one she made at the Star Theatre (when she was present there as the Guest-in chief) at the inaugural function of the staging of the drama 'Charitrabeen' to be staged by the Ananda Bazar Dramatic performance committee, she made it abundantly clear that she had always been deeply absorbed in thoughts relating to the theatre Sarajubala is a glowing example of the single-minded devotion and sincerity of purpose she so often speaks of.

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## Devi, Sarala ( 1904 – ?)

**Sarala Devi, born at Cuttack in 1904, was one of the first women in Orissa to break the shackles of tradition and to join the nationalist movement.**

Sarala Devi was born on 29th August, 1904, in the town of Cuttack (Orissa) in an aristocratic Karan faimly. Her foster-father Balmukunda Kanango was Deputy Collector in those days and served in Bihar and Orissa. Her natural relatives included Rai Bahadur Raj Kishore Das, Nanda Kisore Das, Utkal Gourab Madhu Sudan Das and his brother Gopal Ballav Das. Basudev Kanango was and her real father and Padmavati Devi her mother. Her ancestral village wasNailo under Balikunda Police Station in the district of Cuttack, about 40 miles away from Cuttack town. Sarala Devi was married in 1918, at her age of 14, to Bhagirathi Mohapatra, a young lawyer who subsequently participated in the national struggle.

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Sarala Devi recieved her early education in the village *pathsala* where she was taught the rudiments of reading, writing and arithmetic. As her families were not in favour of female education, she read only up to the Middle English standard in the Ravenshaw Girls School at Cuttack. But at home, she read the Hindu scriptures, the Epics and Oriya literature, specially the works of Radhanath Rai and Fakirmohan. She read Kiritibas's Ramayana in Bengali and Tulsidas's Ramayana in Hindi. She was greatly influenced by Rabindranath Tagore, to whom she was intimately known. She was also acquainted with English literature.

The greatest influence in her life was that of Mahatma Gandhi. She was also inspired by Utkal Gourab Madhusudan Das and Pandit Gopalbandhu Das. Besides she came in contact with Pandit Jawahar lal Nehru, Subhas Chandra Bose, Sarojini Naidu, Budhan Chandra Roy, Labanya Ghose, Ramananda Chatterjee, Sucheta Kripalani and many other eminent persons of the time.

Modern in outlook, Sarala Devi was one of the first women in Orissa to break the shackles of tradition and to join the nationalist movement, alongwith her husband. She was active in the freedom movement from 1920 till the achievement of Independence. She participated in the Non-Cooperation Movement in 1921, and the Civil Disobedience Movement in 1930. She was selected by Gandhi to be the Civil first Satyagrahi from Orissa during the Disobedience Movement. She distinguished herself by her eloquence and organising ability. She was a member of the Orissa Legislature from 1937 to 1944 and contributed to much, useful legislation.

Apart from her political work, Sarala Devi was done much useful work for the welfare and emancipation of women. She, however, did not favour giving up all past traditions, social or religious. She is strong believer in Hinduism, including all its rituals and ceremonies. She has been long connected with the Orissa Branch of the All India Women's Conference and holds membership of many social and literary bodies including membership of the Senate of the Utkal University and of the Utkal Sahitya Samaj. She has devoted her life to the uplift of the poor, and her work during famines and floods in Orissa has earned for her universal esteem.

Her contribution in the field of Oriya literature are also significant. She is the author of several, books written during 1934-1960: '*Narir Davi*', Bharatiya Mahila Prasanga', '*Biswa -Biplavini Sarala Das Mohabharat*', *Bira Ramani Kuntal Kumari Kavi Pratibha*, '*Rai Ramananda Acharya Vani*', '*Sati Dharma*' and '*Pancha Prodeepa*'.

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## Devi, Saraswati Prabhabati (1905 – 1972)

**Saraswati Prabhabati Devi, born in 1905, was a well-known Bengali novelist and short story-writer. She depicted with great sympathy the sorrows of neglected and exploited womanhood of her time.**

Saraswati Prabhabati Devi was a well-known novelist and short story-writer. Her father Gopalchandra Banerjee was a lawyer in Dinajpur. She has no formal education in schools in her childhood, but she acquired proficiency in both English and Bengali by dint of her own efforts. She was married when she was only 9 years old. The home of her inlaws was in the Gaipur village, near Gobardanga in West Bengal. In her youth she secured a Teachers' Training Certificate and taught for sometime at the Savitri Sikshalya in north Calcutta. Later at the insistence of Deshbandhu Chittaranjan Das, she joined the Calcutta Coporation School and retired after a long teaching career. She was bestowed the title of 'Saraswati' by the Navadwip Vidva Janasabha for her contribution to Bengali literature. In 1946, she was awarded the

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'Leela Prize' by the Calcutta University for her creative writings.

Prabhabati was primarily a novelist. In her novels she depicted with great sympathy the sorrows of neglected and exploited womanhood of her time. The leitmotif of her writing was the women's sacrifice, Patience, magnanimity and devotion to their husbands. Her attitude to life was somewhat conservative. Her short stories also portray the utter neglect to which the women and children of our society are exposed.

Her first novel was *Amba* (1922). One of her best-known novels *Bijita* (1923) has been rendered into film in three languages-Bengali, Hindi and Malayalam. Her novel *Pather Sheshe* (1964) was rendered into drama and was greatly appreciated on the public stage. Her well-known novels include *Ayushmati, Sonar Samsar, Bratacharini, Daner Maryada, Jagriti, Shubha, Jagaran, Path O Pantha, Shesher Dabi, Bodhan, Muktir Alo, Chalar Pathe, Sahadharmini, Dhular Dharani, Panthapadap, Phuler Sourabha, Ashirvad and Shubha Din.* Bidhavar Katha is a collection of her best short stories.

She also wrote a number of detective and adventure stories for children. Of these mention may be made of the following:*Karagare Krishna, Krishnar Parichay, Krishnar Abhiyan, Mayabi O Krishna, Krishnar Jayyatra, Rahasyamoyee Shikha, Shikhar Sadhan, Sikha O Rajkanya and Shikkar Swapna.* In all, she atuhored about three hundred titles.

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## Devi, Siddheshwari (1907 – 1977)

**Siddheshwari Devi, born in Benares in 1907, was the Queen of Thumri, a Hindustani folk music.**

The 'Queen of Thumri' as she was called, Siddheshwari Devi was born in 1907, in Benares. Her great grandmother was Maina Devi, a famous temple singer, whom the Maharaja of Benares had gifted a generous amount of land at Turwan a village near Benares, The Raja's patronage meant giving up the temple for the palace. Where Maina Devi married one of the palace Secretaries. Maina Devi's granddaughter, Siddheshwari mother, however, was discouraged from pursuing the family calling on account of her marriage to a local rich man.

Siddheshwari's was a year and half old when her mother died in childbirth. Her father Shyam Mishra also died when she was a hardly eleven years old. She went to her aunt Rajeshwari Devi, where she was illtreated and driven out of the house at the tender age of sixteen. Pandit Siyaji Mishra who had no children gave her shelter and brought her up like a fond father. He too died when Siddheshwari was twenty one years old. Guru Bade Ramdas thereupon took care of her.

Music was almost in her blood. Her *Grandfather* Badri Ram was a *Tabla Maestro* in the *darbar* of Kashi Naresh Balwant Singh and Chet Singh. Her grandmother Maina Devi was a renowened musician. She was also influenced, in her childhood, by the music of the then popular singers like Gauhar Jan. This music was available in the gramophone records and Siddheshwari used to listen to these records in her tender age. Siddheshwari recalled, in an interview, how she was initiated to *Trumri*. Pandit Shyamcharan Mishra, the father of her guru Siyaji Mishra was a specialist in Thumri singing. He had composed the special musicial mode (bandish) of a thumri like *Kahe Piya Mose Karat Thitholi*. Shyamcharan's brothers Ramcharan was also an expert musician. Siyaji was not only a musician but an excellant *Sarangi* player. They say that while playing on the *Sarangi* her fingers used to bleed. With all these influences on her mind in her formative years, she excelled in her maiden performance, at the age of seventeen, at Pichhgachhia,

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near Allahabad. She was the youngest and in very good company Chanda Bai, Ustad Faiyaz Khan and Soni Babu of Gaya were some of the other singers.

Siddheshwari's first Music Conference was in a native State, named Manda. She was called to sing in the *Darbar-e-Khas* (Private Court), but when she went there with her Guruji, she was insulted and was not permitted to sing in the 'special court', but was asked to sing in *Darbar-e-Aam* (public court). This challenge proved to be a blessing in disguise. Siyaji braved this young ward to go out and sing to the audience of two thousand, gathered in the public square. There were no mikes then.

Amongst her other great concerts she remembers, once Santoo organised an All India Conference where top musicians like Jamaluddin Khan, Bundu Khan, Fayaz Khan, Patwardhan and others were present. Now her reputation had spread as an outstanding singer of Khayal, thumri and tappa. At a concert in Bombay, where many Rajahas and Maharajas were present Siddheshwari showed the magic of her voice Kishen Pershad had accompanied her on the *Tabla* and Gopal Mishra on the *Sarangi*. The most thrilling and overwhelming moment was when Ustad Faiyaz Khan walked up to the dais as she sang in Bhairav, *Kahe Ko Dari Gulal* (why sprinkle colour).

In Calcutta, in another Music Conference organised by Lala Babu Khanna, many top musicians were invited. There were Onkar Nath Faiyaz Khan and Dhelabai as other participants, besides herself. She sang for three hours, a song in the *Raga Mian ki Malhar*.

Siddheshwari Devi received her musical excellence from gurus like Siyaji and Pandit Ramdas, as well as from Ustad Rajjib Ali of Dewas and Inayat Khan of Lahore who taught her khayal, dhrupad, dhamar and thumri. As her reputation spread, she left her place in Dalmandi, Benares and built a house in Kabir Chaura. She married a Punjabi Brahmin, working in the military department by civil rites. When she was in Benres, amongst her admirers were great Hindi poets and writers like Jaishankar 'Prasad', Pandit Bechan Sharma Ugra', Vinodshankar Vyas and Roopnarain Pandey.

She left Benaras in 1965 and came to Delhi , where she was staying in Pataudi House and teaching thumri in Bharatiya Kala Kendras and later in Kathak Kendra. She received many awards and honours in her life. She had been honoured with many gold medals and shawls and saris, addresses and titles both by pre-independence Native States and the Government of India. The Government of Maharashtra awarded her a gold medal.

In 1960, she was awarded the Fellowship of Sangeet Natak Akademy, Delhi. The President of India awarded her *Padmashree* in 1967. She was the first woman singer to be honoured as a National Professor. In 1973, Rabindra Bharati University awarded her an honorary D.Litt. The Visva-Bharati University conferred on her the highest honour 'Deshikottama'. She also gave concerts abroad at Kathmandu, Kabul, Rome and London. In August 1965, she went to Kabul with Shyam Gangauli, Sitala Devi and others and stayed there for twelve days. The Shah of Afganishtan was fond of *Sitar* and classical music.

As a person, Siddheshwari was very soft-spoken and kind hearted. Petite, wheat-complexioned Siddheshwari was very charming in her youth. Full of humour and many anecdotes to tell. Siddheshwari was never bitter about the struggle and privations she had to face in her childhood. She was a worshipper of Shiva; Baba Bishwanath in Benares and Mangesh in Goa were worshipped by her, by singing before them for hours.

In her ripe age Siddheshwari had turned to devotional music. For hours she would sing for her Usht Devata (God). In her last interviews, she referred to spirituality as the ultimate aim of a musician. On 18th February 1977, Siddheshwari breathed her last, after a long ailment, due to a paralytic stroke, in a flat at Bharati Nagar, New Delhi. Her two daughters Shanta and Sarita were at her bed-side.

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## Devi, Sita (1895 – 1974)

**Sita Devi, born in Allahabad in 1895, was an eminent writer, journalist and novelist.**

Sita Devi, the daughter of Ramananda Chatterjee, the famous editor of *Prabasi and The Modern Review*. Sita Devi spent her first thirteen years at Allahabad at her paternal house. Many eminent persons and litterateurs used to come to Ramananda's house. Sita Devi learnt and benefited much from her association with those personalities. She graduated from the Calcutta University with English honours in 1916.

Before her graduation Sita Devi, in collaboration with her sister Shanta Devi, translated into Bengali a book, *Tales of Hindustan* written by Srichandra Basu.

Sita Devi spent two years from 1917 to 1919 at Shantiniketan with her father. At this time she came in close contact with Rabindranath Tagore. These two years were memorable in many respects in Sita Devi's life. In 1923 Sita Devi married Sudhirkumar Choudhury, a renowned writer at that time of Kallol and Prabasi periodicals. After her marriage she spent six years with her husband at Rangoon (in Burma).

Sita Devi's literary career started from her student life. Jointly with her siter Shanta Devi, she wrote a novel Udyanlata under the pseudonym Samyukta Devi, and stories for Prabasi. Besides her novels and short stories, she also wrote school books for children.

Of the books written by her the following are worth mentioning: *Matir Basa, Bajramani, Alor Adal* (1921), *Parabhritika* (1930), *Mahamaya, Kshaniker Atithi, Janmasattva, Banya and Matririn.* She wrote a memoir*Punyasmriti* where Rabindranath Tagore was the centre of interest. Sita Devi translated into English her own stories as well as those of Shanta Devi. The collection of these translated stories *Tales of Bengal* was published by Oxford University Press. Sita Devi was made Chair-person at the Golden Jubilee celebration of International Women's Conference at Calcutta in 1960.

In Sita Devi's novels and short-stories we find the impressions of a woman writer about the man and the world around. One of the notable features in her novels is the technique of travelogue. In *Parabhritika* we find the scenes of Burma. In *Pathikbandhu* we are enthralled by the colourful scenes of Santhal Pargana and of Puri. Her best novel is *Rajanigandha. Kshnika,* a poor, crest-fallen lady becomes a private nurse of Professor Anadinath and gradually falls in love with him. But Anadinath does not respond. Inspite of Kshanika's eloquent expressions of love Anadinath marries Manorama. Kshanika becomes envious and suffers the pangs of frustration. She tries to console her aggrieved soul by nursing the dying Manorama. At last she meets Chinmay whom she marries. The love element is predominant in Sita Devi's novels. There is frustration in love; dissatisfaction, too, is there. But her novels generally end in happiness. The female characters in Sita Devi's novels are poor. They are not beautiful ladies as in romances. But they are educated. They live in the world of intellect. They can establish their individuality and personality. We find the modern trend in Sita Devi's novels. Sita Devi occupies a distinct place among the women writers of Bengal.

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## Devi, Swarnakumari (1885 – 1932)

**Swarnakumar Devi, born in Calcutta in 1885, was a prolific writer in Bengali literature. She wrote many novels on historical, social and pseudo-historical problem.**

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Swarnakumari Devi, the tenth child of Maharasi Debendranath Tagore, was born in Calcutta in 1885. Her mother Sarala Sundari Devi was a devout lady who adhered to the scriptural code of behaviour and observance of religious rites, while Debendranath was a great Brahmo reformer. Among Swaranakumari's brothers, were Satyendranath, Jyotirindranath and Rabindranath Tagore. In the nineteenth century Bengal the Jorasanko Tagore family was unique in the cultural and intellectual shperes. The family was itself an institution. It belonged to the 'Pirali' Brahmin community.

Swarnakumari was not formally educated in any school. But she was trained at home by an European lady and later by Ayodhyanath Pakrasi, an opportunity denied to women of those days. There was a literary atmosphere among the women of the family. It is said that the older generation of ladies of the family used to read such classics as the Ramayana and the Mahabharata and books of Tantra and Sankhya Philosophy. The younger ones, however, found pleasure in reading novels, poetry etc., Swarnakumari grew up in this atmosphere.

In 1867, Swarnakumari was married to Janakinath Ghosal, a patriotic young man, who later became one of the prominent leaders of the Indian National Congress. After her marriage, she was sent for higher education to her elder brother Satyendranath Tagore in Bombay.

Jyotirindranath, another elder brother, used to retell English stories to the younger members of the family. Swarnakumari used to join the listeners with interest. She started writing stories at an early age and Jyotirindranath encouraged her. During her husband's stay in England Swarnakumari had lived with her father. There, she took a prominent part in the discussions on literature and music with her elder brothers. Thus began her literary carer. Her interests were varied and she wrote quite a number of books. She wrote novels, essays, operas, songs, poetry, plays and ballads. Her works include: '*Dipniran*' (1876), '*Chhinnamukul*' (1879), '*Hughlir Imambari*,' (1294 B.S), '*Bidroha*' (1890), *Phuler Mala* (1894), '*Vichitra*' (1920) *Svapnabani Milanratri* (1925), and *Snehala* (1299 B.S).

Many of her short stories are collected in a book called '*Nabakahini*', (1892). Her dramtic composition are '*Vasanta Utsav* (1879), *Bibaha Utsav* (1901), '*Debakautuk*' (1312 B.S), *Kanebadal* (1313 B.S), '*Pakchakra*' (1318 B.S), '*Nivedita*' (1324 B.S) and *Divyakamal* (1930). Her poetical works are *Gatha* (1299 B.S) and *Kavita O Gan* (1302 B.S). Jyotirindranath invented piano tunes to which Swarnakumari and Rabindranath gave verbal expression.

Swarnakumari was on the editorial board of the monthly *Bharati* from its inception. Later, she became its editor (1884). Altogether she had edited the periodical for 18 years with one break. She was an able editor. Under her guidance the *Bharati* became one of the best-known monthlies of the time. In 1886, Swarnakumari started a women's organisation, the 'Sakhi Samiti' and became its Secretary. This Samiti was set up to facilitate free exchange of thought among Bengali women. It helped poor women and orphans.

In 1888, Lady Bailey inaugrated in the Bethune School an exhibition organised by the Samiti, where specimens of women's handicrafts were displayed. The exhibition will be remembered by lovers of Tagore literature, because it was here that 'Mayar Khela ' was first staged . In fact, the lyrical drama was written by Rabindranath at the instance of the Sakhi Samiti. The Sakhi Samiti also got donations from eminent citizens of Bengal, including Swarnakumari's close friend Rani Swarnamayee Devi.

Swarnakumari was the President of the 'Ladies' Theosophical Society in 1882-86. She also became the President of the 'Bidhaba Shilpa Ashram', an organisation founded by her daughter Hiranmayee Devi. As its name implies, this organisation was established for the welfare of widows. Janakinath was associated with the Indian National Congress. Through his encouragement Swarnakumari attended the Sixth Session of the Indian National Congress as a woman delegate. In the 1929, Session of the Bengali Literary Conference in Calcutta she was elected the General President as well as the Sectional President of the Literature Section. In 1927, she was awarded the Jagattarini Gold Medal by the University of Calcutta.

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She was the first woman-author of Bengal who won this prize.

Swarnakumari Devi was a prolific writer. Perhaps the most salient feautre of her writings is their astonishing variety. Others may have surpassed her at certain points but few could rival her in range and versatility. She wrote novels, short stories, dramas, poems, essays, songs. Her first published work was a historical romance *Dipnirvan* (Extinction of the lamp). This book based on Todd's story of the fall of Prithviraj was published in 1876 and became an immediate success and was highly praised by all the contemporary newspapers and journals. Its authorship had caused a great sensation as it was unusual for ladies to attempt such a feat.

Swarnakumari wrote a number of novels and short-stories based on both historical and social themes. Whether the glorification of past splendour and valour of Rajputs or the establishment of a woman's point of view in a male dominated society, be her object, Swarnakumari's pen always showed a mingling of feminine grace and fine aristocratic refinement. Swarnakumari was the first to use the term *'Chhoto golpo'* (short story) in its present technical sense in Bengali. A large portion of her essays deal with scientific subjects, mainly geology and astronomy. She also tried to coin certain Bengali equivalents for different scientific terms. Swarnakumari also edited one of the premier monthly magazines Bharati in two phases (1884-1894) and (1908-1914), her main endeavour was to promote and encourage new talents. Thus many well-known Bengali writers started their literary career here. She was awarded many prizes for her contribution to Bengali literature. Some of her writings have been translated into a few European languages

Her contribution to narrative literature is noteworthy. She wrote many novels, historical, social and pseudo-historical. For historical novels, Bankimchandra was her model. Sympathy for the underdog in general and for the Bhil tribe in Rajasthan in particular made her historical novel somewhat different from the popular historical novel. In 'Chhinnamukul' one comes across a daring theme-illicit love-possibly for the first time in Bengali literature. Her 'Dipnirvan' kindled in her readers national consciousness. Her narrative of Mohsin (Hughlir Imambari) considerably helped in fostering a sense of communial unity.Swarnakumari's social novel 'Snehalata' is one of the best written in Bengali. her delineation of character is in conformity with that of the realistic novel. The influence of Akshayachandra Choudhary and Biharilal Chakravarty are noticeable in her poetical works. Rabindranath's influence on her poetry is also there. Swarnakumari had no pre-judices and convenationlism. She had an open mind when dealing with the problems of caste and marriages of widow. Swarnakumari was also a lover of national industries.

In one of her essays, entitled '*Amader grihe antopure shiksha o tahar sanskar'* (The zenana education in our house and its reformation 1899), she asserts that almost every female member of her family could read and write. Till the last day of her life, she was engaged in these activities of uplifting women and left the royalty of all her books to such an association established by her daughter. Swarnakumari Devi attended the Congress-session alongwith some other prominent ladies of her time.

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## Devi, Urmila (1883 – 1956)

**Urmila Devi, born at Telirbagh in Dacca 1883, was an eminent freedom fighter and social reformer of Bengal.**

Urmila Devi, sister of Deshabandhu Chittaranjan Das, was born at Telirbagh in Dacca on 3rd February, 1883, in an upper middle-class Hindu Vaidya family. Her father Bhuban Mohan Das was an eminent lawyer and solicitor.

Born with the proverbial silver-spoon in her mouth, she had her early education at the Lore to Convent School in Calcutta. Teenage found her married to Ananta Narayan Sen and burdened with social and family duties of a wife and mother. But she continued her studies at home and applied herself so assiduously to the task that she acquired remarkable proficiency in both spoken and written Bengali. She closely followed the fast-changing political scence of Bengal right from the days of the Swadeshi movement. In the 'twenties for brother's house was the hub and centre of Calcutta, and here she came into contact with people of various shades and opinions, which was an education by itself. Among those she met here, she felt most powerfully attracted to the quiet-spoken Mahatma Gandhi, for whom religion and politics were one and the same.

In 1920, Gandhiji gave the call for non-violent non-cooperation. Her husband's death occurred the same year, and in her distraught state of mind Urmila Devi felt an urge to hold on to something. Non-Cooperation was the answer. From 1921, when she joined the non-cooperation movement, till 1933, when at Gandhiji's behest she toured South India to promote eradiction of the evil of untouchability, she remained a close adherent of Gandhiji. Even her brother's shortlived estrangement from the Mahatma could not interfere with her strong loyalty to Gandhiji.

Urmila Devi was among the first batch of women in Bengal to have defied the ban of selling Khadi during the non-cooperation movement. It was while calling for a hartal to be observed on 24th December, 1921, on the occasion of the arrival of the Prince of Wales in India, that she was arrested and sentenced to a term of imprisonment. On her release, she organised the Nari Karma Mandir to act as the women's wing of the non-cooperation movement and also to undertake the work of national reconstruction. The association was banned as an unlawful organisation soon after it was started.In 1926, she toured all over India accompanying the Congress President, Sarojini Naidu.

In 1930, she set up her Nari Satyagraha Samiti for picketing in front of shops dealing with foreign cloth. The samiti was banned soon after for the offence of organising a mammoth procession, in defiance of the Government order, on the occasion of Deshabandhu's birth anniversary, and Urmila Devi was sentenced to six month's imprisonment. On her release in 1931, she vehemently upheld the right of the detenues for being represented on the Commission of Enquiry set up in connection with the Hijli outrage, and was arrested once again for presiding over a conference held in Howrah district in that connection. Later, she was placed under house-arrest on two occasions and was bound over for defying the order both the times.

After this hectic episode of her career she retired from active politics although she kept herself in constant readiness to take up any work that Mahatma Gandhi assigned her. It was in this context that she went to South India in 1933 on Gandhiji's Harijan mission, and while, there, succeeded in throwing open a temple in Malabar to the untouchables. In 1946, worn-out as she was physically she unhesitatingly attached herself to Gandhiji's party when he toured Noakhali in his peace mission.

The old campaigner was laid to rest on 10th May, 1956. It may be said here that Urmila Devi did not wish, nor had any need, to shine in the

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reflected glory of her great brother C.R. Das. That, of course, should not be taken to mean that her brother did not exert the influence of his powerful personality on Urmila Devi's formative years. But the fact of the matter is that by her very nature and outlook she was cast in the mould which shaped such examples of India's womanhood as Sarala Devi Chaudhurani and Sarojini Naidu.

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## Devika Rani (1914 – )

**Devika Rani, born in Waltair in 1914, was the legendary heroine of Indian cinema. She made a mark as one of the leading film artists and scored notable successes, as a heroine, in several films.**

Devika Rani, the legendary heroine of Indian born in Hindu family in Waltair in 1914. Her father was Colonel Manmathanath Chaudhuri of the Indian Medical Service who retired as the first Indian Surgeon - General of Madras. Pramatha Chaudhuri (alias Birbal), the famous Bengali litterateur, was her uncle. Her mother was Lila Debi. The family who had imbibed the best traits of Indian culture was related with the Tagores of Jorasanko.

Devika Rani was brought up in the midst of aristoctatic splendour. She started her education at home. Later, she studied at Santiniketan and then in London. The cultural atmosphere of her family and her education in Santiniketan deeply moulded her thinking, intensilying her interest in fine arts. While studying in England she won the award of the Royal Academy of Dramatic Arts. She met Himangshu Ray in London in 1928 and got married to him in the following year.

On return to India Himangshu Ray made a film 'Karma' in Hindi and English (1930). Four years later. she helped her husband. One of the pioneers in Indian Film Industry, to set up the 'Bombay Talkies, (1934). This venture marked a revolutionary change in the world of India's film industry enlisting for the first time the enthusiastic support of enlightened classes of the Indian people, in the planning and making of films. Devika Rani who had thrown herself, heart and soul, in promoting this venture, was the only lady in the Indian screen world who was well conversant with all the technical details of a film. After her first appearane in 'Karma' she deservedly won the distinguished title of 'The first lady of the Indian screen'.

A paragon of beauty and possessed of superb histrionic talents, Devika Rani soon made a mark as one of the leading film artists. In course of the next decade and a half since her debut in Karma, she scored notable successes, as a heroine, in several films including *Jiben Naiya Janmabhumi, Issat, Naukadubi, Sabitri.* Her success in Achhut Kanya made her a legendary figure in the film world of India and produced a sensational effect in ensuring the maturity of Indian film in technical as well as in a broader sense. Her performance in '*Issat*' also brought her fame.

Not only in social pictures, but also in mythological productions, like 'Sabitri' Devika Rani made her mark as an artist of superb talents. Besides acting she was equally good at other branches of performing art like dancing and singing. She was popular as a singer. Her duet song with Ashok Kumar 'Mai Ban Ki

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Chiria' once evoked wide admiration from the people. A perusal of the activities ofthe Bombay Talkies during its brief but rich career reveals the extraordinary qualities of Shrimati Devika Rani as an efficient organiser of the Indian talkies. It was with her active collaboration and help that the pictures like '*Jawani Ki Howah*', ''*Khsmata*' '*Always Tell your wife*', *Jiban Ravat Bhabi*', *Nabjivan* and other pictures mentioned before were successfully made and protected.

In 1940, Devika Rani suffered the tragic loss of her husband Himangshu Ray. Five years later, she came in contact with the famous Russian artist, Svetoslav Roerich and the two were united in marriage (1945). She had not appeared on the screen after her second marriage. After having retired from Bombay talkies she sought a retreat in the idyllic surroundngs of the Kulu Valley along with her artist-consort.

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## Devan Barbhandar, Maniram Datta Barua (1806 – 1858)

**Devan Barbhandar, born at Saring in the district of Sibsagar in 1806, was one of the early Indian patriots to attempt the liberation of the country from the British.**

Born on 21st April, 1806 in an aristocratic Assamese family of Saring, in the district of Sibsagar, Maniram Dewan was one of the early Indian patriots to attempt the liberation of the country from the British. His father Ramdatta Barua held an important office in the Ahom administration and offered valuable services to the British officials. His mother Kasila belonged to the famous Baro-Bhuyan family of Assam. The family heritage made Maniram the proud possessor of vast wealth, for which he was called by the people ''The Kalita Raja''.

He was a Kayastha by caste and a devotee of the Vaisnava sect of Assam. He was well-versed in Sanskrit, Bengali and Persian languages.

Through his father he came in contact with the East India Company's officials. He made his early acquaintance with David Scott, Robinson and Bruce at Goalpara, where he served them as a guide and interpreter. Captain Neufville first appointed him as Tahsildar in 1828 and later as Sheristadar in Jorhat. So, efficiently did Maniram reform the revenue that it produced a considerable surplus. In the wars against the Khasis, the Bhutias and the Garos, he rendered valuable services to the Government. Impressed by his promising nature, Purandar Singha, the nominally restored king of Upper Assam, vested him with the supervision of the newly created *maujas*. From 1833 to 1837, he served under the king as the Barbhandar Barua or the Chief Treasurer.

But Maniram was not satisfied with the British regime, which completely ignored the national interest. In disgust, he left his job under the British and joined the Assam Establishment at Nazira,the headquarters of the Assam Tea Company, as the Dewan or the Chief Executive in June 1893 on a salary of Rs.200/- per month. From there also, he soon retired and started to operate on his own two tea-gardens at Jorhat. But the British policy hampered his business enterprise. In 1851, he was deprived of his nominal fiscal charges which his family was enjoying for generations. From this year his relations with the British became very much strained.

Maniram was agitated and determined to restore the old Government. He was supported by the nobility. Kandarpeswar Singha, the legal claimant to the throne, accepted his guardianship.

When Mr. A. J.M. Moffat Mills visited Assam, Maniram submitted two memoranda to him, in one of which he espoused the cause of the restoration of the Ahom monarchy and enumerated a long list of grievances under the rule of the Company. In reply, Mills denounced him as an ''intriguing person'. To plead personally before the higher authorities on behalf of

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Kandarpeswar Singha, Maniram left for Calcutta early in 1857. From Calcutta, he wrote to Kandarpeswar Singha numerous letters couched in fiery patriotic terms, informing him that Hindustan had been conquered by the Sepoys and in Assam too similar steps must be taken with the help of the local regiment. But Captain Holroyd came to know of what was going on through the instrumentality of Haranath Parbatia Barua. Maniram was arrested in Calcutta and sent to Assam on 23rd February, 1858. He was tried by Captain Holroyd and hanged to death at Jorhat on 26th February, 1858.

Maniram Dewan believed in attainment of independence by violence, if required. He did not like the economic exploitation of the Company in the tribal areas and demanded more safeguards for the indigenous people. He wanted to restore good relationship between the hills and the plains. He demanded the abolition of opium cultivation in Assam and more employment for the Assamese people in different posts under the Company. He was also a good historian and author of several books.

Maniram was a pioneer in Assam in the movement of national liberation. During the nationalist movement in the 20th century, his very name was a source of inspiration to the Assamese people to fight against the foreign domination.

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## Devraj (1917 – )

**Devraj, born in 1917, is eminent philosopher, novelist, and poet. His approach is individualistic and his method often psycho-analytical.**

Deveraj is the pen name of Nandkishore Gupta. He graduated from Kashi Hindu Vishvavidyalaya and took his M.A. degree in Philosophy from Allahabad University. He then went to Lucknow University for research and took both his Ph.D. and D. Litt. from there. He also taught Philosophy at Lucknow University for a number of years before coming back to Varanasi as Professor and Head of the Department of Philosophy and Religion.

Devraj published a number of volumes on eastern and western philosophy and Indian culture. He was equally famous for his contribution to Hindi literature. He has a number o poetic works and novels to his credit. His approach in his novels is individualistic and his method often psycho-analytical. He depicts individual consciousness within a cultural framework. His novels are, however, free from philosophical complexities.

As a critic, he is well-acquainted with trends in both eastern and western literatures, as well as in literary theories. His knowledge of philosophy had given a logical dimension to his critical argument. He is alive to the progressive trend in literature viewed against the social background of his time.

He is equally alive to the contemporary situation as also to the varied cultural traditions. He therefore, accepts social consciousness and social reality as the basis of literature. His concern for realism, social reality as the basis of literature. His concern for realism, social consciousness and culture is evident in most of his critical essays. Devraj has analysed and written at length on the concept and tradition of culture in the context of human society. He views human society in its totality and, therefore, gives precedence to epic, drama and novel over other genres. He not only emphasizes the importance of the theme but also advocates a close relationship between literature and morality.

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He has been considerably influenced by Acharaya Ramachandra Shukla in a number of ways, a fact which he admits.

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## Devudu, Narasimhashastri (1895 – 1962)

**Narasimhashastri Devudu, born in 1895, was an eminent creative writer, scholar, a ritualist, an actor and a journalist of Kannada literature.**

Devudu's *Antaranga* (The interior of the mind), published in 1932, is the first novel in Kannada to use the method of interior monologue for the exploration of an unorthodox theme of adulterous love in the life of the protagonist, who is an orthodox Brahmin. The other novels which he wrote are good but not remarkable in the sense that they do not help to widen the horizon of normal experience. His work *Mimamsa darpana* (1930) maby be ranked as high as the authoritative commentaries on the subject.

In 1947, Devudu published his first major work *Mahabrahmana* (The great Brahman), a massive novel dealing with the life of Vishwamitra. His *Mahakshatriya* (The great kshatriya) which depicts the adventures of king Nahusha was published in 1960 and the last novel *Mahadarshana* (Great seer) presenting the life of Yajnavalkya was published in book-form after his death. These three works are unique in Kannada, and the uniqueness lies in the fact that they are a cofmbination of myth and fiction, and what they try to do is not to interpret myth in terms of fiction but aim at a more precise understanding in intellectual terms of the mythical mysteries. A cursory examination of the episode of Viswamitra's meditation on Rudra would prove the point. The soul of Vishwamitra concentrates on the image of Rudra which is created by the dynamic sound-waves of the mantra. The dwarfness of his soul is contrasted with the giant shape of Rudra and within no time Vishwamitra is transfigured.

Characterisation in these novels is another unique factor. The characters are not historical beings, and they do not have what we call the psychological reality. The hostility between Vishwamitra and Vashishta or between Nahusha and Indra or even between Yajnavalkya and Gargi, is not temperamental; it has a cosmic significance and the characters are aware of it. Nahusha's fascination for Indrani is suggestive of a disturbance of 'rita'-the principle of universal equilibrium. The characters, thus, are archetypal figures and they help to fulfil the divine plan by realising their destiny.

By using myths, Devudu added a new dimension to the form of fiction. His method, of course, is not that of joyce because he did not try to interpret contemporary life in the light of myths, but he used the mythical symbols to express permanent truth, the reality of human life and the mysterious relationship between the human and the divine.

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## Dewala, Chandraprakasa

**Chandraprakasa Dewala, born at Gopati in Udaipur, was well-known Rajasthani poet. His thought content poems consists of the revolutionary and speedy change affecting various sections of the society.**

Chandraprakasa Dewala born at Gopati, village in Udaipur-Rajasthan, belongs to a traditional Charana family, and so had the privilege of getting initial training in the art of poetry from his grandfather. Though he started his poetical career with elementary compositions in dingala, he appeared to have been more impressed by the *nai kavita* in his college days. The only poetry book he has so far given in Pagi which won the Sahitya Akademi award for him in 1979.

He is one of the topmost poets of *nai kavita* in the language. His vocabulary is rich enough to express the intricate and abstract thoughts, and also to convey his out-burst of frustrated reactions to the established norms of the society as well as to the entire present-day environment including all political, economic, social and cultural activities in its ambit. The thought content of his poems mainly consists of the revolutionary and speedy change affecting various sections of the society, the futility of conventions and superstition , the ever-increasing population and the problem of hunger, the helpleness of living a poor and humiliated life, the curse of slavery and exploitation, the irresistible urge to revolt against the current set up of the society, the inhuman treatment to illegitimate children, the widening of gaps between words and actions, and so on.

The shrill voice that shoots forth from almost all his poems is one of helpless fury. He called, beseeched and even quarrelled with the imaginary figure of his poetry in whom he seeks his succour. His dedication to the cause of language and literature is very well known. Something of more lasting value may be expected from him in the field of poetry.

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## Dey, Bishnu ((1909 – 1982)

**Bishnu Dey, born in Calcutta in 1909, was a critic, an essayist, a reviewer, an editor and adviser to a leading journal in Bengali. But as a poet, he holds his place in literature.**

The Dey family had their permanent residence in Howrah District, but Bishnu Dey was born in the famous family of Shyama Charan Dey at Pataldanga in Calcutta on 18th July, 1909. His father Abinash Chandra Dey was an attorney. From the very childhood, literature had entered deep into the soul of Bishnu Dey and at the early age Pramatha Chowdhury's writings had fascinated his literary feeling. His first writing which was published in the *Pragati* was not a poem but a short story written under pseudo-name. He passed the M.A. Examination in English in 1934. In the same year, he was married to Pranati Roy Chowdhury, a class-mate of him. Later on, he joined as a professor of English in a Government College in Calcutta.

From the University days Bishnu Dey was closely associated with a number of promising poets of the thirties who declare a war against the Tagorean theme and diction. He, like some other poets of the age, was influenced by T.S. Eliot, to escape from the Tagorean cage of literary writing. By this time, he was acquainted with the Parichay group, an assembly of some of the leading intellectuals of the time.

He joined the popular 'adda' of the Parichay group where scholars extraordinary engaged themselves in cold and hot discussion about national and international affairs, poetry and politics, science and religion, mysticism and materialism, Tagore and no-Tagore and the slice of the Calcutta sky expanded upto infinite in their mental horizon.

Samar Sen, Lindsay Emerson, Chanchal Chatterjee, Hiran Sanyal, Abu Sayeed Ayyub, Sudhindranath Dutta, Satish Singha, Kiran Mukherjee, Charu Dutta, Bishnu Dey -all were not positively in the same straight jacket but their discussion, their debate, their conclusion or contradiction had the rare rationality of a litterateur, they became all one in a

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point but in the very next issue they begged to differ. their attitude to Tagore greatly varied, their approach to international political affairs were sometimes poles apart still they assembled there, while the drum of the Second World War was making a distant sound of death and destruction, to react, the only asset a poet, an artist or an intellectual possesses.

Bishnu Dey like some other poets and writers felt the crisis of the criss- cross era. They were sure that the smoke they smelt would someday appear as a blazing fire to burn down their huts. The British rule, the feudal system, the all pervading fear of the people, the peeping head of communalism on one hand and the class struggle between the haves and have-nots in different corners of the world brought there down from the peak of the decaying romanticism and put them in the Hamletian dilemma 'to be or not to be and the question or the crisis remained unsolved. The poets in the face of this crisis had an usual thing to do- an airy and elfin note to write rotating round the orbit of self-pity. But Bishnu Dey could not rest boating in the lake. He sailed for the sea to escape from the muddy, shallow water of the lake. To read Bishnu Dey is to shift from ripples to waves.

Bishnu Dey's first collection of poems *Urbasi O Artemis* was published by Buddhadev Bose in 1933 while he was a post-graduate student. In this collection we find him struggling to escape from the self-made castle of the middle class. He goes back to the pages of the *Puranas* not to search an abode there but to realise the co-existence of reality and imagination, limitation and infinitude of a man in the fadeout colour of the pages. It is not his fascination for archaism, not his attraction for sacred things but his consciousness for history, to spot and analyse the present crisis in the perspective of history that led him to read the *Puranas.* This reading gave a way to escape from the conventional structure and much used vocabulary of poetry.

In the period between 1936 and 1940, Bishnu Dey entered into the world of epics. Ophelia and Mahasweta came in his poems in a longer perspective. Theatrical emotion is subdued into epical grandeur. The poet describes the man not as a separate identity but as a historical man.

In the period between 1946 and 1950, this dialectical materialist hoisted the sail of his boat in the tempest. The torch of the Russian revolution lighted the torch of China and the revolutionary literature gripped the ground of India all leading to the conclusion of the victory of the working class. The poet is captlivated, the poet is thrilled, the poet is enchanted; now he whispers, now he addresses, now he shouts, now he thunders, now talks in the people's dialect, now he gossips all in poetic diction. He shows how a common man becomes a historical man, how a historical man becomes the hero of an era. He is the same poet who invoked the spirit of the protagonist from the epics and *Puranas* now discovers epical valour in the heart of the ploughman and the machine-man.

This optimism touched the peak in his poetic mood but the changing political turmoil, the conflict in the communist camp, the mechanical interpretation and labelling the poets like Tagore and others as bourgeois brought down the level of mercury from the barometer of hope but he could not retreat to *Puranas* again. If he goes back, he will reach the muddy lake, if he sails forward he may face a sea of frustration. This conflict came through an image which prevails in most of his later poems the image of Hell.

The image of 'Hell' comes now and then. The poet writes, 'My journey is to the Hell'..., 'It is written on the Hell.' 'In the back, a journey to the hill'...etc. though the meaning and purpose of the image has changed from 1944 to 1971 with the passage of time . In the changing dimension of the image he believes that only Hell-fire can destory the hellish situation and bring a change in the life and society. In the face of utter pessimism, he does not like to rest, he does not desire rest; if he desires, it is the rest of the soil after the tractor makes it ready for the green vegetation.

It is his deep sense of history, boundless faith in dialecical materialism that made him stand Achilles like in the dead land, in the barren land, in the waste land of clash, conflict and crisis with the prevalent economic and political barrenness. Only the passionate love for the cultivator's life, only the touch of the virgin soil, however, barren now it may be, could bring the conviction to the poet .A Lenin works in him when

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he travels in the field of Bhubandanga, in the rain at Kopai in the summer and rainy seasons in the countryside and the poet comes out of the middle class cocoon.

Bishnu Dey was awarded the Akademy award, the Jnanpith award and the Soviet land prize. He received the first two awards for *Smriti, Satta, Bhabisyat* and the last one for *Ruswati Panchasati.*

He has seventeen collections of poems to his credit among which *Urbasi O Artemis, Chora Ball, Purbalekha, Sat Bhai Champa, Sandiper Char, Tumi Sudhu Panchise Baisakh, Annistha, Smriti Sutta Bhobisyat, Sambad Mulata Kabyu etc.* are most famous. He has also translated a few books and he has written a few booklets in English. He has eight volumes of essays which include his interpretation of literature like *Sahityer Bhabisyat, Ruchi O Pragati etc.* and biographies like *Jamini Roy* and *Michael, Rabindranath O Ananya Jijnasa. Akaler Kabita* a collection of poems edited by him is worth mentioning. His memoirs in eight instalments in the Sunday page of the *Ananda Bazar Patrika* in 1979 help the reader to understand him and his time well. He died on 3rd December, 1982.

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## Dey, Mukul Chandra (1895 – )

**Mukul Chandra Dey, born at Sridhar Khola 1895, was one of the brilliant exponents of the art of etching in modern India.**

One of the brilliant exponents of the art of etching in modern India, Mukul Chandra Dey was born on 23rd July, 1895, at Sridhar Khola village in the district of Dacca in the house of his maternal grandfather. Mahim Chandra Dey, his own grandfather was a leading pleader at Dhubri. His ancestral place was, however, at Akiadhal village near Lohajung in the district of Dacca. His father was Kula Chandra Dey, a police officer in the Bengal cadre, who had to move constantly from place to place on transfer. He died at a comparatively young age of forty-six in Calcutta.

His ancestors were one of the famous twelve Bhuinyas of Bengal and his father owned Zamindari in Akiadhal where he stayed for a very short period. Mukul Chandra Dey's mother was Purnasasi Devi who was a pious lady of the old school. Though never formally trained she had a natural capacity for drawing beautiful illustrations of mythological subjects from the *Ramayna* and the *Mahabharata* with needles. This left a deep impression on the mind of young Mukul Chandra, an impression that flowered in him at the touch of Abanindranath in later years.

Eldest of his four brothers, Mukul Chandra's early education was neglected as his father had to keep on moving. In 1900, he had first schooling at the Hamilton High School at Tamluk in Midnapur district, where his father was posted for a couple of years. Though a police officer his father was a literary figure of some repute. Many of his poems were published in *Vikrampur Patrika* which attracted the attention of Rabindranath Tagore. His father had a nationalist leaning and he thought of bringing up his eldest child in an institution like the Santiniketan *Brahmacharyashram.* His father's poetic mind drew him nearer to Rabindranath and their acquaintance grew into a friendship.

Mukul Chandra came from Ghatal to Calcutta towards the end of 1906 when his father took him to Rabindranath at Jorasanko and got him admitted to the Santiniketan school. Early in 1907 young Mukul Chandra came to Santiniketan and received non-formal education there till the end of 1911. He was greatly encouraged by his teachers particularly Bidhusekhar Shastri and Onkarananda Swami. His academic progress was far from being satisfactory. But most of the time was spent in drawing Santhal huts and Santhal life around Santiniketan. He had inborn talents of an artist. He had learnt a little

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drawing from his teacher and private tutor at Tamlok. At Santiniketan, he was greatly inspired by Onkarananda Swami who was an art teacher in the Ashram for sometime, Mukul Chandra's stay at Santiniketan is particularly fruitful because his naturally imaginative mind found a free play in the unspoilt environment of the place. He was asked to paint scenes and curtains for the dramas staged in the Ashram. He also drew the cover designs for the manuscript magazine *Bahika* of the school. Through Rabindranath, Ramananda Chatterjee came to know Mukul Chandra whose sketches began to be published in *Prabashi, Bharati* and *Modern Review* in 1911. His painting captioned 'The Blind Beggar' published in *Prabast* first brought him into the lime-light of public appreciation.

Mukul Chandra Dey's visit to the Art Exhibition in Calcutta in 1910 under the auspices of Indian Society for Oriental Art may be said to be a turning point. He was so long confined to the natural setting in Santiniketan drawing sketches of natural scenes. But his visit to the art exhibition opened a new vista in the sensitive mind of Mukul Chandra and a hunger for better training and guidance developed.

In 1912, he left Santiniketan and his reluctant father permitted him to go to Calcutta to study art under Abanindranath Tagore. He was already known to Abanindranath through Tagore. Mukul Chandra used to send sketches from Santiniketan to Abanindranath who appreciated the natural talents of the young student of the Ashram. From 1912 to 1915 he studied art under the feelt of the great artist, who initiated him in the art of etching. During the same period he taught art occasionally in the Santiniketan school. Three years of devoted labour under the guidance of Abanindranath prepared the solid base of Mukul Chandra as an artist. The Indian Society of Oriental Art sent his paintings to Paris. London and other cities of Europe for exhibition along with the works of other students of Abanindranath. He utilised the sale proceeds of his works to visit various places like Puri, Konarak, Jaipur, Agra, Benares etc., which were great centres of art.

W.W. Pearson, a great friend of the world famous artist Sir Muirhead Chandra - Bone, took keen interest in the works of Mukul Chandra, inspired the young artist and actively helped him in his path of progress. It was Pearson who first put into his head the idea of dry points and wanted him to go to England for higher training. Because of the Great War Mukul Chandra could not go to Europe.

In the beginning of 1916, Pearson, however, arranged for his trip to Japan in the company of Rabindranath. In Japan, while touring with Tagore. Mukul Chandra came into contact with several renowed artists like Yokoyama Taikwan. Shimamura Kwanzan and Tomitaro Hara who left a lasting impression on his receptive mind. Mukul Chandra learnt their technique of economy of lines as well as of colour and got the inspiration to idealize realistic subjects. Japan was then passing through a phase of art revival and breathing in that atmosphere he enriched his art-conscious mind. Hara was so impressed by Mukul Chandra that he offered him a scholarship for five years to learn the art of Indian painting in Japanese colour on silk. But Tagore was not willing to leave him alone in Japan and thought that Mukul Chandra would profit from travelling in his company. Tagore also wanted that he should see more of the world rather than staying in Japan.

During 1916 - 17, Mukul Chandra travelled extensively in the United States in the company of Tagore. At Chicago he had a course of training in etching under J. Blanding Sloan and was elected a member of the Chicago Society of etchers. His training in America had given him a sense of exactitude and his education at Jorasanko in Indian art had contributed the knowledge of Indian spiritualism. On his return to India in 1917, he had a setback as his father died but he overcame the shock when he joined 'Bichitra Bhavan' on a monthly scholarship of Rs. 60 between 1917 and 1920 he travelled extensively in India copying the ancient frescos of Ajanta and other places.

Some of his potraits were published in the *Bombay Chronicle* and *Illustrated Weekly*. He collected enough of money to go to England in 1920, met Sir Muirhead-Bone in London and joined the Slade School of art. After a short stay there he joined the Royal College of Art with a scholarship to study

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painting. However, he continued to learn etching under Sir Frank Short. He visited France and Germany in 1926 and on return to London he delivered a series of 'lantern lectures' on Indian Art and Civilisation. Several exhibitions of his works were held between 1923 and 1927 in different places in England, which drew admiration from the art critics. English newspapers like *The Sunday Times, The Daily Mail, London Times,* highly appreciated his works. In November 1926, he had a meetings with Havell who urged him to go back to India and teach the student the fruits of his skill and experience.

Mukul Chandra returned to India towards the end of 1927 and met Tagore at Santiniketan, He also met Gandhiji at Sabarmati Ashram in February 1928. Gandhiji wanted him to develop his art school at Sevagram, but Mukul Chandra could not accept the offer as he was appointed Principal, Government School of Art in Calcutta. He was the first Indian Principal of the School. He properly organised the teaching of art and revived the Indian Painting Section which had become virtually dead after Abanindranath. He also introduced the Western system of training.

In 1924, he started for the first time Women's section in the school with the help of Lord and Lady Brabourne. While serving the school he married Bina Devi in September 1932 who helped him a lot in his works. Mukul Chandra's health broke down under the heavy pressure of wori and he prematurely retired in 1943. Thereafter, he came to Santiniketan to settle on the plot of land, he had purchased in 1927 with the consent of Tagore. Though he did not take up any job afterwards, he pursued the quest for art relentlessly in his Santiniketan gallery *Kalika* which was opened by Mahatma Gandhiji in December 1945. Between 1946 and 1953 Mukul Chandra rediscovered the neglected art of temple terracottas of Birbhum in West Bengal. It was a stupendous task visiting and photographing nearly twenty thousand temples in Birbhum. Apart from holding numerous exhibitions of his works in India and abroad.

Mukul Chandra Dey has a number of valuable publications to his credit. *My Pilgrimages to Ajanta & Bagh,* (London 1925), *My Reminiscenes* (Calcutta 1938), *Drypoints and drawings from the life of Mahatma Gandhiji* Calcutta (1948), *Birbhum Terracottas* (New Delhi, 1957), and *Indian Life and Legends 1974* are some of his better known works. He was Fulbright Art Lecturer in the United States during 1953-54.

A man of strong likes and dislikes Mukul Chandra Dey is a true Bohemian among the modern Indian artists. He placed art above everything in life for which, at times, he earned the displeasure of many. A man with independent spirit and an aptitude for taking up the challenge of life, Mukul Chandra pursued a rather unorthodox way of life. He owed much to Tagore, but did not always see eye to eye with him. His regard for Tagore was, however, unquestioned and once he donated one lakh of rupees to the poet to help him tide over his financial difficulties. Later, he also came to rescue of Rathindranath once by donating nearly fifty thousand rupees when he was in distress at Dehradoon.

As an artist Mukul Chandra Dey's motto has been to blend the best of European technique with the Indian idealism. His greatest contribution to Indian art is that 'he has been able to use a typical Western process in recording the romantic legends and mystical visions of Indian poetry and religion's. Even today, he is a lover of Englishmen for their qualities and their contributions to the realm of art. He strongly advocates a synthesis of the best traditions of Oriental and Occidental Art. He has a great admiration for Japan and China for their art achievements. Mukul Chandra Dey is in fact a living monuments of the type of synthesis in the realm of art which he himself dreams of.

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## Dhal, Golakbihari (1921–1974)

**Golakabihari Dhal, born in 1921, was a linguist and writer.**

Golakbihari Dhal was a linguist and writer. He took his M.A. in Sanskrit from Patna University (1943-1945) and also in Linguistics from London University (1949-51). From London he visited the United States for a short time, on the award of a scholarship. Joining Orissa Education Service he taught phonetics in some of the schools of linguistics which were held by the Deccan College, Poona in colaboration with Rockefeller Foundation of New York. He was duly promoted to the Post-Graduate Professorship in Oriya in Ravenshaw college, Cuttack.

His important works are: *Amerika Anubhuti* (My experience in America, 1952) which deals with the author's experience about the social life in America: *London Chithi* (Letters from London, 1953)-mainly a book of travel to and in England: *Manisara Bhasha* (The language of man, 1953) which analyses the human speech from the phonetic standpoint with suitable illustrations from the Oriya language: *Amara Manisa* (Immortal men, 1955) which contains short biographies of some great men;*Shishushiksha-Kathamala* (1955) which deals with stories of Children: *Gandhijinka Sahita eka Saptaha* (A weak with Gandhiji, 1955); *Petara Pabana Patira Katha* (The air of the stomach is the speech of the mouth, 1956)-Simple phonetics primer: *Godana* (1957)- an Oriya translation of the famous Hindi novel of Premchand; *Dhavani Vijnana (Science of Phonetics, 1958)-an authoritative book on Phonetics in Hindi: Ingreji Uchcharana-Shiksha* (How to pronounce English, 1963) and *Bidesha Yatra* (Journey to a foreign country, 1964). He was awarded a prize by the Government of India for promoting adult education.

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## Dhammapala (5th Century. A.D.)

**Dhammapala, born in Tanjore in 5th century A.D., was a great Buddhist scholar. He is the author of more than fourteen works in Pali.**

Dhammapala, according to his own statement, was born in a city called Tanjore on the banks of the Tamravarni river in Pandyadesa during the later part of the 5th century A.D. He has referred to his birthplace thus: "*Tamraratthe vasantena nagare tanca namake*", which meant that he was born in Tanjore where the river Tamravarni ran. Pali writers have always described *Tamravarni* river area as *Tamrarattha*.

Tanjore of Dhammapala has become extinct these days but the site has been identified in the Tinnevelly District, Madras State. This city was ruled by a chieftain called Vanan in whose honour a Tamil work called "*Thauchai Vanan Kovai* exists in Tamil literature. This Thanchai or Tanjore was once a prosperous city of Pandyadesa." But some scholars including Mrs. Rhys Davids and Dr. B.C. Law have stated that Dhammapala was born on the Kaveri regions of Choladesa. This is evidently an error. *Tamravarni* ran through Pandyadesa and not Choladesa.

Dhammapala is the author of more than fourteen works in Pali. They were mostly composed while he lived in the Padaratittha Vihara at Negapatam or Nagapattinam, an international port city of Choladesa.

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According to the version of Dhammapala, Emperor Asoka had built this Vihara in Negapatam. Negapattinam was an important centre of Buddhism in ancient Tamilnad. Dhammapala was also a celebrity of the Mahavihara of Anuradhapura. Legends tell that he lived at Thaton for some time for propagating Buddhism.

South India has given birth to another Dhammapala. He was a great acadamecian and educator. He was born in Kanchipuram between 528 and 560 C.E. He left Kanchi in an early age and became an eminent Mahayanist scholar of the day. He is the same Bodhisattva Dhammapala under whom Silabhadra studided at Nalanda. Silabhadra was the preceptor of Hsuang-tsang. While Hsuang-tsang was at Kanchi he was told that Dhammapala had been born there.

Taking it for granted that Dhammapala, the Commentator, was the same Dhammapala mentioned by Hsuang-tsang, Dr. B.C. Law states that "it seems probable that Dhammapala was born in Kanchipuram, the capital of the Tamil country" contrary to the statement of Dhammapala, the Commentator, who has declared that he was born at *Thanchai* or Tanjore of the Tamravarni regions of Pandyadesa. Mrs. Rhys Davids has also made the same statement in her Introduction to the Therigatha. This appears to be a mistaken identity in the light of literary evidence regarding the birthplace of Dhammapala, the Pali Commentator. In conclusion it can be asserted that Buddhadatta, Buddhaghosa and Dhammapala, the three great pioneers of Pali literature, were born in South India.

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## Dhananjaya (10th Century A.D.)

**Dhananjaya was a poet-scholar of 10th century A.D. who wrote the famous work on dramaturgy, *Dasharupaka.***

Dhananjaya claimed to be the son of Vishnu. He was in the court of Munja, the Paramara king of Malwa, who ruled during the later part of the 10th century A.D. Dhanika, a contemporary of Dhananjaya wrote *Avaloka* a commentary on *Dasharupaka.* Some scholars hold the view that it was Dhananjaya himself who wrote it whereas others think that it may be his brother. There is also another poet of the same name (Dhananjaya), who wrote a mahakavya, *Raghavapandaviya.* This person was also called Shrutakirti and was a Digambara Jaina and lived and wrote between 1123 and 1140.

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## Dhanapala (10th Centuries)

**Dhanapala, born in Dhakkada around 10th century, was one of the early Shvetamber Jain poet and prose writers in Apabhramsha, Sanskrit and Prakrit.**

Dhanapala was born around 10th century A.D. in Dhakkada family, was an eminent poet of Apabhramsha. Which came from Siraunja near Vidisha, in the teritory of Mewada (Tonk District), Dhanapala lived between Malwa and Rajasthan. The name of his father was Mayeshvar and his mother was Dhanashri. The poet was a man of learning. He knew Prakrit as well as Apabhramsha. Although the people of Dhakkada caste are found both among the Digambaras and Shvetambaras, it is an established fact that the poet Dhanapala belonged to the Digambara sect.

Only one book of the author has so far been discovered, that is *Bhavisayattakaha or Bhaviattakaha* which was first edited by Hermann Jacobi of the University of Bonn in 1918. The same work was again published in the Gaekwad Oriental Series in 1923. Jacobi compares the language of Dhanapala with that of Haribhadra, of the *Neminahachariu* and finds it more archaic.

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This observation proves his hypothesis that Dhanapala lived in the 10th century A.D. at the earliest. According to Bhayani, the beginning of the *Bhavisayattakaha* of Dhanapala appears clearly to have been modelled on the beginning of Svyambhu's *Paumachriu,* as can be etablished from verbal correspondences collected from the relevant portions of these two works.

Thus, scholars like Jacobi, C.D. Dalal, P.D. gune, H.C. Bhayani and Parmanand Shastri have established the idea that Dhanapala, the author of Bhavisayattakaha, lived in the 10th century A.D. although it has also been shown in the books named *Bhavisayattakaha and Apabhramshakathakavya* by D.K. Shastri that Dhanapala belonged to 14th century.

His only available work, *Tilakamanjari* (N.S. Press, Bombay, 1938) was written at the instance of his patron. It is a prose romance about Tilakamanjari and Samaraketu, whose story is available in the *Brihatkatha.* Dhanapala's style is mostly like that of Bana although some of the characters are drawn in a slightly different way from Bana's. In the prefatory verses of the work Dhanapala prasies, besides Bana, other poets and works like Valmiki, Vyasa, *Brihatkatha and Setubandha* as also some Paramara kings.

The Apabhramsha of Dhanapala is more common than that of other poets between 10th to 14th century but it does not mean that Dhanapala was earlier than Vibudha Shridhara. Hemchandra and Shridhara. It was quite natural that the language of folk tales left its impression on the Kaha of Dhanapala and its language is, therefore, based on the spoken language.

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## Dhaniram 'Chatrik' (1876–1954)

**Dhaniram Chatrik, born at Lopoke in Amritsar district in 1876, was a well-known Punjabi writer. He highlighted the theme of composite and secular Punjabi culture.**

Dhaniram 'Chatrik' was the son of an ordinary shopkeeper who, because of economic stringency, had shifted to village Lopoke in Amritsar district. Dhaniram got his education in Lopoke, Badonialli and Islamia school, Amritsar. His father taught him Gurumukhi and Lahnde scripts. He was very fond of calligraphy and that is the reason why after sometime he became interested in Gurumukhi typography. He visited Bombay to learn the know-how of typography and prepared the Gurukmukhi types.

The year 1893 was very significant in the life of Dhaniram chatrik. He joined the service in Wazir Hind Press, Amritsar, as a calligraphist. There, he met Bhai Vir Singh, the major Punjabi poet of the modern period, and was inspired to write verses in the Punjabi language. In the beginning, he wrote some religious poems, and translated some Urdu verses into Punjabi. He also wrote a novel *Ramati Seth,* but he came into limelight only when he published *Bhartarihari* (1905) and *Naldamyanti* (1906). His second phase of writing began in 1918, when he returned from Bombay after the completion of training in Gurumukhi typography. He actively promoted the Punjabi language, culture and publications. In 1926, he became the President of 'Punjabi Sahit Sabha' (Punjabi literary association). He published his first collection of poems *Chandanwari* (1931) and then successively published *Kesar-kiari* (1940), *Navan-jahan* (1942), *Noorjahan badshah begum* (1944) and *Sufikhana* (1947). Chatrik left four unpublished books, (as mentioned in *Chatrik abhinandan granth,* 1950) which are (1) *Hatyakand,* (2) *Shardhanjali,* (3) *Chatrik de geet,* (4) A coolection of short stories. Punjabi University, Patiala (Punjab) has published *Chatrik Pushapmala* (ed. Dewan Singh) in 1968, where we can study the selections from his works.

Dhaniram Chatrik highlighted the theme of composite and secular Punjabi culture. He wrote in simple and idiomatic Punjabi. He loved his soil and its culture. He did not like to become a mystic poet, though he was influenced by the medieval punjabi sufi and saint poets: in fact, he learnt his Punjabi idiom from those sufis and narrative poets. Dhaniram Chatrik

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consciously gave a direction to Punjuabi poetry towards realism. he wrote: ''Religion and communal tendencies could not attract me. I was the bird of the soil and could not climb the sky''.

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## Dhanvantri (Comrade) (1903 – 1953)

**ComradeDhanvantri, born at Jammu Cantonment in 1903, was an eminent freedom fighter, trade unionist and social reformer. He worked for the unity of labourers and workers in Jammu and Kashmir.**

ComradeDhanvantri was born at Jammu Cantonment in April 1903. His father, Colonel Durga Datt, was a Health Officer in the Indian Army and held the rank of a Colonel. He had three sons-Vishwa Nath, SomNath and Dhanvantri. He was faithful and loyal to the British Government. Dhanvantri thus belonged to a well-off Hindu Brahmin family; Mahe was the name of the sub-caste.

Dhanvantri was admitted to the Ranbir High School, Jammu, in 1908, from where he passed the Matriculation Examination in 1918. Then he went to Lahore and joined the D.A.V.College obtaining his F.Sc. (Medical) degree in 1921. Thereafter, he took his medical degrees of Vaidya Kaviraj' and 'Vaidya vachaspati' from the Ayurvedic College, Lahore. When he was in the D.A.V. College, Lahore, he heard a lot about the Russian Revolution, and later, in 1919, about the Martial Law in the Punjab and the British atrocities on innocent Indians, which greatly agitated his young mind. Surendra Mohan, the Principal of the D.A.V. College, Lahore, and Som Datt, another teacher of the same College, also greatly influenced him by their partiotic teachings. He was also influenced by Kaviraj Harnam Das who explained the political views of Swami Dayanand as discussed in the '*Satyarth Prakash*'. Other influences came from his political associates like Sardar Bhagat Singh, Chandra Shekhar Azad, Sukhdev, B.K. Dutt, Bhagwati Charan, Ranbir Sodhi, Pindi Das, Virendra, Baba Gurmukh Singh, Hasan Ilahi and others. Among the books that inspired him were: '*Role of Don Brien for Irish Freedom*', '*Indian in Bondage*', '*Ten Days That Shook the World*' and '*Roads to Freedom*'.

Dhanvantri had the making of political leadership right from his College days. As a student of the D.A.V. College, he was a member of the Students' Union of Lahore. He began his professional career as a private practitioner in Ayurvedic medicines and started his medical home. But soon after, he jumped into active revolutionary politics. With the help of Bhagat Singh, he reorganized the Revolutionary Party in the Punjab. He also reorganized the Naujawan Bharat Sabha and the Bal Bharat Sabha.

In 1928, he was arrested in Saunders' Murder Case, but was released afterwards as the charge could not be proved. He also organized a demonstration against the *Milap*, a daily, which was opposed to the revolutionaries. He took an active part in the collection of funds for the Revolutionary Party, and participated in the attempted murder of Khan Bahadur Abdul Aziz, Superintendent, C.I.D. He worked as an underground worker in the Garodia Store Dacoity Case, and the Government declared an award of Rs. 5,000/- for his arrest. He was arrested at Chandni Chowk, Delhi in November 1930, tried in the Delhi Conspiracy Case and sentenced to ten years' imprisonment, later reduced to seven years. In 1933, he was deported to the Andamans where he remained till 1937.

While in the Andamans, Dhanvantri went on hunger strike for 60 days in protest against the British practice of deporting the political prisoners there. He founded an Educational Society for the political prisoners in the Andamans. He also organized the Kirti Party, under the influence of Marxist literature. This proved to be a turning point in his career, as he

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gave up terrorism and started preaching Marxism. In 1937 he was brought back to India and detained in Montgomery, Multan and Gujarat (now all in WestPakistan) Jails. He was released in 1939. After his release, he was elected President of the Lahore congress Committee and also a member of the All-India Congress Committee. He was again interned in 1940 and set free in 1946. In 1947, he went to Jammu and Kashmir and worked for the National Conference. He mobilized the people to fight the Pakistani aggressors. He later broke with Sheikh Abdullah and opposed his Azad Kashmir movement. He worked for the unity of labourers and workers in Jammu and Kashmir till his death in 1953.

Comrade Dhanvantri was very liberal in his religious convictions. He attached no importance to religious differences. He was a revolutionary. In the beginning of his political career, he was a terrorist and believed that independence must be achieved by bombs and bullets. But after his conversion to Marxism, he realized that the country could not be freed by terrorism, but only by uniting the labourers and workers. They should be made conscious of their rights and prepared to fight for them. All the revolutionary parties should be brought under one banner. He was against regionalism and had an all India outlook. His mode of life was heroic.

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## Dhar, Narendra Chandra --

**(See under Anirvan, Shrimat)**

## Dharkar, R.S. (1921 -- )

**R.S. Dharkar, born in Gwalior in 1921, obtained proficiency in Neuro-surgery and served people from all the regions in India and from all walks of life without any distinction and discrimination.**

Dr. R.S. Dharkar was born on 4th June, 1921 in a well-to-do Maratha family of erstwhile Gwalior state. His father was a Deputy Inspector General of Police in former Gwalior state. He was very intelligent and industrious as a school boy. These two qualities led him to join higher studies in former Victoria College at Gwalior in 1937, now known as M.L.B.Arts and Commerce College, Gwalior. He passed B.Sc. in 1941 with good divison. In the same year, he joined Medical College at Agra for the M.B.B.S. course.

Dr. Dharkar passed his M.B.B.S. Examination with distinction in Physiology and pathology in 1946. As a student of Agra Medical College, Agra, he was not only an intelligent and industrious student but was a successful player of cricket and in this capacity he represented the College XI. His continuous interest in studies led him to obtain M.S. Degree in 1954. Not only this, he also obtained proficiency in Neuro-surgery from the famous centre at Vellore in 1958. As a result of his attainments in Neuro-surgery he was promoted as Head of theDepartment in 1965.

Dr. R.S. Dharkar has served people high and low alike from all the regions in India and from all walks of life without any distinction and discrimination. These qualities have brought him to the zenith of his fame in Neuro-surgery, on account of which Government of India has awarded him *Padmashree*. a high national title.

Dr. R.S. Dharkar was married in a Maratha family of Gwalior, known as *Mathure*. Dr. Dharkar's sister has been married to his brother-in-law who is now a

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retired engineer at Gwalior. Dr. Dharkar has been blessed with one son and three daughters. His only son who has followed his father's profession is now employed in Medical College at Jaipur in the Department of Neuro-surgery. Dr. Dharkar retired from the M.P. Government service in 1980. He is well-known for his simplicity and his service in the field of Neuro-surgery. But he is shy by nature and does not believe in publicity.

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## Dharmabhusana (1600 A.D.)

**Dharmabhusana, a disciple of Vardhamana Bhattaraka, was a Digambara who wrote *the Nyayadipika* about 300 years before.**

Dharmabhusana was a famous jain saint poet. He has been mentioned in the *Tarkabhasa* by Yasovijaya Gani. *The Nyaya-dipika* begins with a salutation to Arhat Vardhamana. It is divided into three chapters (*Prakasa),* viz. (1) general characteristics of valid knowledge, *pramana-samanya-laksana;* (2) perception, *pratyaksa*; and (2) indirect knowledge, paroksa, including recollection, smriti, recognition, *pratyabhijnana,* argumentation, *tarka,* inference, *anumana,* tradition, *agama,* and the method of comprehending things from particular standpoints, *naya.*

The technical terms of logic have been defined and minutely examined, and the views of other logicians, specially of the Buddhists, have been severely criticised. There are references to *Sugata, Saugata, Bauddha, Tathagata, Mimamsaka, Yauga, Naiyayika, Bhatta, Prabhakara, Dignaga, Samanta Bhadra, Akalanka Dev Salika Natha, Jainendra, Syadvada-vidyapati, Manikya Nandi Bhattaraka, Kumara Nandi Bhattaraka, Udayana* and others. The following works are also mentioned:- *Prameya kamala-martanda, Rajavartika. Slokavartika Slokavartika-bhasya, Tattvartha-sutra, Tattvartha-bhasya, Tattvartha-sloka-vartika, Aptamimamsa vivarana, Nyayaviniseaya, Pramana-nirnaya, Pramanapariksa, Parikasamukha, Nyayabindu,* etc.

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## Dharmadhikari, Dada (1899 – )

**Dada Dharmadhikari, born at Multapi in district of Betul in 1899, was a leading freedom fighter and social reformer. His main contribution was his revolutionary approach to restore equal status to women.**

Dada Dharmadhikari was born on 18th June, 1899at Multapi, district Betul in the state of Madhya Pradesh in a family of Rigvedi Maharashtrian Brahmins. Dada's father Late Shri Trimbak, son of Dhundiraj Dharmadhikari had started his career as a legal practitioner. Later on, he joined judicial service in erstwhile State of Central Provinces. The house of Dharmadhikaris at Multapi or Multai was a seat of Sanatan Hindu religion. It was an orthodox and strict Brahmin disciplined house. Dada's uncle, Late Nilkanthrao alias Bhausahib Dharmadhikari was a 'Shastri' and was an authority on the Vedas,Upanishads, Geeta, Bhagwat, Adi Shankaracharya etc. Data took lessons in Sanskrit and Adhyatma from his uncle.

Dharmadhikaris of Multapi were money-lenders and agriculturists. Their economic standard was reasonably good and it was a well-to-do family, social status of family has, however, been outstanding. Dada's father was a religious minded man. He was known as a sound, kind-hearted and good judge. He retired as an Additional District and Sessions Judge.

Dada has three sons namely pradyumna, Yashwant and Chandrashekhar. He has one daughter Usha who has been married to Shri Gangadharrao Tamaskar, an advocate from Bemetara Distrit, Durg. Dada got the marriage of his sons performed under the

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Special Marriages Act at very simple ceremonies. Even the near relatives were not invited for marriages.

Dada's mother Late Saraswati Dharmadhikari came from a rich family of Muthal Malguzars of Lohari Sawanga Tahsil Katol, District Nagpur. Dada was married at an early age to Damayanatibai Dharmadhikari who also came from a rich family of Mirapurkar Malguzar of Mirapur Tahsil and district Wardha.

He was schooled at Multapi, Hoshangabad Rehlis, Damoh, Sagar, Nagpur etc. His medium of instruction was Hindi and then English. He knew Hindi, Marathi and English very well. He left Morris College at the call of Gandhiji in 1920. He did not secure any degree. Subsequently Dada was influenced by Gandhiji's preachings and way of life. He has been a Voracious reader from his young days. He must have read all known books in English, Sanskrit, Hindi, Marathi, Bengali and Gujarati. He was basically a democrat. He had an instinctive love for his motherland. He loved English but disliked British rule. In schools and colleges, he was known for his revolutionary thoughts. He was against untouchability. He mixed freely with members of so called lower castes.

After, leaving studies in 1920, he took active part in soical and political life. He started using khadi for himself and the members of his family. He started his career as a teacher in Tilak Vidyalaya Nagpur. He used to address gatherings at Nagpur and other places propagating the principles of Non-Cooperation Movement and soical uplift. To secure equal status for the down-trodden and women was his earnest endeavour. He joined Satyagraha. He was jailed thrice, once in 1930, again in 1932 and third time in Quit-India Movement. After his father's death, he shifted to Wardha in 1935 and lived in Bajajwadi upto the year 1946.

At Wardha, he came in close contact with Late Shri Jamunalal Bajaj. He started working in Gandhi Seva Sangha. He started with Kakasaheb Kalekar a Hindi monthly known as *Sarvodaya. Sarvodaya* was known for its richness of literature and was the main mouthpiece of Gandhian thought. The magazine used to contain original writings of Gandhiji, Vinoba, Kaka Kalelkar, Mashruwala and similar leading personalities Between 1935 and 1946 Dada came in close contact with Dr. Rajendra Prasad. Acharya J.B.Kripalani, Pt. Jawaharlal Nehru, Sardar Vallabhbhai Patel and others.

After his release from detention in 1945 he contested the election of C.P. and Berar LegislativeAssembly from Nagpur and was elected. He also became a member of the Constituent Assembly between 1947 to 1950.

After 1952, he joined Bhoodhan Movement of Acharya Vinoba Bhave. He shifted to Benares at Sadhana Kendra. He stayed at Benares for a period of about twelve years. At Benares also he carried on his pursuits and wrote many articles and books. Many of his books are mostly compilations of his speeches. He published over thirteen books in Hindi, over eleven books in Marathi and two books in Gujarati. He wrote hundreds of articles and pamphlets which were published in several magazines in India.

His main contribution has been his revolutionary approach to restore equal status to women and to lift the masses above traditions and religious superstitions. He has also been associated with Sri Jai Prakash Narayan. He has also been preaching the principles of total revolution. He was awarded Rashtrabhasha Award.

In appearance Dada is medium statured, thin bald-head, pleasing in demeanour, dressed in Khadi kurta and khadi dhoti occasionally jacket. He is always good humoured and never avoids anybody. His mode of living is simple. He is strictly vegetarian in habits. Dada's approach towards all issues is truly democratic. He believes that common man is being neglected in all activities and politics has become a game of vested interests. In his political, economic, religious views, he keeps welfare of the common man in the forefront. He has been considered as a true Gandhian. He has developed an all India personality.

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tion of the speeches as recorded in numerous books authored by Shri Dharmadhikari.

## Dharma Rao, Tapi (1887 – 1973)

**Tapi Dharma Rao, born in 1887, was a famous progresive Telugu writer who strongly advocated the use of the colloquial style of Telugu in literature and journalism.**

Tapi Dharma Rao was a famous Telugu writer who mastered various literary forms, and strongly advocated the use of the colloquial style of Telugu in literature and journalism. He is a progressive writer who set the pattern of the modern Telugu journalism. He interpreted the ancient clasics from the modern standpoint and enthused the younger generation to study the ancient Telugu literature. His service to Telugu language is many-sided.

Tapi Dharma Rao was born in Berhampur of Ganjam district. His father Appanna was a doctor. He had his early education in Chatrapuram and Srikakulam.

During the coruse of his undergraduate education he came under the influence of his illustrious history teacher Gidugu Ramamurty Pantulu who was a staunch leader of the historic movement advocating the cause of 'vyavaharika Telugu'. From then onwards he began to evince special interest in Telugu language and literature. Dharma Rao thoroughly studied the Telugu kavyas the copies of which were sent to him by the authorities of the princely state of Venkatagiri free of cost.

Tapi Dharma rendered invaluable service to Telugu language and literature as a journalist, literary critic and as a script writer and lyricist in the Telugu film world. He founded a publishing house called Veguchukka Grantha Mala. He was chiefly responsible for the building up to the famous institution. Andhra Bhashabhivardhini Samaja. He also started a literary association called Andhra Sahitya Samajam in Madras. He presided over the first meeting of the progressive Telugu writers. He acted as the president of the All India Progressive Writers Conference in Bombay. The religious head of the Sringeri Pitham honoured him by confering the title 'Andhra Visharada' on him for his extraordinary service to Telugu language.

Dharma Rao wrote in support of a separate state for the Andhras through his magazines *Samadarshini Janavani, Kondekadu and Kagada.* Among his short poetic works the most outstanding are *Dyoyanam, Bhikshepatram, Andhra tejam and Patapali.* He wrote plays entitled *Vilasjunanm, Taptashrukanam and Avanni Kannellena* and published many volumes of thought-provoking essays entitled *Kottapali onamalu, Sahitya mormaralu.* He made a sociological and anthropological study of various social problems and published works entitled *Inupa kacchadalu, Devlayala mida buthubomma lenduku, Pelli-puttu purvotharalu.*

All these works were widely acclaimed by Telugu speaking people. He published an erudite commentary on *Nandi Timman's Parijatapaharanam* under the title *Bhava prakashika* and on *Chemakoora Venkata Kavi's Vijaya Vilasam* under the title *Haridayollasam.* The two works won the unqualified praise of the scholars for their unique originality. His research work on the controversy about the authorship of *Amuktamalyada,* a great Telugu prabandha of the 16th century, bears out his incisive insight.

Gradually he associated himself with the film industry and wrote scripts and songs for nearly forty films during the early days of the Telugu film industry. Among them the most well-known are *Malapilla, Raitu Bidda, Drohi, Deeksha and Palletoori Pilla.* His lyrics fascinated the audience.

Even during his life time he was recognised for his intellectual acumen and literary service. The Raja of princely state of Bobilli appointed him his personal secretary. From the inception of Sri Venkateswara University he was a member of the University. Senate Andhra Sahitya academy honoured him by conferring on him visistha subhyatwam. Above all he was the only doyen of Telugu literature affectionately called by the Telugus Tataji and this may be regarded as superior in value to all formal honours.

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## Dharmakirti (7th century)

**Dharmakirti, born in South India in 7th century, was the famous Buddhist logician, poet and philosopher.**

Dharmakirti the famous Buddhist logician and philosopher, author of the *Pramanavarttika,* is also known as a poet. He was supposed to have been born in South India. He was a pupil of Dhanapala at Nalanda. He belonged to the first half of the 7th century A.D., and was a contemporary of Kumarilabhatta.

Besides his many works on Buddhist logic and philosophy, Dharmakirti composed many verses in ornate Sanskrit, two of which are quoted by Anandavardhana in his *Dhvanyaloka.* According to him, the poet was a pessimist ever complaining that he did not get proper appreciation. Many of his verses are quoted in anthologies also.

Among his known works *Pramanavarttika* is the most important. *Pramanavinishchaya. Hetubindu* and *Nyayabindu* are also well-known. Some others are known in Tibetan translations.

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## Dharmavardhana (1643 – 1726)

**Dharmavardhana, born in 1643, was a learned jaina saint scholar, and an eminent poet having full command over Sanskrit, Prakrit, Apabhramsha, Rajasthani, Pingal and other languages.**

Dharmavardhana was a Jaina poet, initiated at Sanchaur in 1656. He was a disciple of the Jaina monk, Vijayaharsha of Khartaragachchha. He was a learned scholar, and an eminent poet having full command over Sanskrit, Prakrit, Apabhramsha, Rajasthani, Pingal and other languages. Of his five large works *Shrenikchaupai, Amarsen Vayarsen Chaupai Sursundari ras, Paramatmaprakash* (Hindi commentrary) and Vir bhaktamar swopagya vriti, the first three are the works of poetry based on Jain stories.

Besides these, there are numerous other smaller works which have also been published (*Dharmavardhana granthavali).* The principal subjects of the smaller works are spirituality, religion, ethical teachings, prayer, descriptions of historical personalities and so on. It is notewrothy that his 'dingal' songs occupy a place of special importance in his entire literary creation and the depth of their meanings particularly attracts attention. The subject matter of his dingal songs in rainy season, patriotism, Shivaji, the national hero, and also sometimes palyers to the Sun god. His 'padas' which can be sung in various ragas and raginis are written both in the Rajasthani and Pingal languages. He composed them on the pattern of the contemporary padas and folk-songs and while doing so, he also mentioned their opening lines. This method helped in preserving the opening lines of numerous folk songs.

There is naturally an infusion of didactic and religious matter in his works. The composition having an ethical base seeks to stress the essentials of long life. He has written poems in every poetic tradition of his time, so much so that he gives us composition even in the form of picture-poems, riddles and their solutions.

## Dharnidhar, Babu (1879 - 1947)

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**Babu Dharnidhar, born at Simri in the district of Darbhanga in 1879, was a prominent freedom fighter, social activist and Congress leader in Bihar.**

Babu Dharnidhar was born in October 1879 in village Simri, Dalsingsarai P.S. in the district of Darbhanga (Bihar). He belonged to respectable Kayastha family. His father's name was Bansidhar and mother's name Gyanvati. His father was a Mukhtear. Dharnidhar was greatly influenced by his mother.

Dharnidhar married three times. His first two wives died early. By his third wife, he had six daughters and one son. She was cultured and progressive minded and took an active part in Gandhiji's constructive programme in Bihar, particularly in women's educations.

Dharnidhar's early education was in a Madras through the medium of Persian and Urdu. In 1896 he matriculated from a High school at Muzaffarpur. He was admitted in the Patna College and passed the First Arts examination in 1898. In 1900 he graduated from B.N. College, Patna. Later, he obtained the degrees of Master of Arts and Bachelor of Laws from the University of Calcutta.

In August 1907, he started his practice as a lawyer at Laheriasarai. Within a short period he achieved a remarkable success at the Bar. In 1917, he came in close contact with Mahatma Gandhi at Champarana. He suspended his highly lucrative practice at the Bar and joined the Satyagaraha Movement at Champaran. Dharnidhar and Ramnavami Prasad were the first two Biharis who came forward to assist Mahatma Gandhi. They became his interpreters and accompanied him to Motihari. When Gandhiji was served with a notice under Section 144, he along with Ramnavami Prasad volunteered their services and followed him to jail.

Among his close associates from the early days of his public life were Rajendra Prasad, Gorakh Prasad, Ramnavami Prasad, Braj Kishore Prasad and Mazharul Huque. In 1920-21, he participated actively in the Non-Cooperation Movement of Mahatma Gandhi. He regarded the Non-Cooperation Movement as a perfect constitutional and effective weapon in the hands of the Indian people. In August 1919, at the 11th session of the Bihar Provincial Conference, while expressing his views on the condition of the indigo-raiyats of Champaran, he pointed out : 'The surest method of putting an end to it was the inculcation of self-reliance in the raiyats and they had started schools in the dictrict with that object view'.

After the suspension of the Non-Cooperation Movement Dharnidhar devoted himself to the constructive programme of the Congress. A true Gandhite throughout his life, he showed great interest in the uplift of the Harijans. He was a great advocate of national education. In February 1918, he volunteered his services as a teacher in the 'Vidyapith', founded by Mahatma Gandhi Madhubani in Champaran district. He worked in this school for six months on an honorarium of Rupees fifty only. He was a member of the Nationl Council of Education set up by the Provincial Congress Committee with a view to spread national education in the province. He was a dedicated social worker. During the earthquake of 1934 and other natural calamities like floods etc., he used to work indefatigably for the cause of the suffering humanity. He was actively associated with the anti-pardah and anti-dowry movements. He also worked for Hindu-Muslim unity and for the propagation of the Khadi. He held progressive views on social reform conferred caste discriminations and supported widow re-marriage.

Dharnidhar was a prominent Congress leader in Bihar and was the President of the Darbhanga District Congress Committee for many years. He was an active participant in the Civil Disobedience Movement in the thirties'. But later, he concentrated again on constructive work. On 2nd April 1945, he established the constructive Workers, Federation, after his friend Braj Kishore Prasad's name.

Dharnidhar died on 3rd February, 1947. On 13th Febryary, 1947, Acharya J.B Kripalani laid the foundation of 'Dharni-Kutir' at Barhpokhar in memory of Dharnidhar at the request of the President of India, Dr. Rajendra Prasad. It was a most fitting monument to Dharnidhar's valuable and dedicated services for

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three decades. Dharnidhar was greatly inspired by the teachings of the *Bhagvat Gita*. He led a very simple and unostentatious life, like a true Gandhite. He chose a life of suffering and sacrifice and was a strict disciplinaries and seeker of truth.

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## Dharwadkar, B.Y. (1919 – )

**B.Y. Dharwadkar, born at Bagalkot in 1919, Academician, Professor and Principal of an Arts and Science Committee of the Karnataka Government.**

B.Y. Dharwadkar was born at Bagalkot, graduated from the Bombay University and took his Doctorate from the Karnataka university. Academician, Professor and Principal of an Arts and Science College for more than two decades. Dharwadkar worked as a member of the Official Language Committee of the Karnataka Government for five years and was honoured by the State Government for public service. Under the auspices of the USEFI he visited the United States in 1964.

Dharwadkar has to his credit fifteen books of which *Kannada bhasha shastra* and *Hosagannada sahityada udayakala* are the most important. The former is among the very few books in Kannada on philology. It deals with the Characteristic of the Kannada language and its relationship to other Indian languages. The latter is a survey of Kannada literature during the period when the modern renaissance was taking shape. Of his three collections of light essays, the latest. *Turida chintagalu* received the annual award of the State Sahitya Academy as the best book in that category for the year 1984.

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## Dhebar, Uchharangray Navalshankar (1905 – )

**U.N. Dhebar, born at Gangajalain Jamnagar in 1905, was a great freedom fighter.**

Uchharangray Navalshankar Dhebar was born on 21st September 1905 at a hamlet called Gangajala, eleven miles from Jamnagar in the present State of Gujarat. He is the only son of Navalshankar V. Dhebar and Ujambai. He belongs to the Nagar Community. The family had to struggle hard against poverty which created a deep impression on the mind of the young Dhebar. Dhebar was married to Manuben. After her death, he has devoted his life fully to national service. Dhebar received his primary education at the Taluka School of Rajkot and his secondary education at the Tutorial High School, Bombay, and the Saurashtra High School Rajkot. He matriculated in 1922 from the Rajkot School. He joined St. Xavier's College, Bombay, but failed in physics in 1923 and left the College. While serving in a Solicitors' firm in Bombay, he privately studied law (1923-28). In 1928, he passed his High Court Pleader's examination, securing distinction in Hindu Law. He started legal practice and almost from the very beginning gained a good name as a lawyer but under the influence of Mahatma Gandhi he left his promising legal career in 1936 and decided to devote himself to national service.

Dhebar was greatly influenced by the philosophy of Gandhiji. He also enjoyed the confidence of Sardar Vallabhbhai Patel. Among his friends of religious temperament are Muni Shri Santbalji, Shri

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Balkobaji and Acharya Rajnish. Dhebarbhai is well read in Sanskrit and Gandhian litereature. Tolstoy also had a great impact on his mind.

His long career of national service began in 1936 when he gave up his legal practice and settled in the village of Thurala, five miles from Rajkot. He started the work of village-uplift by organising relief-work in a famine in the neighbouring villages. In the same year, he organised the Rajkot Mill kamadar Mazdoor Sangh, in spite of severe opposition from the Diwan of Rajkot, and became its chairman. He also revived the Kathiawad Political Conference after eight years of its inactivity. Despite the strong opposition of the Diwan, he succeeded in holding its session at Rajkot which was attended by Sardar Patel and Darbar Gopaldas.

In 1937, Dhebar was arrested by the Rajkot Darbar, but was soon released on account of public pressure. He continued his fight for administrative reforms in Rajkot, culminating in the famous Rajkot Satyagraha in 1938-39. Gandhiji's fast ultimately led to the conclusion of the Satyagraha in favour of the fighters. It marked an important stage in the national struggle, because the Congress inceasingly got involved in the fight for responsible government in the Princely States. The end of the Rajkot Satyagraha was followed by an unprecedented famine in Kathiawad. Dhebar took the leading role in organising relief.

In 1941, Dhebar was selected by Gandhiji to offer Individual Satyagraha at Viramgam. He was arrested and sentenced to six month's imprisonment. In 1942, he was again arrested during the Quit India Movement.

On the attainment of independence, Dhebar played a prominent role in the merger of the States of Kathiawad in the Indian Union and then in the formation of the Kathiawad Union known as 'Saurashtra'. He was elected as Chief Minister of Saurashtra in 1948. During his administration several reforms were introduced in Saurashtra for the uplift of villages. His villages reforms included establishment of Gram-Panchayats and schools, facilities for medical attenance provision for drinking water and amenities for recreation. But his most important reforms were those connected with the tenancy problems of Saurashtra, namely the Land Reform Act, the Barkhali Abolition Act, the State Acquisition Act and the Agriculture Debt Relief Act, which made the tenant the undisputed occupant of his land.

During his Chief Ministership and after, the constructive programme of khadi, village industry and removal of untouchability has always remained dear to his heart, In 1955, he was elected President of the Indian National Congress. He continued in that position for five years till 1959. His first act as the President was to assemble the top leaders of the Congress for a week in a conference to decide how best the Congress could serve the nation.

In 1960, he was appointed Chairman of the Scheduled Tribes Areas Commission, the report of which he submitted to the President in 1961. In 1962, he was elected to the Lok Sabha.

In 1958, he visited Aden to inaugurate a Gandhian Institute. In 1962, he attended the Anti Nuclear Arms Conference at Accra and also visited Russia and Italy.

Dhebar is connected with several institutions rendering social and educational services to the country. He worked as Vice-president of the Bhartiya Adim Jati Sangh from 1957 to 1962, and as its President from 1962 to 1964. He is closely associated with the Vikas Griha, Rajkot, on institution for the amelioration of the coditions of women, and also with the Lok Bharati, a Rural University at Sanosara, in the district of Bhavnagar in Saurashtra. He is the Trustee of the Rashtriya Shala since 1944 and was the president of Virani Vidya Mandir and Vallabh Kanya Vidyalaya from 1958 to 1966. In 1963, he became the Chairman of the Khadi and Village Industries Commission.

Dhebar has infinite faith in God, but he believes that dedication to duty without any ulterior motive is the real mode of worship, and not the worship of the image. He mixes freely with members following different religions.

Though appreciative of western learning, Dhebar is an ardent champion of national education and is closely connected with the Rashtriya Shala and

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the Lok Bharati. He also fully understands the importance of primary education and has acted as Chairman of the Primary Education Commission appointed by the Government.

Dhebar has played a predominant role in the promotion of cottage and village industries in Saurashtra. He is not against machines, but believes that a country has got to develop industrial potential as well as cottage industries. He has contributed several articles in English, Gujarati and Hindi on Gandhian subjects, like Gandhian philosophy, a Socialist Cooperative, Gandhiji as a Practical Idealist and the Role of Panchayats in New India. He is a symbols of simplicity and service.

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## Dhekial Phukan, Anandaram (1829 – 1859)

**Anandaram Dhekial Phukan, born at Gauhati in 1829, was the Father of Assamese Prose. He was a man of affairs as well as a noted writer.**

Anandaram was born at Gauhati on 24th September, 1829, and was the son of Holiram Dhekial Phukan, who was an Assistant Magistrate. At the early age of sixteen, he married Mahindra Devi, an accomplished lady and daughter of Pasupati Phukan, who served in the Revenue Department at Gauhati.

Receiving his early education at the English School at Gauhati where he distinguished himself by his consistent brilliance and singular aptitude for hard work, he proceed to Calcutta in 1841 for higher studies at the Hindu College. Unable to complete his studies there, he returned home in 1844, but his direct contact, while at Calcutta, with contemporary celebrities of Bengal like Prasanna Kumar Tagore, Motilal Seal, Sitanath Ghosh and Ram Chandra Mitra among others, had a formative influence on his career. His progressive and liberal views owed not a little to this period of valuable association with so many current lights of the day.

When only eighteen, Anandaram Dhekial Phukan wrote an article, entitled '*Ingraj Jatir Bibaran*', in the *Orunodai*, an Assamese monthly published from Sibsagar, in which he sent out a fervent appeal to his people to emulate the English method of agriculture and industry, to lay more stress on trade and commerce, to modernize age-old means of communication and transport and to formulate a system of education on western lines. All these measures, he felt would place Assam on a par with the prosperous sister Province of Bengal. But in spite of his unflinching faith in the British rule, he did perceive much that was wrong in it, and submitted a memorandum to that effect to A.J M. Moffat Mills, Judge of the Sardar Court entitled 'Observations on the Administration of the Province of Assam', pinpointing the failure and defects of the British administrative system and offering his suggestions.

A true representative of the new awakening that emerged in the pre-mutiny period of the nineteenth century, Anandaram Dhekial Phukan was primarily responsible for infusing in the Assamese language and literature a new spirit and vigour. It was owing to his unremitting efforts that he succeeded in replacing Bengali as a medium of instruction in the schools and courts of Assam with his own mother-tongue Assamese. The numerous articles which he contributed to the *Orunodai* evinced his sincere concern for the progress and welfare of Assam, and all his writings are instinct with a lofty idealism and patriotic fervour.

Quiet and amiable by nature and temperate in habits , Anandaram Dhekial Phukan harboured no malice or prejudice against any one. His religious orthodox did not in any way fetter him from enthusiastically embracing and absorbing the spirit of other faiths. He died on 18th June,

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1859. A rare genius, Anandaram had but a short span of life to serve his motherland.

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## Dhekial Phookan , Holiram (1802 -- 1832)

### Dhekial Phookan , born at Goalpara in 1802,was a good administrator and scholar.

Holiram Dhekial Phookan , son of Parasuram Barua, the Ahom Customs Officer at Hadiracaki (Bangalhat), Goalpara, Assam, was born in 1802. His mother was Kameswari, the daughter of Laxminath of the renowned family of Sitangsu Sabhapandit. Parasuram had originallycome to Gauhati in search of his evacuee brother's family residing at Aswaklanta, North Gauhati. He settled there and along with his cousin Jogi *(alias* Ronram) and four others, became the disciples and adopted sons of Laxminarayan Brahmachari, an adventurous South Indian Brahmin of Batsya gotra holding the office of Duaria Barua.On his death, Parasuram became the customs officer at Hadiracaki. Holiram had a younger brother named Jagnaram Dhekial Phookan.

Among his close relations was Ronram, the father of the well-known Assamese writer and historian Gunabhiram Barua (1837- 94). Ronram built a Kamrupi math at Varanasi under the orders of the Ahom King in 1812,Parasuram died in 1816, and Holiram succeeded his father in the office of Duaria Barua at the early age of 14. His mother arranged his first marriage at Goalpara with Prasuti Devi, daughter of Kusadev Goswami, the monastic head of the vaisnava satra, Ahataguri, Majuli, Jorhat. He was married a second time, while he was engaged in settlement operations at Nowgong on behalf of the East India Company, to Tilottama *alias* Kalyani), the daughter of Labachandra Goswami, the head of Difoloo satra (Monastery), Nowgong. Holiram's second child by his first wife was Anandaram *alias* Hemkantha), who was to be later known as the father of Assamese Cultural renaissance.

As the eldest son of his father, Holiram was his spiritual heir and was not therefore allowed to learn Persian and English. He had, however, a sound traditional training in Sanskrit and Bengali, besides his own mother-tongue. He learnt administration, journalism, history and politics by necessity at the university of life. He was wellversed in ancient knowledge. His knowledge of 'Tantras' and 'Puranas' was deep and extensive. He knew Assamese Bhakti and Sakta Literature well. Among his associates who strongly appreciated his talents and human qualities were the Ahom King Chandrakanta Singha, Jaduram Deka Barua, an eminent Assamese lexicographer and man of letters, and Davis Scott, the Agent to the Governor-General for North East Frontier.

Parasuram died in 1816, a year before the first Burmese invasion. Holiram assumed office in the same year. He was said to have been involved in an engagement with the Burmese in Bangalhat and wounded. Afterwards he left Hadiracaki for Simari in the Rangpur district where the deposed Ahom king and the Prime Minister had taken shelter. Later, he and his family returned to Goalpara, where he was married to Prasuti Devi. His famous son Andaram was born in 1829, when Holiram was Collector's Sheristadar at Gauhati.

When the Company's rule came to stay, Holiram cooperated with David Scott as his principal lieutenant in rehabilitating the evacuee families, uprooted during the Burmese invasion and in spreading en-

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lightenment in Assam. He supported the policy of opening schools. He went on a pilgrimage to Kasi, Gaya, Prayag, Srikshetra etc., and made rich endowments to the temples in and near Gauhati like Kamakshya, Ugratara, Umananda etc. He regularly performed *Sandhya* and puja according to the Brahminical injunctions and believed in the efficacy of sacrificial ceremonies. Yet, his orthodoxy did not stand in the way of giving support to the policy of opening English schools adopted by the Company.

King Chandrakanta Singha deeply appreciated his services to the Ahom State and conferred on him the title of Dhekial Phookan. His services to the Company were equally appreciated. He was entrusted with the land settlement operations in the districts of Lower Assam. The work earned him universal praise. In 1825, he was appointed Collector's Sheristadar at Gauhati. On February 20, 1832, Holiram was promoted to the office of Assistant Magistrate. But his promising career was cut short by death in July 1832.

Holiram was greatly admired even outside Assam. The *Samachar* in its obituary notices considered his death as an "irreparable loss to Assam" and described him as a "very eminent and famous man".

Holiram was the first subscriber and the first contributor from Assam to journals like *samachar Darpan* and *Samachar Chandrika.* In the letters he wrote to these journals, he dealt with revenue, fiscal and trade matters with a view to keeping the Calcutta business circles informed about Assam's economic position.

Holiram wrote two books, namely '*Assam Buranji*' (published in 1829) and '*Kamrup Jatra-Paddhati*' published in 1833). The '*Assam Buranji*', according to Dr. Sukumar Sen, was the only independent historical work of the period in Bengali. He opines that the author had a good command over Bengali and the style was rather unusual. Indeed the style smacks of ancient Assamese historical prose. The book is divided into four parts, each dealing with a number of subjects: (1) the first gives a brief account of the political history of Assam from the mythical period to the British occupation; (2) the second throws light on government, revenue administration, judiciary, the ruling race of Ahoms and the class of people exempted from poll-tax; (3) the third deals with physical geography, population census, land settlement, revenue laws, coins, British administrative divisions and the Kamakshya pith; and (4) the fourth contains notes on caste divisions, popular manners and customs, modes of prayer, Brahminical and Mahapurusiya sects, methods of treatment, festivals, produces, apparels house, architecture, ornaments, weapons, flora and fauna. The Buranji is encyclopaedic in scope and a very valuable historical and sociological document, highly praised in a contemporary review in the *India Gazette.*

His other book, '*Kamakshya Jatra Paddhati*', written in simple Sanskrit, gave an account of the antiquity, significance and ritualistic practices of the 'pith' for the benefit of the intending pilgrims.

As a man and an administrator, he was above parochialism and treated citizens of different sects with equality and justice. His principal assistant and *moktar* were Bengalee. Once in defence of self-respect, he seemed to have successfully organised a no-work campaign of the employees of the Senior Commissioner's Office. His orthodoxy never stood in the way of his advocating the cause of female education boldly in the face of overwhelming opposition from conservative elements. To renovate Assam's economy, he seemed to have pleaded for resuscitation of cottage industries in Assam and for growing new food crops including pulses in the interest of selfsufficiency. He had a vigorous personality marked by courage of conviction, patriotism and liberalism. He was undoubtedly a child of the renaissance in Bengal and a remarkable figure of that crucial transitional stage of India and Assam.

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# Dhere, Ramchandra Chintamani (1930 – )

**R. C. Dhere, born at Nigade in Poona District in 1930, was a eminent scholar of Marathi literature.**

Ramchandra Chintamani Dhere was born in Nigade in Poona District. He is the first D. Litt of the Poona University and lives by his writings. Dhere has studied deeply ancient Marathi literature, various religious cults which inspired it, pre-Marathi literary traditions, pantheon of the people of Maharashtra, folk literature and culture. He has been writing on these subjects since 1950. He has also composed poems, musical plays, 'arati' songs: did translations in 'ovi' metre and renarrated puranic legends. He has to his credit 57 uncompiled articles, 28 prefaces, 35 reviews and 90 edited, translated and independently written books.

From his childood, Dhere was deeply influenced by folk life and literature. He was soon drawn towards saint literature and started studying it. His quest for knowledge led him to read the works of scholars like Rajwade, Ketkar Bhave, Kosambi and V.S. Agarwal to mention only a few. His deep thinking and research started reflecting throughout his writing from the beginning. It became his prime mission to commit to writings his research findings by adopting modern methods.

He has written scholarly biographies of saints, booklets reconstructing cultured history of different places books and articles reflecting his view point on literature and culture. He has edited many works and embellished them with prefaces, explanatory notes and useful appendixes. His editing is explanatory rather than critical. While discussing a literary work his emphasis is always more on delineating its cultural aspects. He has compiled the articles of some other scholars and tried to evolve a new approach to understand them. One such collectionis *Varasha.* His occasional edited works like *Vividhadarshan* (1975) and *Navadarshan* (1977) of Janeshvar largely testify to his editing skill.

Dhere's collections of his own articles are also scholarly. The twenty articles in Vividha (1967) are divided into four heads namely, gods and goddesses, saint literature, research and biographical writings. The collection of fifteen articles of *Gangajali* gives us new information aobut some unknown and less-known books and authors. Twenty-six articles in *Shodhashilpa* centre around Janadev and Mukundraj. Due to analysis of existing view points, new interpretation of available data and exposition of unknown source material, this collection has become quite significant.

Historical study of various religious cults which proveded impetus to Marathi literature, is a special field of his research. This study he has presented in works like *Dattasampradayacha Itihas* (1958), *Nathasampradayacha Itihas* (1959), Prachin marathichya Navadhara (1972) and Chakrapani (1976). He has also studied representative deities of Shaiva. Vaishnava and Shakta cults. In this context his works like Khandoba (1961).*Ramarajyachi Sphurtikendre* (1966), *Shakti Pithancha Shodha* (1973), *Matangipatta (1976). Maharahstracha devhara* (1978)*Lajjagauri* (1978), *Shri Vitthal: ek Mahasamanvaya* (1984) are worth mentioning. His discussion moves fromdeities to different associated cults and then on to the basic of the cultural constitution of Maharashtra. His study encompasses various inter-allied branches of knowledge and reveal his profound thinking.

He has written on various facets of folk culture of Maharashtra in his works like *Marathi: Loksanskritiche Upasak* (1964), *Loksanskritichekshitije* (1971), *Santa Sahitya va Loksahitya: Kahi anubandha* (1978). In his writing we see regional peculiarities of Marathi culture in its all India context. Because of his lucid explanatory style of writing, his research has attracted the attention of common readers.

Dhere has made significant contribution towards understanding Marathi culture in all its varied aspects by his wide-ranging research.

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## Dhillon, Gurdial Singh (1915 – )

**Gurdial Singh Dhillon, born at village Panjwar in district of Amritsar in August, 1915, is an eminent politician, educationist and parliamentarian.**

Dr. Gurdial Singh Dhillon, son of S.Hardit Singh, a descendant of the Bhangi Misl, (one of the twelve Sikh misls formed in the latter half of the 18th century) was born at village Panjwar, district Amritsar on 6th August, 1915. He was married to Sardarni Ranbir Kaur in 1953. He has no children.

He had his primary education at Panjwar; for higher education he attended Khalsa College, Amritsar and then Government College, Lahore. He did his LL.B. from the University Law College, Lahore and practised law from 1937 to 1947.

In 1956, he was elected as a member of the Punjab University, Chandigarh, Senate and Syndicate; Fellow, Punjabi University, Patiala for 1968-69; Fellow and Syndic, Guru Nanak Dev University, Amritsar. He has also served on theBoard of governors, Yadvindra Public School, Patiala, and Punjab Public School, Patiala, Punjab Public School, Nabha for some years. He had served in the Indian Army for some time.

Somehow he could not stick to law and joined politics "unintentionally". First he participated in the Kisan movement, as he found the Panjab Kisan at the mercy of landlords. He was jailed twice.

He remained a member of the Shiromani Gurdwara Parbandhak Committee, Amritsar; of the Amritsar District Board from 1946 to 1954; and Chairman, Marketing Committee, Tarn Taran, district Amritsar from 1948 to 1952. In 1952, he was elected to the Punjab Vidhan Sabha from Attari; and later from Tarn Taran. He remained Deputy Speaker, Punjab Vidhan Sabha from 1952 to 1954. In 1954, he was elevated to the Speakership of the Punjab Vidhan Sabha and remained so upto 1962. He remained Minister of Transport, Aviation, Rural Electrification, Parliamentary Affairs, Elections,etc., and also for the Rehabilitation and Resettlement of 1965 Indo-Pak War-hit areas of the Punjab (1965-66).

In 1967, he was elected to the Lok Sabha and remained its Member upto 1977. In 1969, he became the youngest Speaker of the Lok Sabha. As a Speaker, he exhibited "the stamina, the nerves and the physical strength to withstand the pressures" in the Lok Sabha. He stood no nonsense: he has a sense of humour. He lost in the 1980 elections to the Punjab Vidhan Sabha. After this, he was sent to Canada as High Commissioner for India for a couple of years.

He has held various political appointments: President, District Congress Committee, Amritsar; Member of the Punjab Provincial Congress Committee, of A.I. C.C., and Congress LegislativeParty Executive Committee for many years. He was G.O.C. of the Congress Seva Dal in 1953; Chairman, Punjab Congress Disciplinary Action Committee (1950-51); General Secretary, Congress Legislative Party and Chief Whip (1964-66); Chairman, Public Accounts Committee, Privileges Committee, and non-Agriculturist Land Taxation Committee. He was a member of the Executive Committee of the Congress Party in the Lok Sabha (1968-69), and the Panel of Chairman, Fourth Lok Sabha, Chairman, Committee on Public Undertakings, Fourth Lok Sabha (1968-69), and again in 1971. He was President of Indian Parliamentary Group and C.P.A. (Community Project Administration), Indian Branch' Indian Parliamentary Association; and Institute of Constitutional and Parliamentary Studies. He was Chairman, Presiding Officers, Conference of all Legislative Bodies in India: presided over the 57th Inter-Parliamentary Union Conference (1969); attended the First Commonwealth Speakers' Conference at Ottawa (1969). and presided over the Second Conference of Commonwealth Speakers 1970-71. He was the first Indian to be elected Chairman, Common wealth Speakers 'Standing Committee, for 1971-73. He was elected

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as a Member of the C.P.A. and I.P.U. Executive Committees. and of the I.P.U. Council. He has been the Union Minister of Transport and Shipping (1976-77).

For many years, he remained Chairman, B.S.S. and Member, Central Board for some years. Member, Punjab Congress Constructive Board for a number of years; Vice-President, Indian Recreational Association; President, Punjab Literary League; Member, Managing Committee and subcommittee, Jallianwala Bagh Memorial Trust; President, S.G.A.D.College Council, Khadur Sahib, district Amritsar, and of C.M. Khalsa High School from 1943 onwards: Vice- President, Mata Ganga Girls College, Tarn Taran; Member, Managing Committee, Baba Budhha College, and S.G.S.D.Educational Trust.

He had a bit of journalism too. He was Chief Editor, *Sher-i-Bharatan* Urdu daily), and of *Virtman* (a Punjabi daily); has been Managing Director, National Sikh Newspapers Ltd.; Member, State Advisory Committee; Member, Executive Committee of the Journalists Association, Punjab. He attended the first Convention of the Indian Federation of Working Journalists held in 1951.

As a student, he was member of the College Football eleven, and of the University Boat Crew: was interested in Aviation and Gliding also. He remained President of the Chandigarh Aviation and Gliding Club for some time. He is very keen in the promotion of Sports in rural areas. He is also interested in rifle shooting and travelling. He keeps himself busy looking after the orchards; and is writing his memoirs starting from the day he became Speaker of the Lok Sabha.

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## Dhingra, Madan Lal (1887 – 1909)

**Madan Lal Dhingra, born in Amritsar district in 1887, was one of the heroic young revolutionaries who sacrificed their lives at the altar of India's freedom.**

Madan Lal Dhingra was born in about 1887 in the Amritsar district of the Punjab. He belonged to a highly respectable family. His father was a reputed medical practitioner and his brother a barrister. 'Dhingra' is a sub-caste of the Kshatriyas who are very numerous in the Punjab. The family had a long tradition of service and loyalty to the British Raj in India. Madan Lal passed his B.A. examination from the Punjab University and sailed for England in 1906 for pursuing higher studies and joined a course in Engineering.

Madan Lal was a highly emotional youngman and was greatly attracted by the heroic deeds of Kshudiram Bose and Kanailal. In England he came in contact with Vinayak Savarkar who seems to have given him his first lessons in terrorism. It is said that Savarkar drove a nail into his hand one day until it began to bleed, but he did not move his hand and instead gave a smile. This impressed Savarkar with his sense of dedication and determination. Madan Lal also formed close contacts with Shyamji Krishna Verma, Har Dayal, Gian Chand and Kore Gakar, who were all associated with the 'India House'. Madan Lal was present at a meeting which was addressed by Lala Lajpat Rai during his stay in London. He was also associated with the Indian Home Rule Society and the Abhinava Bharat Society. True to his terrorist creed, Madan Lal was on the look out for an opportunity when he could shoot an important Englishman. His mind dwelt, during this period, on the British atrocities in India. He spelt out his terroristic creed in these words: "I attempted to shed English blood intentionally and of purpose as an humble protest against the inhuman transportation and hanging of Indian youths".

It apears that his revolutionary tendencies and terrorist faith came to be known to his parents back in India. His brother wrote to Sir Curzon Wylie, who was an Adviser to the Secretary of State for India. Madan Lal greatly resented this move on the part of his brother and wrote back protesting against his brother's attitude. He thought that it was absurd for an

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Anglo-Indian like Wylie to interfere in the private affairs of an Indian national. With the help of Savarkar he bought a revolver in London and another Belgian pistol from a private person. He started regular shooting practice and recorded his practice in his notebook. To his mind, Sir Curzon Wylie represented the die-hard British ruling community, and he did not forget the approach made by his brother to this official for dissuading him from nationalist activities. His mind was now made up, and on 1st July, 1909, he shot Sir Curzon Wylie and Cowas Lalcaca at the annual meeting of the Indian National Association in the Jehangir House of the Imperial Institute.

Madan Lal's finest hour was his trial in the Sessions Court at the Old Bailey. He made no attempt to conceal his responsibility for shooting Sir Wylie and addressed the Judge in the following words when the death-sentence was passed: "Thank you, my Lord, for my country, I thank you. I am proud to have the honour of laying down my humble life for my country. Poor in wealth and intellect, a son like myself has nothing else to offer to the mother but his own blood, and so, I have sacrificed the same on her altar".

Seldom in the annals of the world's revolutionaries, do we come across a youngman who gave away his life for his country in the flower of his manhood and died smilingly for the cause. Madan Lal had inner spiritual strength and his ideal of service to the motherland was deeply rooted in his religious faith. His whole concept of sacrifice for the sake of the nation came out in sharp relief, when during the period of his trial he summed up the great ideal of his life: "The only lesson required in India at present is to learn how to die and the only way to teach it is by dying ourselves. Therefore, I die and glory in my martyrdom".

Such was the will and testament of this brave Indian who belonged to the line of the most distinguished martyrs who cheerfully laid down their lives for the sake of Mother India. Madan lal was hanged on 17st August, 1909, and thus continued a glorious tradition of young Indians who kissed the scaffold with the name of Bharat Mata on their lips.

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## Dhiro (1753 – 1825)

**Dhiro, born in 1753, was saint poet and philospher. His contribution to the philosophical poetry of mediaeval Gujarati is of high order.**

Dhiro belonged to the caste of bards. His surname was Barot which means a bard. His family was given a land grant and the income from the land was more than enough for his maintenance. At the age of 17, he came in contact with a yogi and acquired philosophical knowledge and began to write poems. He used to put his poems in hollow bamboo pieces and used to make the bambo pieces float on the river. People used to lift these pieces, and thus, got acquainted with his poems.

Though Dhiro has written longer narrative poems like '*Ashvamedha* (horse sacrifice, based on an incident on the *Mahabharata*), and 'Drupadi-vastraharan' disrobing of Draupadi, an incident based on the *Mahabharata*) he is more at home in lyrical poetry, particularly 'Kafis' (a genre of poetry consisting of five or ten lines). In kafis he composed *Svarup* (forms), *Jnanakako* (Alphabet of knowledge), *Prahnottarmalika* (a chain of questions and answers), *Atma-jnana* (knowledge about self) and *Janabatrishi* (thirty two poems of knowledge).

In his poems he talked of his teacher, the fickleness of wealth, knowledge, fame, the illusory form of lust, the vices of the young age, transitoriness of the charms of body, etc. He has made his subject easy by giving illustrations from the contemporary

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life. In his *Jnanakako* and *Prashnottarmalika* he has dealt with spiritual knowledge and picturised the real self which is beyond body.

Dhiro's speciality is his poems which are known as Avalwani (like an absurd poem in which there is no coherence in the apparent meaning, but there is consistency in inner meaning). In one of such poems he says. 'The mountain is hidden behind the blade of grass but the mountain is not seen.. the elephant seat has swallowed the elephant, and saddle has swallowed the horse! Apparently it seems that the lines do not convey any meaning, but its connotation is that the illusion which is prevalent on the earth, hides the Omnipresent Almighty, the ultimate reality which is behind the illusion.

He has also composed poems depicting the ecstacy of the realisation of Brahman and because of the impact of Pusti sect, he has described the relation between the individual soul and the universal one as that of the lover and his ladylove. Dhrio's contribution to the philosophical poetry of mediaeval Gujarati is of high order.

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## Dhondge, Keshav Shanker (1927 – )

**Keshav Shanker Dhond, born at Gaul in district Nanded in 1927, was an eminent social activist, politician and educationist.**

Keshav Shanker Dhondge was born on Ashad Vaddya Partipada, Shukrewar in 1927 at village Gaul, Taluka Kandhar, district Nanded to Shanker Lingoji Patil Dhondge of Bahaderpura. Originally, Dhondge family comes from Bachoti, Taluka Kandhar. Dhurpadabai of Bachoti is said to have ruled once in Kandhar in the 19th century, under the matrimonial relations with Rajput dynasty of Kandhar. One Kaisth Patil and mankari of Bahadurpura once invited Lingoji Patil from Bachoti for help against his rivals, hence establishment in Bahadurpura.

His mother Shrimati Muktabai Dhondge, a poetess of folk-songs, was the daughter of Manikrao Patil Telang from Gaul. Dhondges enjoy the social status of Baramankari.

K.S. Dhondge's father expired, when he was only six years old. Thus his source of guidance and inspiration was centred in his mother, an illiterate lady, but who illuminated the lives of poor students His mother died in his absence, while he was in Bombay for the recognition of the College, founded by him.

K.S. Dhondge is Maratha by caste with Vithoba as his family deity. He married Prabhavati Kishanrao jadhava, of Kerwadi, Taluka Ganagakhed, district Parbhani, coming from a saint family of Haribhaki Kamaji Bua. They have four daughters and one son.

K.S.Dhondge's early life starts witn struggl's and calamities, but coloured with vigorous zeal for education, under discouraging economic distress, and social bindings, which turned him atheist. He was deprived of his parental patronage in his childhood. He completed his primary education at Bahadurpura and Gaul, mostly from private teachers. He joined government Middle School, Kandhar in 1937. In this young age, he came in contact with the leaders of Arya Samaj. Read all the religious *Points* and listened to *Kirtans.*

In spite of having passed VII standard, he was refused admission at High School, Nanded due to low level English. In Mominabad (Ambajogai), he was again refused admission on caste basis. He anyhow joined Government High School. Ambajogai and stayed with one Pandurang Tailor. His high school education was badly disturbed by pestilences. He completed Matriculation in 1947 from Nanded. As a student he was recognised brilliant in studies, and an ardent speaker, and received many prizes. Thereafter,

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he joined Government Intermediates College, Aurangabad. But because of his boycott of College, and active participation to the State Congress agitations in Hyderabad State, for its accession to Indian Union, he left for his native place Gaul. Owing to atrocities of the Razakar movement he left for Amravati, and completed graduation from Shri Shivaji College. Amravati in 1953. He was lathicharged several times at Kallali etc. Thereafter, obeying the wish of his mother, he joined Law College in Pune. He had bitter expences due to the lack of finance and could not complete LL.B and was determined to establish College for the poor, free of charge. He was mostly influenced by Dr. Punjabrao Deshmukh, the renowned educationist of Amravati.

He started his education activities by establishing libraries and hostels at nearby villages, for awakening among the downtrodden in rural areas. In 1948, he established Shri Shivaji Mophat Education Society. In 1949, he joined Peasants and Workers' Party and was recognised as a staunch social worker, and came in contact with Karmvir Bhaurao Patil, Gadge Maharaj, Nana Patil, a revolutionist and others. In 1953, he opened Shri Shivaji High School at Kandhar, with parallel classes or Urdu Medium.

On the death of Gadge Maharaj in 1956, he established Gadge Maharaj High school at Loha in his memory in 1957. This year he contested Legislative Assembly Elections and was declared elected from Kandhar constituency. During this period he also worked for Sanyuki Maharashtra Movement enthusiastically. Upto 1961, he made a net work of High Schools and libraries at small places, like Sonkhed. Halada, Wakhrad Digras. Kurla Nanded and Aurangabad. In 1959, Shri Shivaji Mophat College was established at Kandhar, which is now fullflegded College with M.A. wing.

As M.L.A. for twenty-one years continuously, he shone as an opposition leader in the Assembly for the cause of justice, and uplift of the downtrodden. He suggested the autonomous, Gram Panchayat hall to provide the small villages of 300 population, with a Gram Panchayat, and secondly, the hereditary and Customary Right Abolition Act, though it affected his own family hereditary rights. He also suggested the declarations of properties of the political leaders since 1947. He supported and worked for settlement of Maharashtra Karnataka Border Disputes. He showed strong objection on cow slaughter restriction policy of the Government.

For the development of his constituency, he proposed Upper and Lower Manner Project, which are now accepted. He also proposed and got built the Bridge on Manner River to join Kandhar with trade centres. He has planned the establishment of Shanti Ghat, Mujeeb Park, Air strip and Nehru Park at the spot where he had flowed the ashes of Jawaharlal Nehru. He has established a memorial pillar for the Martyrs of Bangladesh War, firstly in Kandhar and named it Mujeeb Park.

He mostly worked for the social and economic development of the backward communities. He held open the temples and wells for Dhor and Buddhist communities. He organised Housing Societies for Vaidu Tribes in Kandhar.

For rousing and enthusing the rural communities and for the cause of their uplift, he started publishing one Marathi weekly *Jaikranti,* from Kandhar in 1958, and after a temporary closure continued on 13th September, 1968, the day marking the accession of Hyderabad State to Indian Union. The editorials of his weekly are published in a bookfrom entitled *Shambhuka Cha Khuni Ram and Tyachi Wanarshahi* which were written in a wordy war with a renowed journalist Acharya Atre, editor of *Maratha* daily, Bombay. Second collection of his articles is published entitled *Sajjangraha Chya Samarthdasi Cha Dasibodh* a critical comment on marriage incident of Ramdas Swami.

K.S. Dhondge is very sober, gentle and noble in behaviour with everyone but in case of injustice, corruption and oppression, he turns serious. He is strictly vegetarian, and wears dhoti and kurta, lives in simple house without pomp and pelf. He is mostly interested in music and history. He collected valuable antiquities to establish a Historical Museum.

He believes in democracy, secularism and Marxist socialism. He utterly condemns casteism and compulsory family planning. He expects non-commu-

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nal and impartial attitude in Government plans. He suggests the proper use of non power for more production under scientific methods. He favours a uniform system of education throughout India for all the classes of society. He supports National Wage Planning. In literature he does not agree with any kind of monopoly of any community. He wants common life to be portrayed in literature instead of Brahmanistic culture.

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## Dhruva Devi (4th Century A.D.)

**Dhruva Devi was a talented woman and wife of king Ramagupta of the Gupta dynasty. She was protected by Chandragupta.**

Dhruva Devi was the wife of king Ramagupta, son of the famous king Samudragupta who had repulsed and severely punished the invading Huns. Ramagupta tried to pursue his father's policy but he was not a strong leader of men and in a battle he found himself besieged and in a difficult position. The Huns proposed to leave him in peace, provided he surrendered his queen Dhruba Devi. Ramagupta agreed to this. A theroy is that he agreed to this dishonourable course on the advice of his councillors so that his people might be spared from the marauder's hands.

That was an ignominy. Chandragupta, Ramagupta's younger brother, was agitated at his brother's behaviour and offered to go to the enemy's camp in the guise of queen Dhruva Devi and to kill the hated enemy. This was agreed and as planned, Chandragupta went there and succeded in killing the head of the Sakas. With the leader's death, the enemy army fled away.

Chandragupta, thus, saved the honour of his family which won for him the heart of the people. This kindled a fire of love for him in the heart of Dhruva Devi but resulted into estrangement between the two brothers. Chandragupta, afraid of Ramagupta's design on his life, feigned madness. But ultimately he succeded in killing Ramagupta. He not only seized his kingdom but also married his widow. Marriage with the husband's assassin would not have been approved by the people but for Chandragupta's bravery earlier shown in defeating the Huns.

Dhruva Devi was a talented woman and may be she infleunced Chandragupta to give shelter to scholars and poets who flocked to the royal court. It has been said that as a result of Chandragupta's infatuation for her, Dhruva Devi acquired in the imperial administration a place similar to that of Nurjahan in the Mughal administration. Amongst the queens of the Gupta dynasty, Dhruva Devi is the only one whose independent seal is available. The seal discoverd from Vaishali describes her as the wife of the Maharajadhiraja Sri Chandragupta and mother of Maharaja Sri Govindaraja. It has been suggested that she personally participated in the administration of Malwa. No other Gupta queen is known to have enjoyed such a privilege. Dhruva Devi's son Kumaragupta succeeded Chandragupta to the throne.

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## Dhond, Madhukar Vasudeo (1914 – ?)

**Madhukar Vasudeo Dhond, born in Bombay in 1914, is an eminent poet, critic and research scholar in Marathi literature.**

Madhukar Vasudeo Dhond is a critic and a research scholar. Born and educated at Bombay, he started his career as a school teacher there. Late in 1945, he entered Government college service in the Bombay Presidency and served as a professor of Marathi at Dharwar and Bombay. He retired in 1972. He was director of Marathi

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Sanshodhan Mandal and editor of *Marathi vangmaya kosha* after his retirement, upto 1975.

His first book, *Kavyachi bhushane* (1948) deals with the rhetorics of Marathi poetry, wherein he has broken the usual tradition of scholars who merely rely on Sanskrit examples. In Marathi, *Lavani* (1956), he has set forth a standard text of 'Lavani' literature and pointed out that only the pure text of such literature can do justice in finding out the proper meaning. In *Jnaneshwari swarupa, Tatvadhyana ani Kavya*, he has successfully discussed the idea that this major work of Marathi literature is an independent poetical treatise and not merely a commentary on the Gita, as is commonly understood.

Dhond's research and scholarly abilities are at their best in his dissertations and research articles. Satariche bol (1968),*Shrivanabhuvani* (1970), Kalgitura (1974) *Jnaneshwarichi savtantara* (1974), *Prabandha Dhruvapada ani khyal* (1975),*Adhunik Marathi sanhita chikitsa* (1975) are his important dissertations. His research articles on *Jananeshwari saint literature* and literature of shahirs have established him as one of the discerning research scholars of the day. He has explained many enigmatic problems in the medieval as well as modern literature with painstaking efforts with the help of numismatics, botany, sociology, anthropology, linguistics philology and many other branches of sciences.

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V.R. Kanadey, *Contemporary Marathi Literature*, Delhi, 1991.

## Dhru, Gatubhai Gopilal (1881 – 1968)

**Gatubhai Gopilal Dhru, born in Ahmedabad in 1881, was biographer, translator and writer of articles on various topics like religion, sociology, education, culture, and philosophy.**

Gatubhai Gopilal Dhru was biographer, translator and writer of articles on various topics like religion, sociology, education, culture, and philosophy. Born in Ahmedabad, he obtained primary education in Ahmedabad and Umreth. After passing the Matriculation Examination in 1898, he entered Gujarat College, Ahmedabad. Later on, he studied at Wilson college and Elphinstone college, Bombay, for some time, and passed his B.A. Examination in 1904. Thereafter, he joined Government Education Department as a supervisor and rose to the position of Assistant Deputy Education Inspector. During the period of his service, he acted as the chief organiser of Prarthana Samaj at Ahmedabad. He was also associated with many social, educational and literary institutions.

He was the editor of *Jyotirdhar,* a monthly journal and worked for Stri Kelavani Mandal as its Secretary. He travelled throughout India to study the culture, history and manners of different regions.

His biographies include *Raja Rammohan Roy* (1905) and *Isu Christnu Jivan* (life of Jesus christ, 1910). His another book titled *Pranja Paramita Sutra*(1916) ideally reflects his line of thinking pertaining to his love for culture, philosophy, religion and education. The finest example of his skill as a translator is visible in *Hindu Strioni Unnatiman Galelan Maran vish Varsh* (the 20 years I spent for the progress of Hindu women, 1931), a bunch of articles originally written in Marathi by Karve.

The Gujarati version of Marriage Munual is yet another excellent example of his skill in translation. *Brahma-dharma* (1931) is a collection of his articles on religion. The chief characteristics of his prose writings are their lucid style and his method of point to point delineation of his subject-matter.

This contribution by such a renowned social worker and a creative artist, who was also a follower of the reformative ideology, is indeed great in the field of Gujarati literature.

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## Dhruva, Anandshanker (1859 -- 1942)

**Anandshanker Dhruva, born in Ahmedabad in 1859, was an eminent literateur, profound scholar and educationist.**

Anandshanker Dhruva was an eminent litrateur, profound scholar and educationist. Anandshanker was born in Ahmedabad. He was the only son of his parents. His father was an officer of high rank in Kathiawar Agency and after retirement, he worked as an agent of the state in Baroda State Residency. He was awarded the title of Raisahab by the British Government.

Anandshanker received his primary education in a traditional school and higher secondary in an English medium school. While he was studying in school, a Sanskrit scholar of Mithila was his family guest for some time and Anandshanker took full advantage of his scholarship. In his college days he earned reputation as a Sanskrit scholar. Besides Sanskrit, his knowledge of English literature was also profound. While he was studying for M.A. he was offered lectureship in Sanskrit and he joined Gujarat College in 1893.

He served there for twenty years. There, besides Sanskrit, he used to teach English, Philosophy and Logic which clearly indicates his versatility. In 1920, on Mahatma Gandhi's recommendation, he was appointed Vice-Chancellor of Benaras Hindu University and he held that post for twenty years in 1928 he presided over the fourth session of Philosophical Congress and in the same year, he also presided over the ninth session of Gujarati literary conference. He was also a chairman of Inter-University Board.

In 1902, he started Vasant (spring) in Gujarati. He wrote articles on religious and social topics, literary subjects and did book reviews. The subjects on which he wrote in Vasant have been classified and published in nine volumes. Though, he has written on many subjects, he mainly wrote on religion and literature. His four books on religion are: *Hindu Dharamani Balpothi* (A primer on Hindu religion), *Dharmavarnan* (scription of religion). *Hindu Veda Dharma* (Vedic religion of the Hindus) and *Apno Dharma* (Our religion). He has through these books dispelled some of the misconceptions regarding Hindu religion sometimes by logical arguments and sometimes by his original interpretation of the events in mythology. He presented his views dispassionately, forecefully and lucidly.

His *Hindu Dharmani Balpothi* was the first book in Gujarati literature which gives in a nutshell the basic concepts of Hindu religion. Anandshanker's contribution to literary criticism places him as a high ranking critic of the age. He has dealt with almost all aspects of literature such as elements of good poetry classical and romantic styles, subjective and objective poetry, constituents of an elegy, pathetic fallacy, relgion and poetry, art and morality, etc. His literary conceptshave emerged from the deep study of the best literary works of the East as well as the West. While discussing literary concepts, he does not confine himself to Gujarati literature alone but lets the reader have a feel of world literature as well.

He was also an educationist and he set up some guidelines for the educationist by writing on various educational problems like how to impart education in mathematics, history or geography, what type of difference there should be between the education imparted to boys and girls, what subjects should be taught to students of village shools, the place of physical exercise in education, the importance of extra curricular activities, the schedule of teaching of languages etc.

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K.M. Jhaveri, *Milestones in Gujarati Literature*, Bombay, 1914.

## Dhruva, Harilala Harshadaraya (1856 – 1896)

**Harilala Harshadaraya Dhruva, born in 1856, was a great Gujarati poet and Indologist.**

Harilala Harshadaraya Dhruva was a poet and scholar of Indology and Sanskrit literature. Dhruva graduated in 1873 and obtained his LL.B. in 1880. Initially, for about four years from 1881, he worked as a teacher but ultimately accepted legal profession as his career. Starting his legal career in Surat as a pleader, he ultimately became District and Sessions Judge in the former princely state of Baroda (Vadodra).

Dhruva founded the Prajahita Vadhaka Sabha at Surat in 1882. He also started contributing articles on Indian history to various periodicals in Gujrati and English. In 1889, he attended the Oriental Congress at Stockholm as a delegate of the Baroda State where he was honoured with the degree of Doctor of Literature and Arts. He was also a member of the Royal Asiatic Society, London, and the Anthropological Socety. He was awarded a Ph.d. degree by the Berlin University. *Kunjavihara* (1895) and *Pravasapushpanjali* (1909) are collections of his poems. Harilala was greatly influenced by what was then known as 'modernism', in the final phase of his poetry. Earlier, he had displayed influences of the medieval Gujarati, medieval Hindi, and classical Sanskrit poetry as well. He has written some fine poems on patriotic themes and on the themes from Indian mythology.

*Aharamimamsa, Aryotkarsha Vyayoga, Prana Gujarati Sahitya Ratnamala, Laghu Chanakya, Vasanta Vilasika* are other works written or edited by him. Along with his younger brother, *Kesavalal Dhruva, Harilala* represents the serious scholarship of Gujarati of the later half of the 19th century.

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## Dhruva, Keshav Harshad (1859 – 1938)

**K. H. Dhruva, born in 1859, was the first professor of Gujarati language and literature.**

Keshav Harshad Dhruva is known as a research scholar, editor of old and medieval Gujarati texts and for his work on prosody. He also translated a number of Sanskrit works of the masters like, Bhasa, Vishakhadatta, Shri Harsha, Jayadeva and others. He was the first professor of Gujarati language and literature.

He began his career as a writer and scholar at the age of 28 with his essays on 'Malayas of Mudrarakshas' and 'Age of Vishakhadatta.' His essay on philology, read at the first Gujarati Sahitya parishad brought him immediate recognition for his contribution to the field. He was made the president of the second Gujarati Sahitya Parishad, which was held in 1907. He drew attention to some important and peculiar features of the Gujarati language and discussed them.

Scholarship of a high order and sharp literary perception are evident in his work of editing old and medieval Gujarati texts. Of these, edited version of Bhalani's (a poet of 15th century) translation of *Kadambari* and *Anubhavbindu* of Akho (a philosophical saint poet of 17th century) need special mention. Collection of poems of 15th century poets entitled *Pandarma Shataknan prachin Gurjar kavyo* compiled by him, is an important landmark. His translations from Sanskrit classical literature are remarkable for the various levels of language, and modes of expressions of characters of different cultural levels reflected in them on the pattern of the original. His familiarity with old and medieval Gujarati texts was of a great help in this regard. Some of the scholars feel that the translations have become obscure and in appropriate at places because of the various levels of language: but all the same the translations convey effectively the spirit of the original.

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His notes on Sanskrit and old and medieval Gujarati works, poet and playwrights are also note worthy. He has given some opinions and drawn some conclusions without giving any facts or data in support, perhaps because they are beyond the limit of data or facts. But there are others who feel that the work is important inspite of the limitations.

The most important contribution of Keshav Harshad Dhruva is his study of vernacular metres and history of their evolution through Apabhramsha and Prakrit and vedic metres. He was invited to deliver the prestigious Vasanji Madhavji Thakur lectures by the University of Bombay in 1930-31 and in this study he critically reviewed the vernacular metres, the changes they had undergone, their usage and also tried to fix dates of some of the poets on the basis of the vernacular metres employed by them. His work is recognised as an important landmark in the study of prosody in Gujarati, providing a link between Dalpatram-Narmad on the one hand and Ramnarayan V. Pathak on the other.

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## Dhruvadas (1575 – 1643)

**Dhruvadas, born in Deobund Saharanpur in 1575, was a devout saint poet.**

Dhruvadas a devout poet, was born in Deobund Saharanpur (U.P.). His father Shyamdas, belonged to the Radhavallabh devotional sect of the medieval times. Kayastha by caste, his ancestors had been government servants by profession. But Dhruvadas was averse to this or other such worldly professions. He, therefore, abandoned his hearth and home and shifted to Vrindavan where he was initiated into the Radhavallabh sect by Gopinath, son of Hitharivansh. He stayed all his life thereafter in Vrindavan and died there.

Dhruvadas was first and foremost a devotee but he also has a deep insight into poetics. He composed forty-two works which are designated as 'lila'. The diversity on the subject matter in these compositions leaves us baffled. The level of his discussion of principles of devotion and of love, on philosophical tenets, spiritual contemplation and worldly conduct, on aesthetic relish in poetry, on medicine and on transmigration of the soul is not confined to any particular branch of philosophy or religion. Out of his forty-two works *Jivadashalila, Vrindavan Satlila, Hitshringarlila, Premdashalila, Ratimanjarilila, Nehmanjarilila,Manshringarlila, Rasanandlila,* are better known. Besides writing poetry. Dhruvadas also composed a work in prose and this work presents an outstanding specimen of Brijbhasha prose of his age. This work of his is titled *Siddhanta vicharlila.* It is a remarkable work both from the point of view of emotive richness and linguistic excellence.

Dhruvadas is recognised as a devout poet who interpreted the devotional technique and pattern of the Radhavallabh sect. His minute analysis of love is original in its approach. From the point of view of poetic grace, his works may be compared favourably with those of the 'ritikal' poets. Dignified, soft and graceful diction alongwith metrical variety are the notable attributes of his poetry. An independent collection of his poetic compositions has been published under the title *Dhruva Sarvasva.*

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## Dhula, P. (1902 – 1940)

**P. Dhula, born at Halasangi in Bijapur district in 1902, was a great freedom fighter, social worker, and poet.**

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P. Dhula born at Halasangi in Bijapur district, he was a village Patel keenly interested in literature and folksongs. He also took interest in social services and national movement. He wrote some poems which have been collected in *Vira Pathika and Arabbiyada Abhimanyu. He collaborated with Madhura Chenna* and *Simpi Linganna* in collecting folksongs and together brought out the first of such collections under the title *Jivanasangita.* He started a school for Harijan children at Halasangi and was associated with Hardikar in Seva Dal work. He remain a bachelor as he had taken a vow that he would not wed before the country was free from foreign domination. Some of his poems and a few other writings of his have remained scattered in the early issues of *Jayakarnataka.*

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*Arabbiyada Abhimanyu.*

## Dhumketu (1892 – 1965)

**Dhumketu, born in Virpur in 1892, was a prolific novelist, poet and short story writer.**

Dhumketu is the pen-name of Gaurishankar Govardhanram Joshi. Born in Virpur and educated in various towns of Saurashtra,'Dhumketu' graduated at the age of 28 in 1920 after a chequered student career interspered with stray employments. After serving as a clerk in the Railway and as high school teacher for short intervals after graduation he came and settled in Ahmedabad, working as a private tutor in two aristocratic families, devoting all his free hours to writing. Though he first wrote few articles, some evincing his love of history, and two novels, Prithwish and Rajmugat.

The publication of Tankha, the first collection of his short stories in 1926, brought him fame as a gifted writer of the genre. It was reinforced by three more collection of stories bearing the same name and twenty others with titles like *Tribheto, Avashesh*, etc. His output of stories which touched the figure of 500 at the time of his death, is rich both in quality and quantity. Some of his stories are works of perfect art. His stories are about the characters drawn from all corners of life and all strata of society ,and are characterized by his fine sensitivity surcharged with tender humanism, intimate knowledge of rural and urban life, perceptive observation of men and manners, aesthetic sence and the inner romantic idealism of an idealist that he was. He sometimes turns melodramatic and overplays the sentiments of his characters but he generally succeeds in touching the tender chords of the hearts of his readers, both sophisticated and simple.

Dhumketu was equally prolific in novel writing to which he reverted after establishing himself as a master of the short story. He has to his credit in all 29 historical and 7 social novels. His historical novels are grouped in two series 'Chalukya and Gupta yuga' granthavalis, Chauladevi being outstanding in the former and Amrapali in the other. It can be easily seen that he has freely adopted Kanaiyalal Munshi's dramatic devices in his historical novels. But he has tried to remain faithful to history to a greater extent.

An indefatigable writer, Dhumketu also wrote plays,biographies, travelogues, reflective essays, satires, literature for the juvenile and the neo- literate, etc. His Hemachandracharya is a well documented, biography and his autobiography in two volumes Jivanpanth and Jivanrang provide delightful reading giving a vivid glimpse of the past and an idea of how Dhumketu became a writer. He has also given adaptations of Confucious, Khalil Gibran and Rabindranath Tagore for Gujarati readers.

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## Dhungel, Shambhuprasad (1889 – 1929)

**Shambhuprasad Dhungel, born in 1889, was a great poet.**

Shambhuprasad Dhungel hailing from a well- to-do family, he spent his childhood in ease and comfort and married at the age of twelve. He had the enviable opportunity of learning at home from a host of teachers well-known for their wide experience and sagacity.

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An amazing proof of his poetic gift, and indubitably a wonderful achievement for a youth of fifteen, was the creation of Panchak-prapancha (Five illusions,1904). Very few poets have reached the depth of his penetrative mind and attained the standard of excellence accomplished by him within a short span of forty years.He was never baffled by the buffets of misfortune and kept on making unremitting efforts to see his work through.

His instantaneous poetical description of a garden in the poem Kailash -bagh earned him the title of 'Ashu-Kavi'' ( an instantaneous poet). Dhungel is a realist whose literary works bear the stamp of his talent from the very outset. Gaph -Sindhu (Fun and frolic) in 550 verses, and Dyua -Shataka (One hundred verses on gambling) depict the various aspects of society prevailing at that time. His poems which had appeared in *Sundari* (a journal from Varanasi) were mostly devotional songs. Numerous poems of Dhungel have been published in *Gorkhali* (a weekly paper from Varanasi) and Chandrika (a literary journal from Darjeeling) and these attracted the attention of many litterateurs.

The comes the pathetic story of Shambhuprasad's grim struggle for existence. At Varanasi he associated himself with Punyaprasad Prakashan. It was during this trying time that he produced some of the magnificent works of poetry, viz. Krishna-Charitra (Life of Krishan, 1921), Shambhu Bhajanmala (Collection of devotional poems, 1923), Hitopadesha (Stories with morals, 1923), *Dhruva-charitra* (Life of Dhruva, 1924), *Mahabharata* (*The Mahabharata* with Drona and Karna sections1924), Beshyabarnan (Description of a Prostitute),Maitalu chhori ko Katha (The story of a married daughter staying with her parents, 1926), and Pinash ko Binash (Destruction of Pinash,1926). The list, by no means is complete.

*Shakuntala* (1915), *Malati -Madhava*(1918), *Ratnavali*(1925),all based on classical Sanakrit plays. *Vatsaraj* (in Hindi), *Vidya Sunder* (published in part in *Chandrika*),and *Indra-sabha* are some of his well known works in the field of drama. *Varlav, Prem-Kanta* (in Hindi), *Simhasanbattishi* are some of his very popular novels.

Numerous stories and anecdotes in prose and verse like ''Sunkeshari rani ko Katha'' (story of a queen with golden hair). A*bola maiya ko katha*' (story of a lady who never talked).''Hatim Tai Ko Katha' (story of a lady who never talked ),'Hatim Tai Ko Katha' (story of Hatim Tai based on a persian Legend), 'Gulbakaoli'(based on a Persian story) have won him wide acclaim.

His essay '*Mahendramalli*', '*Samaya Ko mulya*'(value of time),'*Prabhat*'(Dawn display)a high degree of literary distinction.

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## Dhurjati (1480 – 1540)

**Dhurjati, born in 1480, was one of the court poet of Krishnadeva-raya of Vijayanagar.**

Dhurjati is one of the Ashtadiggaja poets who adorned the court of Krishnadevaraya of Vijayanagar. His parents were Singama and Narayanan, the son of Jakkaya. Kumara Dhurjati (Venkataraya), the author of Krishnarayavijaya, mentioned in one of the verses of that historical poem that Dhurjati was his grandfather. In another verse of the same poem, he said that his elder grandfather, Dhurjatji, received many honours in the court of Krishnadearaya. From this it becomes evident that his real grandfather was China Dhurjati, who was the younger brother of dhurjati.

Critics are of the opinion that Dhurjati was not even his grandfather but one of his forefathers whom he called (pedatata) elder grandfather, meaning one of the old members of his lineage. Lingarajakavi the son of Kumara Dhurjati described in one of the verses of his poem, Pedakalahastimahatmya that Dhurjati was a devote of the lotus feet of God Shiva of Kalahasti, that he wrote the story of the greatness of Kalahasti

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with nectar -like words and that Krishnadevaraya worshipped (honoured) him by prostrating on his feet. His real date of birth is not known but it is believed that he might have been born in about 1480 and died after 1540.

Two works of Dhurjati were published and there is no mention of any other work written by him. Shrikalahastimahatmya is his major work which describes the greatness of Shrikalahasti Kshetra near Tirupati and which is dedicated to Shrikalahastishvara. The other is a 'Shataka' entitled *Srikalahastishvara* Shataka, one of the most famous and popular shatakas in Telugu literature. It gives some details of the life of Dhurjati and is supposed to have been written in his later life after the death of his royal patron, Krishnadevaraya. He severely censures the kings in his shataka saying,''Kings are arrogant and inebriated,service under them is equal to hell and the damsels, sources of agony. When one is called a king, kindness, justice, truthfulness, sympathy towards friends and scholars, and gratitude immediately disappear from him.

''The question arises why he should censure the kings in this way when emperor Krishnadevaraya honoured him in so many ways and treated him with such high esteem. Perhaps, he might have approached other kings after the death of the emperor and they might not have treated him with same respect. Dhurjati seems to have led a lascivious life in his youth and he repents for it in his shataka in which there are many passages which bear testimony to it. He says in one of the verses: '' My body bears the symbols of the' nakhakshatas'(marks made by the nails) causes by damsels, my chest has become hard on account of the pressure of the breasts of women, age passed away in sports with ladies , my head has become bald and I am vexed with samsara.'' He does not hide any facts relating to him in his shataka, however bad they are and this personal element has given naturalness and credibility to his shatakas, the style of which is superb.

Emperor Krishnadevaraya was so much pleased with the sweetness of his poetry that once after hearing it ,he exclaimed in the form of a verse:''How could the words of the intelligent Dhurjati obtain such matchless sweetness.'' It is said that Tenali Ramakrishna suddenly stood up and completed the verse saying: It is by testing the nectar of the lips of the dancing girls.'' This story appears to be true as Kumara Dhurjati refers to the first part of it in his Krishnarayavijaya. Dhurjati could recognise his defect after a certain age, repented for it,and became a staunch devotee of God Shiva at Kalahasti.

Dhurjati did not dedicate any of his works to emperor Krishnadevaraya. The emperor was a staunch Vaishnavite which is evident from his work *Amuktamalyada* and in spite of it, he gave patronage to Dhurjati, giving him a place in the Astadiggajas though he was an established Shaivite. This shows not only the greatness of Dhurjati as a poet but also the ctholicity of outlook of the emperor in religious matters.

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## Dialdas, Bhai Pratap (1908 – 1967)

**Bhai Pratap, born in Hyderabad in 1908, was founder of Gandhidham town (Kandla Port town) in Kachch.**

Bhai Pratap Dialdas Nanwani, founder of Gandhidham town (Kandla Port town) in Kachch, Gujarat was born on 13th April, 1908 in Hyderabad (Sindh) and died on 30th August, 1967 in London.

His father Dialdas Moolchand was a wealthy businessman being proprietor of a business firm, with branches spread throughout the world. However the main branches of this Sindhi firm, M.Dialdas and Co. were located in London and Gibraltar. Dialdas had four sons Naraindas, Pratap, Harkrishin and Balram. While Pratap was still schooling, his father died. Before he graduated, his elder brother Naraindas also died. Thus, the burden or running a big business concern and looking after thefamily fell on the young shoulders of Pratap, who had to leave the college

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halfway. But he was very brilliant, and continued his studies even though he was not in a college. His main interest was, fine arts (including music, painting, sculpture) literature, history, geography, political science, town planning, architecture, engineering in general etc. Thus, the horizons of his knowledge were very wide, and he could speak effectively and competently on any topic under the sun. He had a fine personal library of selected costly books, numbering about five thousand. He also had a choice collection of beautiful paintings and a few dozen art pieces made of stone or bronze. He was married to a girl from well-known Kripalani family of Hyderabad, Sindh.

Pratap was better known as Bhai Pratap, Bhai being a word prefixed to the persons of status and affluence in Sindh. Bhai Pratap was a very successful businessman. He used to earn much, but gave also much in donations to the needy. He was actively engaged in rural uplift works and other social work. For some time, he was President of Harijan Sewa Sangh also, and lived in Gandhiji's ashram. He also used to contributeliberally but secretly to the cause of freedom struggle of India, and thus came in contact with important leaders of Indian freedom.

Immediately, after the partition of the country in 1947, Bhai Pratap migrated to India and started his search for a suitable home-land for Sindhi refugees in India. The area now under Gandhidham Kandla complex attracted his attention, because of linguistic affinity between Sindhi and Kachchhi languages. Kachchhi being an officially recognised dialect of Sindhi, similarity of climatic conditions in Kachch and Sindh, and proximity of a natural sea port (Kandla), which he visualised would soon become a major port of India, to compensate for loss of Karachi Port to Pakistan.

He approached Gandhiji and got his blessings. He also obtained active help of Sardar Patel, the then Deputy Prime Minister of India, in building an ideal home-land for Sindhis in India, at Gandhidham. Bhai Pratap floated a joint stock company and named it Sindhu Re-settlement Corporation (S.R.C.) with Rs.2.5 crores as its authorised capital, with 25,000 shares, each of value Rs. Rs. 1,000. Acharya J.B.Kripalani and Bhai Pratap, became the Chairman and the Managing Director respectively, of this new company. Maharao of Kachch, visualising the future prosperity of Kachch, through this project, gave a liberal donation of 15,000 acres of land to the S.R.C. Bhai Pratap's conception for S.R.C. Ltd. was that it should not become a profit making body, and that it should not come under direct control of any individual, including himself. Keeping this objective in view, he introduced a clause in Memorandum of Association that no person would be entitled to purchase or hold more than 25 shares of the Company. He also got a resolution passed to the effect that dividend of the Company shall not exceed six percent.

In a short time, where there was a barren desert, infested with scorpions and snakes, a modern township with all the facilities of a modern city (tap water, underground drainage, asphalted roads, clubs, cinema houses, schools, a major sea port, a railway junction station, an aerodrome etc.) combined with advantages of a rural area (Spacious courtyards in-houses, greenery, vast playgrounds, all kinds of artistic mandirs, parks etc.) sprang up. The planning of this township is ultra modern. However, the houses built here, though comfortable, lack lustre and grandeur, as they are built by refugees, who have exercised strict economy in construction work.

Bhai Pratap had many friends and admirers including topmost leaders of India, like Jawaharlal Nehru, and Sardar Patel, but at the same time he had created a number of enemies also, who could not get special favours from this honest, straightforward and dedicated soul. In 1957, he was involved in a criminal case regarding unauthorised sale of some materials, which were imported for use in S.R.C. In about 1960. Bhai Pratap was sentened to five years' imprisonment. He remained either on parole or in a jail hospital , as he had now become a heart patient.

Later on, he was pardoned by the Goverment and released in 1963. As a result of this free pardon, he was cleared from infamy and consequences of the offence. It was a day of great jubilation for entire Gandhidham, when Bhai came to the township. He was accorded a hero's welcome. Bhai continued to serve the interests of S.R.C. Ltd, and Gandhidham township, but he was no more his old self. He breathed

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his last on 30th August, 1967 in a London hospital leaving behind wife and four married daughters. His body was flown to Gandhidham, his *Karma Bhoomi* where it received a tearful farewell from the entire township and all the diginitaries of Kachch. His body was cremated in the heart of Adipur township (a sector of Gandhidham) where an artistic Samadhi (memorial) has been built in his memory.

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## Didda (950 – 1003)

**Queen Didda of Kashmir has probably no equal in Indian history. She destroyed her corrupt ministers and became virtually the undisputed ruler.**

Didda was daughter of Simharaja, the chief of Lohara in Kashmir, and wife of king Kshemagupta who was highly immoral and in whose time profanity reached its zenith. Didda matched her consort but feigned all the virtues. When Kshemagupta died she informed her people that she would become a sati on the pyre of her husband and with great difficulty, she could be dissuaded by her ministers from immolating herself. To the throne was now raised her son Abhimanyu, under her guardianship.

All avenues of sensuous enjoyment were open to her and she indulged in these without any inhibition. She had affairs with Minister Phalguna, who had conquered Rajauri, and with a young herdsman named Tunga Khasi. She appointed one of the procurers to a high post by eliminating some officers. Many highly placed officers served as her panders and pimps and they could visit her bedchamber without any qualms of conscience.

Yet, Didda was a capable woman. By her ability and skill, she succeeded in crossing 'the ocean-like hosts of her foes'. She destroyed her corrupt ministers and became virtually the undisputed ruler. Abhimanyu and later Nandigupta were rulers only in name. In 981, she imprisoned and disposed off her grandsons Nandigupta, Tribhuvana and Bhimagupta who had detested her ways, and ascended the throne. She appointed Tunga Khasi as her Prime Minister over other heads which led to revolt by some claimants. She crushed the revolt by bribing the revolting Brahmins and hiding Tunga in a closed apartment.

For a while she led a pious life, built temples and gave charities. However, she reverted to her earlier ways and it is said that she slayed one grandson by employing witchcraft.

In 1003, she raised Sangramaraja, her brother's son, to the throne. Shortly after this she died. Didda, it is strange, that she is today remembered by the people for her extremely immoral conduct.

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## Dighe, R.V. (1896 – 1980)

**R. V. Dighe, born in 1896, was a famous Marathi novelist, poet, and story writer. He is popular for his frank and realistic depiction of genuine rural life.**

R. V. Dighe was a famous novelist known for his frank and realistic depiction of genuine rural life. His important novels are *Panakala* (1939), *Sarai* (1943), *Purtata* (1944), *Nisargakanya ranjai* (1946), *Ganalubdha Mrignayana* (1947), *Padre panya* (1958). Including the novels *Aai ahe shetat, Kartiki and Sonaki* he has written in all nine novels.

Dighe has also written some short-stories depicting rural scene. His play *Maza sabud* and a collection of poems, *Gatat nachatat dharatichi lekare* are noteworthy. Some of his novels like Kartiki were filmed also. However, he is mainly known for his contribution to the filed of Marathi fiction. His very first novel *Panakala* was very well received. It also got 'Phadake Award' in 1940. His major work is *Sarai*. In this and other

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novels of *Dighe* rural life of Maharashtra is reflected in the most lively manner.

Dighe moved from village to village in his impressionable age and closely observed rural life in Maharashtra. He, on his hunting expeditions, came into close contact with the rural folk. He was deeply impressed by folk. He was deeply impressed by folk life and literature. He also studied the literature of Haribhau Apte, Hardy, Scott, Dostoyevsky which left a deep mark on his fiction. His novels also refer to rural social problems like untouchability and movements like 'Bhudan' and 'Gramoddhar'. Romantic story, lively background of a developing village, language fragrant with regional references are the main characteristics of his novels. Dighe is one of the major trend setters of fiction with 'Rural Theme' (Gramin sahitya) in Marathi.

We meet a genuine village throbbing with life in the works of Dighe. He is also known for stressing the deep relationship between human life and its natural environment. Kusamavati Deshpande (Marathi *Kadambari: pahile shatak)* and Gangadham Gadgil (Marathi *Sahityache Manadanda)* have critically evaluated the literature of Dighe. Anand Yadav calls him 'Hardy of Marathi Literature'.

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## Digambar Rao, G. Bindu (1896 – )

**Digambar Rao, born at Bhokar in Hyderabad in 1896, was an eminent politician, freedom fighter, educationist and social reformer.**

Digambar Rao Bindu was born on 12th July, 1896 at Bhokar, a village situated on the Poona-Adilabad line by rail (near Nanded) in the former Princely State of Hyderabad. He was the second child of his parents, Govinda Rao and Sundari Bai, with an elder brother and a younger sister. Belonging to a lower middle class Brahmin family, Govinda Rao originally used to undertake civil contracts at Nanded. Soon after his settlement at Bhokar, he worked as a police patel and also as a recognised Ayurvedic doctor. As a doctor, he was very pupular among the villagers and was much respected. But the income was too meagre to meet the needs of the family. Besides "Bindu-Madhav", the family was also known by the name "Choudari", a post held by one of the members.

Digambar Rao lived at Bhokar till his twelfth year and received his primary education in the village school, where Marathi was the medium of instruction. He learnt arithmetic, history, geography and Marathi. He then proceeded to Nanded for secondary education. He entered the middle school run with English as medium, where he also studied Urdu and Persian. In 1914, he went to Poona for further studies, against the wishes of his father, and graduated from the University of Poona in 1918. In spite of acute financial difficulties, he decided to prosecute his legal studies in Hyderabad. While working as a teacher in the Vivek Vardhini High School at Hyderabad, he attended Law classes conducted by the High Court during evenings and obtained the Sanad in 1924. He practised Law till 1934.

The period of education left unforgettable influences on the young mind. Narayan Rao Deshpande, a maternal uncle and a leading and patriotic citizen of Nanded, moulded the early political career of Bindu. Under his guidance he read papers like the *Kesari,* the *Bhala,* the *Hindu Panch,* the *Kal,* the *Hindu Prakash,* the *Jnana Prakash* and the *Manoranjan.* At Poona, he came under the influence of Gokhale, Malaviya, Chintamani, Srinivasa Sastri and Sarojini Naidu, which inevitably attracted him to politics.

At the age of sixteen, he married. He had a son and a daughter by his first wife. In 1928, having lost his first wife, he took his second wife, who was responsible to a great extent for his active political life. She gave birth to two daughters and four sons.

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The period (1918-21) was one of political tension in Hyderabad, following a rift between the British and the Nizam. All public organisations were banned, including the Nizam's Subjects League. This was the time when Bindu entered politics. He shifted his headquarters from Poona to Hyderabad and started his career. While working in the Vivek Vardhini School as a teacher, he joined the Law course, and also started apprenticeship for political life under Madapati Hanumantha Rao, Kasinath Rao Vaidya, Raghavendra Sarma, Dharmavir Vaman Naik and Kesava Rao Koradkar. This was his best period of academic and in tellectual activity. He was a regular contributor to the *Nizam Vijay,* and was also the editor of the *Nagarik* and manager of the *Rayat.* He was a member of the Deccan Literary Association and Social Reforms Association. He also participated in the Khilafat Movement.

The active political life of Bindu, however, began from 1921 when he joined the State Political Association headed by Ashghar Ansari and was appointed one of its Assistant Secretaries. After, a decade of slow and steady work he rose to a more prominent position in politics. In 1936, he organised the first Maharashtra Conference in the Maratha region of Hyderabad.

In 1938 he joined the State Congress and was chosen by the Provisional Committee as the tenth man to court imprisonment in connection with the Civil Liberaties Movement. He was sentenced to a fine of Rs.500/- and two years' rigorous imprisonment. But he was released after four months. He was one of the three members of the ''Shadow Committee', which continued the work of the Provisional Committee.

From 1937 to 1945, in accordance with the resolutions adopted in the second Maharashtra Conference, he toured the whole of the Maratha region, organised camps and public lectures and recruited volunteers. He published many articles explaining the need for political unity. In ''Amcha Rajakiyadheya'' (our political aim) he wrote: ''The policy of the Nizam was not his own but was that of the British. Hyderabad was specially built up by the British to safeguard their own interests, where they frequently encouraged reactionary movements''. He also pleaded for the break-up of the State's isolation, the introduction of a responsible Government on the basis of popular elections, and lifting the ban imposed on the Congress. He was one of the 21-member committee formed at the time of the Quit India Movement, which submitted a rejoinder, on 10th September, 1942, to Churchill's statement: ''The Indian National Congress cannot speak for all the Indians....The people in the states certainly dislike independence''.

In 1945, Bindu was the President of the Maharashtra Conference, and in 1946 he was elected the first Secreatary of the State Congress. During 1946-49, at the time of the Razakar Movement, he worked for the merger of the State with the Indian Union. As Chairman of the Action Committee, he shifted his headquarters from place to place and shuttled between the masses and the Union Leaders. He launched a campaign in the State explaining the necessity and significance of the merger. After merger, he played an important role in saving the State Congress from splitting. During this period he worked along with Swami Ramananda, Dr. Melkote and B.Ramakrishna Rao. In 1950, he presided over the Nizamabad session of the State Congress.

After merger and the establisment of a popular government, Bindu was naturally appointed a Minister. He held portfolios like Home, Police, Jails, R.T.C., rehabilitation, Social Welfare and Law. In every department he introduced salutary reforms and left the imprint of his forceful and constructive drive. He retired from political life in 1957, after his defeat in the elections. But he continued his constructive work as Chairman of the Gandhi Bhavan Trust, Tulja Bhavan and Marathwada Khadi Samithi.

Of dark complexion and medium height, Bindu is calm and quiet, and always prefers compromise to conflict. A believer in Gandhian philosophy, he holds liberal and progressive views on social reform. He was a member of the Rationalist Press Association right from his school days and was a devout pupil of rationalists like R.P. Paranjpay and Ganapathi Rao Golegounkar.

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## Digvijai Nath, Mahant (1894 – 1969)

**Digvijai Nath, born at Udaipur in 1894, was a great freedom fighter and politician.**

Digvijai Nath was born at Udaipur (Mewar)in 1894 in a Sisodia family. His parents died of cholera shortly after his birth. His uncle wanted to get rid of the child in order to grab his share of property. He, therefore, dedicated the boy, then only four years old, to Phool Nath of the Gorakshnath cult on the pretext of fulfilment of a family vow. The boy known as Rana Nanhu Singh was taken to Gorakhpur where he was brought up on behalf of the Gorakshnath temple. Nanhu Singh had the benefit of constant touch with and guidance of the famous yogi Gambhiranath in the formative stage of his career.

Nanhu Singh was studying in the local St. Andrew's College. When the Khilafat and Non-Co-operation movement was started by Gandhi in 1920. Nanhu Singh left the college and joined the movement He was an active Congress volunteer in the mass demonstration and procession at Chaura, the events connected with which, resulted in the famous violence at the Police Station early in february 1922. This event led to the immediate suspension of the movement by Gandhi, Nanhu Singh was arrested on the suspicion of having been a participant in the violence. He was, however, set free for lack of identification. In 1928, Nanhu Singh organised boycott and demonstration at Gorakhpur against the Simon Commission. In 1931, he voiced opposition to Gandhi's programme of boycotting the census operation. He opposed the Communal Award of 1932.

Nanhu Singh was formally initiated in the Gorakshanath Sampradaya on 15th August, 1933 with the baptised name of Digvijay Nath on 15th August, 1935 Digvijai Nath was elevated to the *Gaddi* of mahant (i.e. the Chief priest) of the Gorakshnath temple. The economy of the temple was shattered owing to a decade-long litigation besides mismanaged Digvijai Nath set himself forth with to the task of rebuilding and expansion of the temple. He also undertook education and cultural projects under the auspices of the temple. By his ceaseless efforts Gorakshnath temple soon became a pilgrim tourist spot of all India fame.

Digvijai Nath remained active in politics to the end of his life. He was in the Congress till 1934 when he left the organisation because he felt dissatisfied with his policy of what he considered to be appeasement of Muslim communalism. The years 1938-39 were bad for Gorakhpur owing to communal tension. Digvijai Nath came under the influence of V.D. Savarkar and Bhai Parmanand during this period and joined the Hindu Mahasabha. Among other things, Digvijai Nath successfully tried to stop animal sacrifices and cow-slaughter at Gorakhpur during the initial years of his association with the Hindu Mahasabha.

In 1939, Digvijainath organised Akhil Bharat Varshiya Avadhoot Vesh Berah Panth Yogi Mahasabha and was its President for many years. Through this organisation he tried to inspire and induce the Hindu sadhus to dispel inactivity and aloofness and take active part in Hindu social reform. When the war broke out in 1939, Digvijai Nath encouraged the Hindus to join army in larger number as a counterpoise to the Muslim League's policy of filling the Indian army with Muslims.

Digvijai Nath opposed the C. Rajagopalachari formula of conciliation with the British and cooperation in their war efforts in 1940. In 1942 he voiced opposition to the Cripps Mission proposals. He was a well known supporter of the Quit India Movement in 1942 so much so that he was suspected by the Government of being in rapport with the Japanese and the Germans. He was underwarrant of arrest. The warrant however, could not be put into effect for lack of concrete evidence.

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In July 1947, Digvijai Nath was arrested for leading a Direct Action Programme, for fulfilment of Hindu Mahasabha's ten demands for the Hindus, against the U.P Government. In 1948, he was suspected of complicity in the Gandhi murder mainly because all the named conspirators in the case, except one, were either members of the Hindu Mahasabha or the R.S.S. He was imprisoned for nine months. But no case could be made out against him. In this connection, he won a defamation case of one lakh rupees against *Navjivan*, a Hindi daily of Lucknow. He later pardoned the daily after it offered a written apology.

In the post-independence period, Digvijai Nath emerged as an aggressive Hindu nationalist leader. He actively supported the restoration of the birth place of Lord Rama in Ayodhya and vehemently advocated the protection of cows. He raised the voice against the provisions of the Hindu Code Bill. Hindu Divorce Bill and Hindu Succession Bill as he considered that these were against the traditional values of the Hindu society. Digvijai Nath believed in the sanctity of undivided Hindu nationhood and consistently opposed what he considered fissiparous demands such as the demand for a separate Panjabi State. He raised strong voice against the Nehru Liaquat Ali Pact as he considered it to be injurious to the interests of the Hindus. He pleaded support to the liberation movement in the Purtuguese colonies in India.

In 1961, Digvijai Nath organised the All India Hindu Sammelan as opposed to a newly emerging All India Muslim Communal Organisation. Having already been Treasurer and General Secretary, Digvijai Nath presided over the annual session of the Hindu Mahasabha at Gwalior in 1961. He organised World Hindu Religious Congress in 1961, which was attended by delegate from different countries. It was addressed by S. Radhakrishnan and was attended by three Jagatguru Shankaracharyas. He was elected a member of the Lok Sabha in the general elections of 1967 as a Hindu Mahasabha candidate from the Gorakhpur Parliamentary Constituency. He breathed his last on 28 September 1969.

Besides being the Chief Priest of Gorakshnath Temle and a Hindu nationalist leader and politician, Digvijai Nath was an active educationist. He established a number of educational institutions in the Gorakhpur town and the district. He was a founder member of Gorakhpur University and took active interest in its affairs. Digvijai Nath had formal education upto Intermediate only but he had read widely . He wrote a number of religious tracts mostly related to the Gorakshnath cult and the Hindu religion. His discourses on Hindu spiritual culture have also been published.

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## Digvijaysingh ji, H Jamsaheb (1895 – 1966)

**Jamsaheb Digvijaysinghji, born at Sabodar in Jamnagar in 1895, was an able administrator, deplomate, and politician.**

Jamsaheb Digvijaysinghji was born at Sabodar forty miles south of Jamnagar on 18th September, 1895. His father Jawansinghji was the brother of H.H Maharaja Ranjit Singhji of Jamnagar. The young Digvijay Singhji along with his brothers Pratap Singhji Himmat Singh ji and Duleep Singhji was sent to the Raj Kumar College, Rajkot where he started his schooling. In 1910, he left for England where he joined Malvern Public School. He showed his ability and efficiency in class room as well as on the play ground. Impressed by his abilities his House Master appointed him a House Prefect. It was the first of many well-earned promotions in a life of leadership in many

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spheres of activity. He excelled in sport and games also. He won the public schools Badminton Doubles and Amateur Championship along with his brother Himmat Singhji. He proved his excellence in tennis and cricket also. After completing his school education, he joined London University to study Economics, the subject of his interest.

He had a desire to build up his career in Indian Civil Service. But the event of the beginning of the First World War changed the course of his life. He volunteered for military service and due to his training in the Officer's Training Corps, he was commissioned into the Army. He was admitted to Napler's Rifles, the 5th battalion of the Rajputana Rifles. He showed his abilities on the battle-fields of Egypt and the Persian Gulf. From Middle East front he was sent to India on active service in the North West Frontier. As a mark of confidence and respect, the Rajputana Rifles had later appointed him as its Colonel - in - Chief. His earnert desire was to command the battalion but this distinction was bestowed upon his famous cousin General Rajendra Sinhji, who was appointed as the Commander-in-Chief of the army of independent India.

Digvijay Sinhji wanted to build his career in Indian Army but he had to give it up, because he was asked by his uncle. H. H. Ranjit Sinhji to become the Commander of the Newanagar (Jamnagar) State infantry. H.H. Maharaj Ranjit Singhji had no issue but had ten nephews of whom he had selected Digvijay Singhji as his successor, On 2nd April, 1933 Ranjit Sinhji died and Digvijay Sinhji was enthroned as the Maharaja of Nawanagar.

In 1935, Maharaja Digvijay Sinhji married Maharajkumari Gulabkunverba, the daughter of the ruler of Sirohi . It was a marriage of their own choice, Maharani saheba Gulabkunverba gave birth to a son and heir. Shatrushalya Sinhji and three daughters. Harshadkunverba Mukundkunverba and Himanshukumverba.

H.H. Digvijay Sinhji administered his state very efficiently. He was a capable and resourceful ruler and was held affectionate esteem by his people. He shared their joys and sorrows. In times of famine, he tried his best to ensure the well-being of his people. He had taken many steps for the development of agriculture, irrigation, trade, commerce, industry, ports, communication education etc. in his state. He had a profound knowledge not only of his state but also of the countryside of Saurashtra.

He was a lover of flowers and animals also. He liked roses the most and particularly the Persian roses. He was not simply a lover of games but also a champion of Badminton and Cricket. He was a very good shot also, and he had won many prizes and trophies. To encourage physical training and to foster sportsmanship amongst the students he had started Ranji Cricket Tournament in 1939-40.

His outstanding administrative and diplomatic qualities were soon recognised by his fellow rulers both in Saurashtra (Kathiawad) and throughout the country. He was elected as the Chancellor of the Chamber of Princes in 1937 which he served till 1944. In this position, he rendered great services to his fellow princes and his country. During his reign, as a result of the Attachment Scheme of Government of India of 1943. Khirsara State, Talukas of Jalia-Devani Kotharia, Gavridad, Pal, Vasavad, Ludhika, Godhka, Anandpur,and Virpur were attached to his state.

With the advent of the Second World War,. Government of India associated him with military affairs and he was appointed to tour the Middel East and visit the Armed Forces there. His visit boosted the morale of the Indian Army units there. He had a special love for his old Battalion. Napier Rifles of Rajputana Rifles which he had joined at the time of the First World War. He sought out the Napier's Rifles in the midst of operations in the Western Desert at enormous personal risk. For the maximum utilization of his abilities, in the conduct of the war efforts at the highest level, he was appointed a Member of the Imperial War Cabinet and the Pacific War Council in 1942. As Chancellor of the Chamber of Princes he had met Sir Strafford Cripps on 2nd April, 1942 and raised several points for education. On 25th April, 1942, he was promoted to the honorary rank of Colonel by His Imperial Majesty the King Emperor.

At the end of Second World War, he met the

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Cabinet Mission on behalf of the Standing Committee of the Chamber of Princes. When the British Government decided to recognise India's claim to independence the rulers of Indian states and their advisers for some time though in terms of regional federation of states.

Jamsaheb Digvijay Sinhji and the ruler of Dhrangadhra took considerable interest in the formation of a Union of the Kathiawar States. It was opposed by the Congress and Gandhiji. Sardar Patel's masterly handling of the Indian Princes worked wonders and Jamsaheb also conceded to Sardar Patel's appeal for the integration of the States, Jamsaheb proved a tower of strength to the Ministry of states. He took an active part in the integration of the Princely States of Kathiawar. As pointed out by Shri V.P. Menon, 'But for the enlightened lead given by Jamsaheb in signing the covenant, after persuading his senior and junior rulers of Kathiawar, the Saurashtra Union would never had been formed so soon and speedily as it was'.

His most important contribution was the formation of the United States of Saurashtra in 1948 of which he was the Rajpramukh till its merger into bilingual Bombay State. The Government of India honoured his patriotic services by appointing him a Lt. General previously the British Government had also honoured his services by bestowing upon him the titles of G.C.S.I and G.C.I.E. The presence of Indian Army, Air Force and Navy at his capital, Jamnagar today owes much to his encouragement.

Regarding the problem of the merger of Junagadh, he had supported the stand of the people of Junagadh, Saurashtra and the Government of India. He had assured his supoport to Shri Shamaldas Gandhi, the President of the Arzi Hakoomat (Parallel Government) of Junagadh. After the surrender of Junagadh State to the Government of India, when Sardar Patel decided to reconstruct the famous temple of Saurashtra by public funds, Jamsaheb was the first to donate rupees one lakh for the purpose. As the President of the Somnath Trust, he strove for the fulfilment of this great ideal. Amidst his many responsibilities he made a memorable cotribution towards the preservation of the country's great cultural and religious heritage.

He took keen interest in educational development also. Among the institutions which were benefitted by his liberality and support are the Maharani Gulabkunverba Ayurvedic Institute, Jamnagar, of which he was Patron and Chairman and the Rajkumar College, Rajkot. He had joined the Council of the Rajkumar College in 1933 and in 1938 he was appointed the Chairman of the Committee to formulate proposal for the reorganisation of the College.

In 1939, he was elected President of Council. Thus he was the first Indian to preside over it. He was also first appointed a Trustee of it in 1944. He rendered distinguished services to independent India as a representative at the United Nations attending sessions both in Paris and New York.

During the meetings and off stage discussions as the Chairman of three of the Committees of the United Nations, he had used his incisive intellect to the great benefit of his country. He was elected Chairman of the Administrative Tribunal, Budgetary Committee and Korean Rehabilitation Committee of the United Nations. He died on 3rd February, 1966 and his son Shatrushalya Sinhji succeed him.

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## Dikshit, Uma Shankar (1901 – )

**Uma Shankar Dikshit, born in 1901 at Ugoo in Shakurabad district, was an eminent politician and educationist.**

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Shri Uma Shankar Dikshit, the son of the Late Sri Ram Swarup Dikshit was born on 12th January, 1901 in a village called Ugoo, Shakurabad, district Unnao (U.P). He belongs to the Kanyakubja Brahmin caste and his family was that of a lower middle class. He studied in a government school and Christ Church College Kanpur in B.A. Ist year. He attended classes for a few months only and studied Sanskrit classes under the guidance of a private tutor. During the years, of his education. Headmaster Simpson, Sanskrit teacher Panda Bharga Dutt Bajpat and in the college Principal Douglas and Professor Ormerode were his friends, philosophers and guides. When Professor Ormerode failed to persude him to refrain from 'non-cooperation', he made him promise to continue the education with the help of books.

During several imprisonments, he studied Economics, Urdu, Physiology, Hindi and Sanskrit Literature, and, of course, Philosophy, both Western and Indian, in addition to European and World History. He came at an early age under the influence of Swami Vivekananda, Swami Ram Teerth and *Tilak's Gita Rahasya*. His character was moulded and further shaped by Mahatma Gandhi's courageous and selfless leadership and his weekly journal *Young India* (later called *Harijan*. Every issue of this magazine was read by him till the Mahatma's assassination. He is a habitual wearer of Khadi. He has practised nature cure and yogic exercises.

At the age of fifteen, Shri Uma Shankar Dikshit was married in May 1916 to Shivpyari Misra who was only nine years old. She was a simple pious lady who died on 23rd July, 1981. The years 1920-23, the period of Non-Cooperation Movement created a revolutionary impact on his mind and committed him to a serious dedicated life of patriotic service to the country; as that movement of an open mass opposition to the British government created an atmosphere in which the people shed their fear of a powerful foreign empire led by the awesome representatives of a 'Superior White race'. After he non-cooperated from his college a few months later in B.A 1st year class.

He associated with Late Ganesh Shankar Vidyarthi Dr. Murati lal (M.P), Dr. Jawahar Lal, M.L.A and Deputy Minister in U.P. Shortly afterwards, he came in close contact with late Pandit Moti Lal Nehru and Pandit Jawaharlal Nehru. The contact with the latter continued right till his demise in 1964. Between 1930 and 1950, he had frequent meeting and consulations with Sardar Patel and other leadingCongress-men of Bombay including K.F. Barunab, Bhulabhai Desai, S.K. Patil, Achut Patwardhan, Minoo Masani, Morarji Desai, Shankar Rao Dev etc.

He met Mahatma Gandhi first in August 1921 at Kanpur and presented as the General Secretary of the City Congress Committee, an address of welcome at a huge mass meeting at Phool Bagh Maidan. He had the same privilege later on at Bombay and Wardha (Seyagra) on a few occasions.

The regions which have been the fields of his private and public life are Kanpur (1906 to 1925), Bombay (1925 to 1948), Delhi (1948 to 1952), again Bombay (1952 to 1954), Delhi and Lucknow (1954 to 1975), Bangalore, Karanataka (1976 to 1977) and since then Lucknow and Delhi. Twice he went out of the country in his capacity as Health Minister of India, first, when he attended W.H.O. Conference at Geneva (Switzerland) for two days and spent one day in Paris on the return journey, second, when he represented India at Asia Population Control Conference in Tokyo and made a very effective speech there. He presided over the second day's forenoon session and his remarks had great impact on the representatives of U.S.A, France and U.K.

Shri Uma Shankar Dikshit left his studies, took active part in the freedom movement and non-cooperation. He was a journalist and secretary, Kanpur City Congress Committee. He was also a member of U.P.P.C.C from 1920 to 1925. While participating in Non-Cooperation Movement he served imprisonment from December 1921 to March 1923. At the instance of his friend, late Keshav Dev Malaviya, he joined a small secret group to explore the practicability and effectiveness of setting up a revolutionary organisation in 1923. The office of the Swadeshi Stores Company was used as a medium of secret communication. But after their meeting in Allahabad with Sachin Sanyal of Banaras Conspiracy case, they were so disappointed that they gave up the project.

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He occasionally helped the Punjab revolutionary group while in Bombay, respecting such groups as parallel force operating against the foreign government, without his commitment to their ideology. A similar, but for a time closer, association developed between certain leading members such as P.C. Joshi, Gangadhar Adhikary and one or two others of the Communist Party of India. While in Bijpur jail, he studied Marxist and communist literature as there was, during the middle years of thirities, feeling of disappointment and despondency coming over the thinking and earnest-minded Congress men, especially the younger section. This sprouted from the seeds that somehow found place in their minds, towards the later months of the Satyagrah campaign of 1932, as it began to slide down towards a natural end under the relentless pressure of repressive measures taken by the Government a strong trend developed in the Congress circles in many parts of India for seeking other revolutionary methods, including the paths of Marxism or Communism.

In any case, he was one of those who felt a disillusionment creeping into their minds and though that they should not hesitate to take as a last resort a different path for the triumph of the national struggle, the achievement of Independence. He and other entertaining or toying with these thoughts were drawn back to the Gandhian method of non-violent revolution when the individual Satyagraha was first started by Mahatma Gandhi and later his Quit India Call of 1942 which led to the end of the British rule in India. He was elected as President of Uttar Bhartiya Sabha and Hindi Bhashi Sammelan and worked from 1925-1930. He was the Treasurer of Bombay P.C.C. 1930. conducted Satyagraha movement in Bombay from May to December 1930, was awarded ten months' imprisonment in December 1930 and was released under Gandhi-Irwin Pact. His conduct of the Satyagraha movement in Bombay in 1930 gave him a popular and respected position among its notable citizens. He conducted underground movement from January to May 1932; was awarded fifteen months rigorous imprisonment in 1932-33. He promoted and conducted educational and cultural organisations for Hindi speaking population. For a short-time, he was associated with Hindi Daily *Pratap* published from Kanpur under the celebrated editorship of "Amar-Shahid" Ganesh Shankar Vidyarthi to which he contributed articles on non-coperation in other lands.

At Bombay he was connected with the owner and editors. S.Sadanand and K. Srinivasan of the *Free Press Journals*, the most outspoken English daily supporting the Congress movement of Satyagraha during 1930-1934 as well as Quit India Campaign of 1940-45. From March 1957 to April 1971, he was managing director of the Associated Journals which published three daily newspapers *National Herald* of whose management Board Sri Jawaharlal Nehru was Chairman for several years. Hindi Daily *Navjivan* and Urdu Daily *Qaumi Awaz*. He was Honorary Secretary of Hindustan Prachar Sabha, Bombay, 1934-41. He joined Quit India Movement in 1942 and was detained till 1944. He was the custodian of Evacuee Property, New Delhi from 1948 to 1952. He worked as Honorary Advisor, National Small Industries Corportation.

He was Director of P.T.I from 29th September, 1965 and was elected its Chairman on 27th June, 1967 for one year. Indian National Press from May 19, 1967. Export Credit and Guarantee Corporation Ltd. from October, 1967. He was elected member, Central Taxes Advisory Committee on 6th October, 1967 and of Executive Committee, Indian and Estern Newspapers Society on 7th August, 1964.

Starting as General Secretary of Kanpur Congress Committee he has been continuously associated with the Congress Organisation from 1920 for over sixty years. He was election agent of Pandit Nehru during the 1957 and 1962 general election. Later on from 1969 to 1970, he was member of the Congress Working Committee and treasurer of the Congress and elected as member of All India Congress Committee and continued as its member until he resigned early in January 1976 before he was appointed by the President of India as Governor of Karnataka. From 1971 to 1975, he was a member of the Congress Parliamentary Board.

He was elected a Member of Parliament (Rajya Sabha) from Uttar Pradesh in 1961 and continued as its member till January 1976. He was leader of the

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House in Rajya Sabha for five years. He joined the Council of Ministry of the Government of India as Minister of Works. Housing and Urban Development since 2nd May, 1971 and soon afterwards took over the additional portfolio of Health and Family Planning from 17th May, 1971 onwards. Two years later, he became the Home Minister of India and held that office during the years 1973 and 1974.

In the fifth year for the major part, he was Minister for Transport and Shipping. He resigned from Congress Bodies early in 1976 when he was appointed as Governor of Karnataka when he resigned from that position three months after the Janta party took over the administration of the country in 1977, he again joined the Congress organisation. At the second split in the Congress, he supported Shrimati Indira Gandhi. He is a permanent invitee to the A.I.C.C and the Central Working Committee of the Congress.

He remained a Trustee and Honrary Secretary of the Kamla Nehru Memorial Hospital at Allahabad from 1939-40 till 1970 and continued as a trustee and member of its managing committee.

A liberal Hindu by faith Shri Uma Shankar Dikshit lives simply and unostentatiously. A follower of Vivekananda and Swami Daya Nand and a staunch believer in Gita's message of 'Niskama Karma', he is a supporter of the national need for reforms like removal of untouchability and Purdah System, ban on child marriages, approval of widow re-marriage, female education and adult-literacy etc. At the same time, he presses for the teaching of nationalism in schools and in colleges and also favours basic education. He wants democracy with responsible citizens united steadfast.

India may still attain its great destiny and realise her mission of establishing human brotherhood, universal amity and peace' freedom from want. He has been a consistent opponent of regionalism, provincialism parochialism and linguistic chauvinism. Although, he was the General Secretary of Hindustani Prachar Sabha at Bombay for several years and also organised the Hindi speaking residents for improving their economic cultural and even political status yet he has not supported the overzealous enthusiasts of the propagation of Hindi in the non-Hindi States. He considers it legitimate and even necessary that the people in various states should possess state patriotism and promote the distinctive features of their language art, and culture.

For achievements of a self reliant and prosperity-oriented economy India needed and still needs a composite economic system, in which heavy medium and small industries cottage and village industries are all helped to grow and function in an inter-connected and integrated pattern. The immediate need is to accelerate the rate of development of employment oriented industries and commerce.

As a man of action, his approach to social, economic and political question displays basic consistency and dedication. His disappointment with the present national politics, compunded by ill-health has impelled him to seek a semi retirement from active public life. But call for duty, being overwhelming in him, Dikshitji responded to it by accepting the position of Rajyapal of West Bengal.

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## Dikshitulu, Chinta (1896 – 1967)

**Chinta Dikshitulu, born in 1896, was an eminent Telugu playwright, essayist and short story writer.**

Chinta Dikshitulu was a playwright, essayist and short story writer. He studied Sanskrit and Telugu in his early years in the traditional manner, but later switched over to English and had his graduation in literature and teacher's training from the Madras University. He served in various cadres in the Department of Education and took to writing out of an inner urge to educate the people with whom he often moved. He found the short-story, which was in its formative period, a useful vehicle to express his thoughts and hence in the beginning of his literary career in the 1930's, it received all his attention. He became a pioneer and was hailed as an able story-

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teller. He furnished a good picture of genuine love of young lovers in his stories. He kept the motive of social reform under restraint. He aimed at aesthetic effect and attempted artistic pleasure. Through his work *Prajavang-mayamu* (People's literature, 1955), he exhorted the Telugu people to pay attention to the folklore which had been since long neglected and which, in fact, was a treasure-house for their genunine literary wealth. He quoted extensively in his work, songs and ballads originating from among the people and traditionally handed down by them. He observed the innate beauty, delicacy and poetic quality of the songs sung by women, and consistently worked for their recognition. *Mrs. Vati Rav Kathalu* (Stories of Mrs. Vati Rav, 1963)) succeeded in creating humour to develop sympathy, understanding and tolerance among the people through beauty and joy.

He published *Shabari* (1952), *Mana Bharat* (Our India, 1953), *Prapancha Charitra* (1953), *Dasaripatalu* (Songs of the devoted, 1956), *Lila sundari* (1958),*Dikshitula natikalu* (Playlets of Dikshitulu, 1958) and *Telugu bodhana paddhatulu* (Methods of teaching Telugu, 1966). A good number of stories such as '*Suri, Siti* and 'Venki' characters are more important than the story content. In 'Lila sundari'and *'Sampalata'*, story-delineation gains over the characters. In *Chenchu dampatalu'* (chenchu couple, 1953), he holds a mirror up to the domestic life of forest dwellers. In '*Ladies Cultural Club'* (1955), Mrs. Vati Rav, the principal character, strikes a strange note. She represents a middle class Telugu woman who is carried away by shallow values and western fashions. '*Bhairava Sastri'* (1956) is a sketch which depicts the hollowness of the decaying order.

Apart from his stories, his plays have readability and a unique dramatic techinqué. *Chakravaka midhunamu Sharmistha* and *Shabari* are worthy of special mention. Shabari is a play of five scenes with a few songs. The devotion of *Shabari* is its theme. The whole nature along with Shabari, becomes a single devotional unit in this play.

As a play of ideas, it has a place of its own among modern Telugu plays. Its prose attains the quality of poetry and the symbols employed by Dikshitulu are philosophical. Critics perceived the influence of Materilink and other western dramatists on Dikshitulu when he wrote Shabari. However, it is to his credit that his native talent has set new trends in spite of his occasional submission to western thought and manner of writing.

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## Din Daravesha (1753 -- 1833)

**Din Daravesha, born at Gudali in Udaipur in 1753, was a great Rajasthani saint poet.**

Din Daravesha was born at village Gudali in Udaipur State. Nothing definite is known of his parents. He had to live in extremely stringent circumstances as a child. While leading a wandering life, he once happened to be at Girnar where he was initiated by a saint known as '*Bal-Guru'* (Bal-Bharati). Then, he settled at Kailashpuri near Udaipur. Maharana Bhimsinha (1777-1828) of Udaipur had much regard for him.

On the Rana's death, Daravesha moved to kota where he is reported to have died being drowned in the river, Chambal. Although he was illiterate, yet he possessed richness of experience, was well informed and was endowed with a powerful gift of expression.

The following works by him are available: *Dinprakasha, Grantha Adalananda, Paramartha prasanga, Chitavansara, Isara astuta, Raja chetavani Bharama toda, Kakka battisi, Gaggada nisani,* and some assorted verses. There is a variety

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of subjects in his works, such as knowledge of the Supreme, futility and perishability of the world, uselessness of discrimination based on caste and family. Yoga, renunciation, devotion to God, exposure of hypocrisy, etc.

Although he is more inclined towards the '*nirguna*' aspect of devotion, yet he also believes in the incarnations He is of the conviction that God manifests himself to save the devotee. Some of his 'padas' contain eulogies of the exploits of Krishna, while his 'garbis' are in the praise of the Mother Goddess. He never joined any specific religious movement or sect, and had attained sainthood through 'Yoga'. He expressed himself freely with an open heart and told of his spiritual and mystic realisation.

His language is Rajasthani with a slight blend of Hindi. The metre used by him are '*Kundaliya*', '*Doha*', '*Sawaiya*', '*Kavitta*', '*Rekhta*', '*Nisani*', '*Chandrayana*', '*Chaupai*', *Gita*', *and* '*Jhulana*', out of which the '*Kundaliya*' are more known. He has also adopted some popular poetical forms such as '*Jakhadi*', *Barahamasa*', '*Garbi*' *and* '*Phaga*'.

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## Din Muhammad Vafai, Maulana (1893 – 1950)

**Maulana Din Muhammad Vafai, born in1893, was a Sindhi Journalist and prose-writer.**

Maulana Din Muhammad Vafai was a Sindhi Journalist and prose-writer. His father, Khalifa GulMuhammad Bhatti, died when he was only nine years old. Din Muhammad could not, therefore, get formal school education regularly. Inspite of the odds being against him, he studied Arabic and Persian under the learned scholars of his time. He took active part in 'Khilafat' movement and was associated with political and socio-cultural organisations in Sindh. In March 1920, when Alavahid, a Sindhi daily, was started from Karachi, Din Muhammad associated himself with it. He edited Alvhid for a pretty long time.

In 1923, he had started Tuhid, a monthly journal in Sindhi from Karachi. In 1927, he was appointed as editor of Alhizb, a Sindhi weekly published from Sukkur (Sindh). Maulana Din Muhammad, Popularly known as 'Vafai' associated himself with a Sindhi newspaper Azad in 1943. It was published from Karachi as a daily newspaper, later on converted into a literary weekly journal in 1948. It still continues to be one of the prominent Sindhi journals.

Din Muhammad Vafai was also actively associated with other literary journals published in Sindhi, Mehran, a literary quarterly of very high standard, being one of them. Vafai had thorough knowledge of Islamic theology on which he wrote a good number of books in Sindhi. Vafai is remembered for his two well-known literary works, viz. *Lutuf-af-Latif*(1950) and *Shah je Risale jo Mutalao* (Study of Shah jo Risalo, 1962). Both the books throw a new light on the poetry of Shah Abdul Latif, a famous sufi poet of Sindh.

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## Dinkar, Ramdharisinha (1908 – 1974)

**Ramdharisinha Dinkar, born at Simariyaghat in Monghyr district in 1908, was an eminent Hindi poet and politician. He is poet of revolt against social, political and economic injustice.**

Ramdharisinha Dinkar was born in Simariyaghat, Monghyr district of Bihar. After graduation in 1932, he served the Government of Bihar as a Sub-Registrar and Public Relations Officer upto 1950. He, then, entered politics and became a member of the Rajya Sabha in 1952 which position he held for over three years. He also served as Vice-Chancellor of the

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Bhagalpur University, Bhagalpur (Bihar) for a year and then became the Government of India's Hindi advisor. He was awarded the much-coveted 'Bharatiya Janpith Puraskar' for his verse play Urvashi in 1973. He has about 20 books of poetry to his credit.

Chiefly a poet of revolt against social, political and economic injustice, Dinkar also possessed tender sensibility as evidenced in his early collection *Rasvanti* (1940). A poet of simple and direct style, Dinker combines oratorical vigour with declamatory diction. Built up of violent images his patriotic poems are written in a state of red-hot emotion. Critics have often pointed out that he deviated from the tradition of '*Chhayavad*'. This view may be qualified to some extent. In spite of his knowledge of Urdu, he rarely used Urdu words or the colloquial language of cities like Delhi. His phrase is an echo of the Sanskrit phrase, his syntax is governed by metrical necessity.

Wherever he tries to follow the spoken syntax of conversation, he suffers, because he is at his best as an orator. The imagery of industrial cities-cranes, railtracks, locomotives-is totally absent from Dinkar's poetry; he only evokes a mood of vital valour which is medieval in being highly dependent on individual heroism.

His language is the language of sustained excitement conjured up to use pressure for projecting anger against injustice. Though he has written poems on personalities like Lenin and contradicted non-violence in *Parashuram ki Pratiksha,* he is basically a poet of patriotic fervour. He might have advocated violence in certain circumstances, but he has also written convincingly on Mahatma Gandhi-Bapu (1947).

It has been said again and again that Bachchan and Dinkar are the two outstanding poets of the period that followed chhayavad. Dinkar was very often rhetorical while Bachchan has the manner of Urdu poetry conversing with the audience about memorable experience. The intense subjectivity of Bachchan's poetry is absent in Dinkar and Dinkar's high pressure language is rarely used by Bachchan. Dinkar has tried to organize his philosophy into a system, while in Bachchan there is no effort to build a system. Both Dinkar and Bacchan have one thing in common: they brought poetry back to masses. Dinkar talked mockingly of chhayavad very often and said repeatedly: ''Hindi poetry was kept alive during the age of chhayavad by patriotic poets.' But, though he frequently mocked at *Kamayani* of Prasad, his own *Urvashi* seems to have an element of the romanticism of *Kamayani*.

One contemporary writer described Dinkar's poems in *Hunkar* as 'burning coals in the shade of a playful rainbow'. Son of a farmer, Dinkar has the straightforward and bold approach of his ancestors.

Dinkar, in short, is a poet of the blood, which boils for revolution, which rushes to the tongue when the voice wants to shout down injustice.

An excellent prose writer, he has published many collection of essays. For his historical study, *Sanskriti ke Char Adhyaya* (1956), he was given the Sahitya Akademi award. The title of Padmabhushan was conferred upon him in 1959. He has also written Travelogue, *Desh-Videsh* (1957); Criticism, *Pant, Prasad our Maithilisharan* (1958) and Memoirs, *Vat-Pipal* (1961). Besides, he has also written books for children in prose and verse.

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## Dinnaga (7th century A.D.)

**Dinnaga was an eminent dramitist of ancient India who has produced a very anesthetically consummate work of lasting literary and dramatic merit.**

Dinnaga as the author of a moving emotional drama *Kundamala* (Jasmine garland) on the *Uttara-Ramayana* theme, Dinnaga deserves great credit and

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approbation. In the very first Act of this play. Sita pledges to offer to the Ganges a jasmine garland as strung by herself on her safe delivery. This garland becomes an indicator of the auspicious birth of lava and Kusha who are to be the illuminators of the 'Ikshvaku' family after Rama; it also later reveals to Rama the presence of Sita in the vicinity of the Ganges.

In 1923, M.R. Kavi and S.K. Ramanatha Shastri discovered the manuscript of this drama and subsequently brought it out (Madras, 1923). A commentary on the play was later added in 1924 by Jayachandra Shastri (Lahore, 1929). In 1964, Kalikumar Datta brought out a critical edition and study of the text as his Doctoral dissertation.

The problems relating to the name of the author and the date of the composition have been dealt with in the above editions, as well as by western and Indian writers on history of Sanskrit literature, like Keith. De and Dasgupta. It is almost conclusive now that the author is Dinnaga (with his other variants like Dhiranaga, Viranaga and Nagayya), an early dramatist belonging to about the 6th or 7th century A.D. He was a Hindu having intrinsic faith in the vedic religion, and different from the famous Buddhist logician with the same name, hailing from Kanchi. The dramatist's native place Aralapura referred to in the prologue of the play is yet to be identified.

The *Kundamal* is an enduring play of great charm and stage worthiness. The episode of Sita's banishment to the forest and her return to and reconciliation with Rama is presented with great artistic skill and dramatic craftsmanship. The unfolding of various incidents and situations within its six Acts of uneven length is very remarkable. The dialogues and verses are simple, forceful and rich inthought-content. The intensity of the Vipralambha-shringara (love in separation) is brought out excellently in and through the play employing all sorts of literary devices. The minor deviations from *Valmiki's Ramayana* that Dinnaga effects in the play are in keeping with Anandavardhana's dictum that the significance of the ancient theme and emotional content should never be disturbed. Dinnaga has indeed produced a very aesthetically consummate work of lasting literary and dramatic merit.

It is no wonder, therefore, that he has been a great favourite of the famous Sanskrit anthologists who quote his verses (some of which are not found in the play) in their compilations.

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## Dipajee Rano –

**(See under Rano Dipajee)**

## Dit Singh, Giani (1853 – 1901)

**Giani Dit Singh, born at Anandpur Kalor in Patiala in 1853, was a great religious and social reformer.**

Giani Dit Singh, son of a petty weaver, Dewan Singh by name was born in 1853 at village Anandpur Kalor of the erstwhile Patiala State. His father, having a learning towards the Gulabdasi Sect, sent him at the age of 9 for education to a Gulabdasi Saint, Gurbax Singh, who taught him Gurumukhi and gave him first lessons in the sacred texts. One Daya Chand Khatri of his village taught him Urdu. At a later stage he passed the Giani Examination from the Oriental College, Lahore. Later he was appointed a lecturer in the same college.

In his early age, he was a Gulabdasi, and Saints Gurbax Singh and Desa Singh had a great influence on his mind. When Swami Dayanand came to the Punjab, Dit Singh became his follower and acted as Secretary of the Punjab branch of the Arya Samaj founded by the Swami. After some years, owing to some basic differences with other Arya Samajists, he joined Professor Bhai Gurmukh Singh of Oriental College, Lahore in running the Singh Sabha movement of the progressive Sikhs.

In his zeal for new love, he brought out a monthly, called the *Khalsa Akhbar*, in 1896. Later, he published another magazine called *Sudharik*. He was a proliflic writer and published more than 42 works.

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Among them the best known were a biography of the Sikh Gurus, 'Nanak Probodh', 'Durga Probodh', 'Raj Probodh', 'Dharam Darpan', and 'Swapan Natak'. He was a Punjabi poet, a prose writer a debator and an orator.

He was a great religious and social reformer. Himself a member of the backward class of weavers he was moved to see the maltreatment of the backward sections at the hands of the high caste people. He vigorously condemend the social evil of untouchability, and struggled hard to eradicate, it from the society, particularly among the Sikhs. He found degeneration, empty rituals and superstitions among the Sikh. He carried on an all-out campaign against these evils and tried to wean away the misguided people from them. He advocated reform in marriage and other social ceremonies which had become much of a burden.

He condemned the personal *gurudoms* of the Bedis and the Sodhis, and exhorted the members of his community to put faith in none except the ten Gurus and their holy teachings in the '*Granth Sahib*'. He denounced idol-worship in the Golden temple, Amritsar. He held education as a major medium of social uplift, and played an important role in the spread of education, particularly in the establishment of the Khalsa College, Amritsar. After the foundation of the College, he became a member of its executive body and took deep interest in its development.

The Giani took no direct part in the freedom movement, but his contribution in infusing social and religious awakening among the people, a necessary pre-condition of any national reconstruction, was undoubtedly great.

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## Divetia, Bholanath Sarabhai (1823 – 1886)

**Bholanath Sarabhai, born at Baroda in 1823, was a great social reformer.**

Bholanath Sarabhai was born on 22nd July, 1823 at Baroda in the famous Divetia family. Vadnagar a town in the Northern Gujarat was the ancestral home of his family. He belonged to the caste of Vadnagara Nagar Brahmins. His father, Sarabhai Bapabhai Divetia , was a Daftardar' in the Baroda Residency. He played a predominant role in the moulding the character career of Bholanath. Bholanath was married to Shivkashi, a grand daughter of Munsi Lazmanray of Ahmedabad. She died in 1867, Bholanath did not marry again.

Though born with a silver spoon in his mouth and the only son of his father, Bholanath was not allowed to depend upon the rich inheritance, but was inspired to build up an independent career, not with any consideration of wordly gains, but with a view to lead a fruitful and serviceable life.

As there were no primary or secondary government schools in his times, Bholanath studied English in a private school run by an Englishmen at Baroda. He learnt Sanskrit from a Shastri and Persian from his father and a scholar named Munshi Jaliluddin. Later on, he learnt Marathi and a little of Arabic also. By passing the law examination Bholanath completed his legal education of the time and was appointed as a Munsif at Ahmedabad in 1844.

In the building up of his character and career, Bholanath was influenced by his friends like Mahipatram Nilkanth, Ranchhodbhai Chhotalal, Satyendranath Tagore. Mr. Forbes and others. Mahipatram Nilkanth was the first person in Gujarati to cross the sea by violating caste rules. He was a co-worker Bholanath in matters of social and religious reforms. Ranchhoddas Chhotalal, the first person to start a textile mill at Ahmedabad, got the financial aid from Bholanath to establish his mill. His contacts with Satyendranath Tagore (son of Maharashi Devendranath Tagore) and Mr. Forbes (the auhtor of the '*Rasamala*') considerably enhanced the aesthetic sense and literary abilities of Bholanath.

Bholanath began his professional career in 1884 as a Munsif in Ahmedabad at the age of 21. He

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was well-read in ancient Sanskrit literature and was fully conversant with Persian. This helped him to be a successful judge.

The reading of 'Dr. Blair's Sermons' changed his outlook on the life and he turned from an orthodox into a progressive. Henceforth he opposed social evils like child-marriage, prohibition of widow-remarriage, traditional ceremonies, rituals and spuerstitions. He pleaded for reforms in all the fields. Before 1858, he performed ritualistic worship of idols, but after 1958, his views changed and he founded the Prarthana Samaj in Ahmedabad. Later on, he delivered lectures at weekly gatherings of the Prarthana Samaj and composed devotional prayers to be recited at the Samaj, but he was quite catholic in his religious outlook.

He firmly believed that all men and women should be educated. He appreciated the British Government for introducing western education in India. Though, he noticed the shortcomings of the British rule in India, he never seemed to have thought of ending it. Perhaps, it was too early for the age. According to his opinion, social economic and religious reforms should precede any demand for political change. He disliked the attempts of the Europeans to display their superiority over the Indians, and he always treated them on a footing of equality.

Bholanath believed in the industrial growth of the country along with its social and religious progress. Therefore, he encouraged Ranchhodlal Chhotaram, his friend, to establish the first textile mill in Ahemadabad in 1861. He also gave him some financial aid for it. He started the Dharma Sabha at Ahmedabad in 1858-59 to discuss religious reforms. In 1870, he changed its name to Bhakti Sabha and discarded all religious rituals and pilgrimages and emphasises the simple method of prayer to worship God. In 1871, he opened the Prarthana Samaj at Ahemdabad.

Bholanath Sarabhai also started some social institutions with a view to eradicate social evils. He established Bala Lagna Nishedhaka Mandali with the object of stopping child - marriage, and the Vidhava Vivah Uṭṭejak Mandali to encourage widow- remarriage. He did not believe in any post-funeral ceremonies and refused to do any on the death of his son Apparao. He stopped weeping on the occasion, did not give postfuneral meals and donated Rs. 10,000 to the free public library in memory of his deceased son. He was deadly against polygamy and all types of intoxication. He opposed the calling of dancing girls at functions and refused to attend such functions.

Bholanath strongly believed that no reforms could be implemented effectively in India as long as its people, specially its women, remained uneducated. Therefore, he advocated the expansion of female education. He established, at Kheda, Subodh Vardhak Sabha which started a school for girls and also an English School. He gave education to his daughters. He donated Rs. 3,000 to the Gujarat College. He took keen interest in the development of the Gujarat Vernacular Society. His services in the field of social and educational reforms were rewarded by the Goverment, on his retirement, by the title of Rao Bahadur.

Bholanath Sarabhai had a good taste, but lived a very simple life. He disliked luxuries, but had a high aesthetic sense. He wrote books and articles advocating the abolition of social and religious evils. He argued in favour of sea- voyage, and proved by authentic quotations from the Hindu scriptures that they did not forbid it. When his friend Mahipatram Nilkanth was excommunicated by his caste-fellows for crossing the sea, he continued his relations with him and invited ex-communication for him and his family also. He favoured political reforms, but believed that they should be achieved by constitutional and non-violent means. Of course, the concept of Dominion Status or Complete Independence was too early for his times, as he expired in 1888.

His articles in the local newspapers reveal his progressive ideas about society, education, culture and religion by his writings and translations of standard books he contributed considerably to the development of Gujarati language and literature. Through the establishment of social, educational and religious institutions, he inspired the reformers in those fields. His lectures in the Prarthana Samaj and other institutions prove him to be an eminent speaker in Gujarati, Marathi and English.

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## Diveta, H. V. –

**(See under H. V. Diveta)**

## Divakar, Krishna (1902 – 1973)

**Divakar Krishna, born at Guntakal in the district of Gulburga in 1902, was an eminent Kannada and Marathi short story writer.**

Divakar Krishna was an eminent short story writer, born at Guntakal in the district of Gulburga in Karnataka. He was educated at Sangli, Poona and Bombay.

Though his literary career extends from the twenties to the fifties, he wrote very sparsely and has very few publications in his name: Three short story colections-*Samadhi ani saha goshthi* (1926), *Rupgarvita ani saha goshti* (1941), *Maharani vaitar katha* (1956): two novels-*Kishoriche hridaya* (1934), *Vidya ani varuni* (1944): and one play-*Tod hee mal* (1947).

It was his stories which first appeared in the then prestigious monthly *Manoranjan*, that caught the reader's attention because of their quality. And it was this quality that mattered more than quantity in his case, as he was the first writer who gave a new turn to Marathi short story. He is considered to be its architect who laid the foundation of Marathi short story. He stands as a link between old 'Gurjar' school and the 'modern' short story developed by the twin writers Phadke-Khandekar.

Krishna Divakar rescued the story from the trivial and the superficial and gave it seriousness in content and form. He was noted for his delicate delineation of characters, fine precise language, atmosphere in harmony with the content and emotive treatment of the subject. He moulded the story into a neat artistic form, which gave the short-story the status of an independent autonomous form of literature. A deeply sensitive writer, he seems to be influenced by Tagore.

Though Krishna Divakar shunned limelight of publicity yet honours did come his way. He was chosen to preside over the short story conference of 'Marathi Sahitya Sammelan' (1950) and was elected President of the 'Marathwada Sahitya Sammelan' at Latur (1954).

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## Divetia, Bhimrao Bholanath (1851 – 1890)

**Bhimrao Bholanath Divetia, born in 1851, was the first epic poet in the modern time.**

Bhimrao Bholanath Divetia's Prithiraj raso (1897) was the first epic poem in the modern period, which is written keeping in mind all the constituents of Sanskrit epic. It is a historical poem based on the life of Prithiviraj, the last Rajput king of Delhi. The de-

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scriptions of natural beauty, depiction of the conflict of the characters and appropriate use of imagination, speak volumes about the poet's ability regarding the treatment of the subject-matter, He has also translated *Meghaduta* of Kalidasa in the same metre. He has written 'garbis' (songs sung while dancing) too, about the evils of child marriage and value of women's education. His collection of poems *Kusumanjali* (1903) contains poems on various subjects. He wrote a historical play entitled *Devaldevi* (1896).

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## Divetia, Bholanath Sarabhai (1822 – 1886)

**Bholanath Sarbhai Divetia, born in 1822, was one of the exponents of the social and religious reform movement.**

Bholanath Sarabhai Divetia who belonged to a wealthy and refined Nagar family, was one of the exponents of the social and religious reform movement in those days. He knew Sanskrit. English, Persian and Marathi. He also studied law and after having served as a government servant, ultimately attained the post of a first class Sub-judge. He retired from this post in 1874 when he was awarded the title 'Rao Bahadur'. As he was born in an orthodox religious family, he, in the beginning, believed in idol-wordhip, but later on turned to the worship of 'Nirakar' (Formless God) through prayer. He first founded a 'Dharmasabha' and then a 'Prarthana Samaj'. Both the institutions played an important role in the social and religious renaissance of those days.

As a man of letters, he would for long be remembered for his genuine religious poetry. He had a scientific knowledge of music which was best utilized in his poems in the *Ishavrprarthanamala*, Vol. I-II and the *Abhangamala* Vol. I. He adopted the abhanga and the 'dindi' form of poetry from Deccan. The *Ishvar Prarthanamala* has thirty sections of which the concluding sections were written by his son Narasimharao Divetia, as Bholanath died after completing the 28th section. The *Ishvar prarthanamala*, a collection of prayer-songs, was designed for daily prayer for thirty days of a month. There is a prose-passage as a prologue to each section which demonstrates his refined and simple prose style. Though one may find a frequent repetition of the same sentiments and reflections in the *Ishvar prarthanamala*, it enjoys a unique position in the religious poetry of Gujarati literature.

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## Divetia, Narasimharao Bholanath (1869 – 1937)

**Narasimharao Bholanath Divetia, born in 1869, was a Gujarati poet, linguist, prose stylist and critic.**

Narasimharao Bholanath Divetia was a Gujarati poet, linguist, prose stylist and critic. He received the Bhau Dajee Prize when he stood first in the University at the B.A. Examination in Sanskrit. He passed the Indian Statutory Civil Service Examination and was appointed assistant Collector in 1884. In the year 1912 he retired early on account of his ill health and settled in Bombay, where he joined Elphinstone college as a professor of Gujarati. In his later life he bravely suffered the pangs caused by the death of his near ones. He was enchanted by the British way of life and literature and propagated modernity in life and literature .

He made original contributions to poetry, criticism and linguistics in Gujarati. His first collection of poems entitled *Kusummala* (1887) is a landmark in the history of Gujarati poetry. His other collections of poems are *Hridyavina* (1896), *Sarjatraini Sushupti*

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(1912), *Nupurjhankar* (1914), *Smaransamhita* (1915) and *Buddhacharit* (1934). In *Hridyavina* and *Nupurjhankar* one finds his outstanding poems and some good 'khandkavya' like 'Uttara-Abhimanyu' and 'Mahabhinishkraman' based on the episodes from the *Mahabharata* and the life of the Buddha respectively.

But the maturity of his writing may be seen in Smaransamhita which is a fine elegy in Gujarati literature, wherein the lamentation on the death of the dearest son becomes an artistic expression rather than mere sentimental outburst. He made a successful effort to write artistic elegy in Gujarati. *Buddhacharit* is a noteworthy effort of translating Edwin Arnold's *Light of Asia.*

As a poet, Narsimharao represents a milestone in modern Gujarati literature for establishing a new trend of lyrical poetry marked by classical and polished diction not practised by his predecessors. He has used Sanskrit metres as well as 'folk' rhythms, but he shows greater felicity in the use of metres, 'chhand harigit' is his favourite metre, in which he excels. His devotional faith and devotion to arts found proper and pleasant expression in his poetry. He has treated nature as Nature thereby distinguishing himself from his predecessors. He tried to create lyrical poetry in Gujarati under the influence of the romantic poets of English literature.

Inspite of all his limitations, Narasimharao would be remembered for his polished language, variety of themes, subjective love, emotion expressed in a classical way and for a mature effort of writing an elegy. As a prose-writer he has experimented with genres such as memoirs, diary, biography and essay. In his Smaranmukur (1926), a book of pen-pictures of his contemporaries and predecessor from different walks of life, his pen moves smoothly. The pen-pictures are marked with his fine descriptive ability and emotional touch. The book, even with its limitations such as the lack of humour, is a new landmark in Gujarati literature. *Vivartlila* (1933) is a collection of essays expressing his cultured and scholarly personality. The essays were written under the pen-name 'Jnanabal.'

As a critic Narasimharao's contribution will be long remembered. *Manomukur* Vol. I, II, III, and IV (published respectively in 1924, 1936, 1937 and 1938) *Abhinaya kala* (1930) and *Gujarati language and Literature* (1932) are collections of his critical essays and lectures. His efforts were to organise the activity of criticism in Gujarati. His view on and discussions of Premanand's plays, poetry and music, poetry and its relation to other arts, poetry and philosophy, poetry and meter, improbability in poetry and pathetic fallacy and so on are his major contributions to Gujarati criticism. His criticism demonstrates his study of the East and the West.

Narasimharao's contribution as a linguist is primary but pioneering in Gujarati literature. The book that contains his linguistic contributions is *Wilson Philalogical Lectures,* part I (1921) and Part II (1932).

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## Diwan, Ranchhodji (1768 – 1841)

**Ranchhodji Diwan, born in Junagarh in 1768, was a great Gujarati poet and philosopher. His contribution to shakti literature is noteworthy.**

Ranchhodji Diwan was the son of Amarji Diwan, the Chief Minister of Junagarh. After the death of his father, he was appointed as a minister. He was a devotee of Shakti (Mother Goddess) and philosophical in his approach to life. Besides Sanskrit and Gujarati, he was well versed in Persian. He wrote two books in Persian, Tawarikh-I-Sorath (History of Sorath) and Rugat-i-Gunagun (Bunch of letters).

In Gujarati, he composed Chandipath (Prayers to goddess Chandi, 1822), Shivgita (Song of Lord

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Shiva) and Ramayana Ramvalla (Songs in praise of Rama). He is famous as a 'Shakta' poet and in his Chandipath he has depicted various form of Chandi. The poem is divided into thirteen parts known as 'kavach, (which means armour) implying that the recital of the poems protects the reciter from the evils. He has described the bodily beauty, dress and ornaments of the goddess. He has also described the exploits of the mother while fighting and defeating the demons like Sumbha Nisumbha and theie companions. Thus, he has described the charm as well as the valour of the goddess in an impressive manner and his contribution to shakti literature is noteworthy.

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Susmita Mehd. *Narasimharao: ek Adhyayan.*

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## Diwan Singh Kalepani (1904 – )

**Kalepani Diwan Singh, born in 1904, was an eminent Punjabi poet. His scientific outlook made his poetry deep and intellectual.**

Kalepani Diwan Singh passed his matriculation in 1916 and in 1921 he got the diploma in Medical Service from Agra and joined the Medical Corps of the Indian Army.

The most important period of life began when he was transferred to Rangoon, from where he was transferred to the Andamans in 1927 to a school where students were taught Tamil. Telugu and Punjabi. In the Gurudwara, Diwan Singh used to recite his poems and discuss with Indian people the problems of slavery and freedom.

During the Second World War when Japan occupied the Andamans in 1942, Diwan Singh could not get reconciled to it. The Japanese officers ordered him to make a speech against the Britishers on the Penang Radio, but Diwan Singh declined. He was arrested in 1943 by the Japanese. The remaining 65 members of Punjabi Sabha were also put behind the bars. After about six months of torture , he was butchered alongwith other members of the Punjabi Sabha.

Diwan Singh's collection of poems *Vagade pani* (Flowing water) was published in 1938 and his second collection *Antim lehran* (Last tides) was published posthumously. Diwan Singh was not interested in conventional poetry and wrote in romantic satirical free-verses on which Puran Singh's influence can also be seen. His scientific outlook made his poetry deep and intellectual. He believed in the direct poetry, very much like Puran Singh, and thus, strengthened the trend for succeeding generation of poets.

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## Diwakar, Ranga Rao (1894 – ?)

**Ranga Rao Diwakar, born at Madihal in Dharwar in 1894, was an eminent Poet and scholar. His contribution as a linguist is primary but pioneering in Gujarati literature.**

Ranga Rao Diwakar was born at Madihal in the suburb of Dharwar (in Mysore State) to Ramachandra Venkatesh and Sita on 30th September, 1894. The family belonged to the lower middle class. Ramachandra Venkatesh was a petty employee in the railway. He was a Madhwa Brahmin of the orthodox type and brought up his children on traditional lines. Ranga Rao Diwakar was the third child of his parents. He married in 1918, but his wife died in 1931.

A sturdy of young lad, Diwakar received training in wrestling and dagger-play from a gymnastic instructor. He was taught English by a post master working at the village Bilgi, who seemed to have been a very good instructor. Diwaker was a voracious reader, and even at a very early age he had read

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Carlyle, Emerson, Wordsworth, Ruskin and the works of other famous intellectual thinkers and writers of the nineteenth century. He was also proficient in his mother-tongue, Kannada.

Diwakar went through his school and college education like any other young man of his district, passing examinations for diplomas and degrees. But he distinguished himself from his class-fellows in a few remarkable ways. When he studied in the Lamington High School at Hubli (in Mysore State), he worked as a volunteer (from 1905 to 1908) in the Swadeshi Movement and held Lokamanya Tilak as his hero. When the latter was convicted of sedition in 1908, he absented himself from the school and was fined four annas (i.e. twenty five paise), which he readily paid as his first sacrifice for the country. Thereafter, he read Aurobindo and the works of other radical thinkers and writers in Marathi, Bengali, Hindi and Gujarati. He also read classical Sanskrit literature and the history of Karnataka.

Diwakar studied for his degrees at Belgaum, Poona and Bombay. His took the M.A. in English language and literature in 1918 and passed the LL.B. examination in 1919. He refused to receive the law degree, as he did not intend to practise as an advocate. He was appointed a Professor of English soon after, but he resigned it in August 1920 on the eve of the Nagpur Session of the Congress (December 1920).

To Diwakar participation in the struggle for freedom was more important than bread-earning and manufacturing of graduates. He received his first inspiration from Gangadhara Rao Deshpande and Venkata Rao Alur of Karnataka and from Lokamanya Tilak at Poona. As an organ of the nationalist movement, he started a Kannada weekly, the *Karmaveera,* which continued publication till 1930. Soon, he came into contact with Gandhiji during the Non-Cooperation Movement in 1920-21.

When Gandhiji divided India into linguistic provinces for the better administration of the Congress, Diwakar agitated for, and succeeded in having, an independent unit for the Kannada- speaking areas. When Motilal Nehru Committee collected evidence for the unification of Karnataka, Diwakar, who had published a book in 1928, 'the United Karnataka', was invited to lead the evidence on the subject. From this time on wards, Diwakar, who had been printing '*Swatantra Bharata*' and '*Ektantra Karnataka*' in his newspaper as his aim, became the sturdy advocate of these ideals on the platform also. He led a no-tax campaign, a second Bardoli as it was considered, in Sirsi, Siddapur, Ankola and Hirekurur talukas in 1930-31, and a salt satyagraha in 1932-34, and suffered confiscation of his properties, imprsionment and torture.

Diwakar's political ideas was deeply influenced by his reading of the Upanishads and the Bhagavad Gita, which he translated into Kannada under the titles '*Upanishad Prakash*' and '*Giteya Guthi*'. He published also the tenets of *Veerashaiva* cult in Kannada under the title '*Vachana Shastra Rahasya*' and also the philosophy of *Madhwacharya*, who was his own religious teacher, under the title '*Haribhakti Sudhe*'. A review of these early writings of Diwakar shows that the author was shaping more like Gandhiji than like other politicians, with correct understanding of the Satyagraha as a political weapon.

Diwakar participated in the Individual Satyagraha,and suffered imprisonment. During the Quit India Movement, Diwakar went underground for more effective action, and the Government set a price of Rs. 5,000/- for his arrest. But Gandhiji advised him to come out to the open and show himself publicly. This led to his arrest and detention in jail for one year. He was released in 1945 as a part of the general amnesty for all political prisoners.

With the achievement of Independence in 1947 Diwakar entered upon a career of consolidation of his past services to the nation on one side, and to Karnataka on the other. The former took the shape of recording and propagating the philosophy of Gandhiji as experienced by himself in the struggle for freedom, and the latter appeared in the form of unifying Karnataka by bringing all Kannada-speaking people in one state. While the former was accomplished as and when he chose to do so, the latter had to wait until almost the close of 1956 and demanded hard work through his newspaper the *Samyuktha Karnataka,* started for the purpose in 1935, and

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through the Kannada monthly, the *Kasthuri,* after 1947. It is an irony of history that Diwakar is remembered more as an author of books and essays and articles on Gandhiji, Satyagraha, the Upanishads, and the Bhagavad Gita than as a maker of modern Karnataka. His appointments as a Minister at New Delhi in 1948-52, as the Governor of Bihar in 1952-57, and as a member of the Rajya Sabha in 1962-68 were due to the grateful feelings of the Prime Minister Nehru for Diwakar's contribution in the freedom-struggle, but little appreciation was shown for his services to the making of a United Karnataka.

Diwakar's publications fall into three categories: History, Religion and Philosophy and Literature. His 'Bihar through the Ages' and 'Karnataka through the Ages' belong to the category of History. His magazine *Kasthuri* is good Literature. All other writings fall in the category of Religion and Philosophy. The titles of books in this category are numerous, but they relate to Gandhiji, Aurobindo, the Buddha, Ramakrishna Paramhamsa and ancient seers as mentioned in the Upanishads. Perhaps, the best among these books is his '*Satyagraha: Its History and Technique*', which has been translated into several European languages, and also re-issued in the U.S.A. with a new title ''*The Power of Truth*'.

Diwakar now occupies a few places of high national honour. He is the Joint Editor of the Bhavan's Book University series at Bharatiya Vidya Bhavan, Bombay, the Honorary Secretary of the National Committee for Gandhi Centenary, the Chairman of Gandhi Smaraka Nidhi and of Gandhi National Memorial Trust, and a member of the Press Trust of India. He started the National Liberation Publication Trust which in 1935 became the people's Education Trust, at Hubli and Bangalore.

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## Dixit, Gaindalal (Pandit) (1888 -- 1920)

**Gaindalal Dixit, born at Batesar in Agra District in November, 1888, was an eminent revolutionary freedom fighter whose sacrifices had been all in vain.**

Gaindalal Dixit was born in Village Batesar in Agra District on 20th November, 1888. He belonged to a poor family maintained by the scanty income of his father, Bholanath Dixit, a school teacher at Oraiya. The financial condition of the family prevented him from having any good education. Gaindalal was married, but nothing much is known about his family.

When he grew into a youngman, he was drawn to revolutionary politics, and was fired with a determination to free his motherland from the yoke of the foreigners. His Arya Samajist faith and contact with other revolutionary elements further strengthened his patriotic fervour.

When his appeal to the educated young men failed to move them, he turned to the dacoits of the Chambal area, hoping that this depredatory band would help him in freeing his beloved motherland. As a patriot, he saw to it that the victims of the gang were only wealthy men. But on one occasion a spy betrayed the party to the police, and in the fighting that followed many were killed and some, including the leaders, Brahmachari and Dixit, were taken prisoners. There was another party of youngmen called Matravedi which acknowledged Dixit as its leader. These youngmen tried to arrange for his escape from the Gwalior Fort. The attempt proved abortive and the Government, now being more determined to stamp out the revolt, charged Dixit as an accused in the Mainpuri Conspiracy Case.

Prison life shattered the health of the daring revolutionary. He fell a prey to tuberculosis and was transferred from the Gwallior Fort to the Mainpuri Jail.

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By then he had become convinced that he would either be transported for life or die at the hands of the hangman. He, therefore, decided to escape from the jail somehow, to be able to carry on his revolutionary work. He pretended accordingly-to be ready to inform the police authorities about hundreds of revolutionaries. The Government was taken in, and he was accommodated in the barracks for approvers. From here, escape was easy.

But his troubles did not end. The companion who escaped with him proved a traitor. He locked him up and ran away with the money. Dixit was alomst starved to death before he managed to get out at last. When he reached Agra on foot, none would have anything to do with him. None wished to harbour an absconding conspirator. The members of his family were being continually harassed by the police, and now his presence endangered their safety still further.

Gaindalal somehow managed to reach Delhi. His health was now completely broken. He worked as a water-server on the roadside. He was too poor to have any medical facility. His mental condition was even worse. His sacrifices had been all in vain. But his strong will was unbroken to the last. His last words to his wife were: ''I want to be born again and again on this sacred land and die for it every time''.

Dixit died in a Government Hospital unknown and unsung. His friends hurriedly performed the last rites. Years later, in 1939, questions were asked about him in the U.P. Legislative Assembly by Deva Bharatiya. It was then definitely stated by the Chief Minister that he was dead, and that his death had occurred on 21st December, 1920.

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## Doddameti, Annadanappa (1908 – 1972)

**Annadanappa Doddameti, born at Jakkali in Dharwar district in March, 1908, was a great freedom fighter, politician and minister in Karnataka.**

Annadanappa Doddameti was born at Jakkali, a small village in Ron Taluk, Dharwar district, on 16th March, 1908. His father Jnanappa Doddameti was a landlord and Basavamma was his mother. In 1925, Annadanappa married two wives at the same time, and in 1930, he married again. He has two wives living. He has six daughters and three sons.

His father died in 1925 and he had to shoulder the responsibilities of his family. Hence, he could not prosecute his studies beyond the lower secondary standard.

He joined the Congress on 13th April, 1930, burnt foreign cloth and started wearing khadi.He was inspired by Gandhiji's call, at the time of the Dandi Satyagraha. At Gadag, he made speeches and held meetings and called on the people to join the Congress. In 1931, he invited Jawaharlal to his place, and as a result the Police searched his house and took away his rifles.

In 1933, he became the Dictator of the Karnataka Pradesh Congress Committee. When trouble started at Ankola, he was arrested by the Police in January 1933 and was later released, with his movements restricted to certain areas only. After a few days, he was arrested again and sentenced to one year's imprisonment and a fine of Rs. 2,000/-. The fine was recovered by attaching his property.

After, he was released from jail, he took to the Harijan movement in Dharwar area and later became the President of the Harijan Sevak Sangha. When Gandhiji was touring Western India, he invited him to his village in 1934. A contribution of Rs. 10,000/- was made for Harijan upliftment, and all the loan documents of the Harijans were destroyed.

When the Congress Party contested elections in 1937, he contested from Dharwar North Constitu-

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ency to the Bombay Legislature and was elected. As a member of the Bombay legislature, he spoke in Kannada for the first time in that House. In 1940, he offered Individual Satyagraha and was imprisoned for a year. When his mother was on death bed, the government offered him parole, but he refused it. He had faith that his mother would survive the completion of his jail term. Gandhiji wrote a personal letter to him and to his mother, and the letter is preserved in the Gandhi Mantap. Within a week of his release, his mother died.

In August 1942, he was arrested again and was in jail for two years and nine months. He was in the Belgaum Central Jail and could not even attend his daughter's marriage. In the elections held in February 1947, he was elected again to the Bombay Legislature. He moved a resolution for the unification of Karnataka, and it was passed. He continued his agitation for the formation of Karnataka, and in 1954 even resigned his membership of the Bombay Assembly. After the reorganisation of States in 1956, he became a member of the Mysore Assembly. Since then he had been resolutely fighting for renaming Mysore State as Karnataka. In 1962 and 1967, he was re-elected to the Mysore Assembly.

He was President of the Jamakhandi State People's Conference from 1932 to 1948 till the state's merger with the Union of India. He was President of the Harijan Sevak Sangha.

In 1968, he became Minister of State (in Veerendra Patil Ministry) in charge of Minor Irrigation and Pension Scheme. As a minister he did much for the agriculturists by providing more irrigational facilities. He died on 21st February, 1972.

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Personal Interview of Annadanappa Doddameti.

## Dogra, Girdhari Lal (1915 – )

**Girdhari Lal, born at Bhaiya in the Kathua district of Jammu in July, 1915, is a great nationalist, freedom fighter, educationist, politician and an ardent believer in the democratic system.**

Girdhari Lal was the sixth and youngest son of his father, Bhimamal, an agriculturist and a petty businessman. He was born on 13th July, 1915 in, small village named Bhaiya near Jasmergarh in the Kathua district of Jammu, in the State of Jammu and Kashmir. He is a Brahmin by caste.

He received his primary education at his village school, passed Matriculation from a high school at Samba, graduated from the Hindu College, Amritsar, in 1939 and obtained the LL.B. Degree from the Law College, Lahore, in 1942. He is well-versed in English , Kashmiri, Punjabi, Sanskrit and Persian. He was married in 1942 to Shakuntala Devi, sister of Prem Nath Dogra, President of the Jan Sangh Pradesh Committee.

Born in a conservative Brahmin family, he inherited a religious bent of mind. In his early life, he was influenced by the contemporary national leaders like Jawaharlal Nehru and Dr. Kitchlew. The latter was his teacher at the Hindu College, Amritsar. Besides, the 'Das Capital' of Karl Marx and books on the French and American Revolutions had also deep impact on his young mind. But most of all, he imbibed the teachings of the 'Bhagavat Gita' and 'Ram Charit Manas'.

Girdharilal was drawn into the national movement in 1940 when he was a student of the Law College, Lahore. Lahore was then a centre of students' agitation. When the national flag was removed from the Law College Hostel by some University students, it was a challenge to the nationalists. Girdhari Lal took up the challenge and went up to the top of the hostel and hoisted the flag. From that day, there was no looking back. He became one of the active and front-rank Congress workers.

After getting his law degree, he went back to his home State where he enrolled himself as an Advocate at the Kashmir State High Court. He also took up political work simultaneously. He joined the National Conference, and soon became one of the prominent figures in it. It is said that he had Communist leanings too. He actively participated in the Quit India Move-

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ment and also worked to bring about a democratic rule in the State of Jammu and Kashmir. He was a prominent leader in the Quit Kashmir Movement in 1946, and later in the resistance to Pakistani aggression.

After Kashmir's accession to India, he was elected four times to the State Legislative Assembly. During Pakistan's attack on Kashmir in 1947-48, he worked as an emergency officer. As a close associate of Sheikh Abdullah, he was appointed the Finance Minister of the State in 1948. He was also Chairman of the Constitution Drafting Committee. He, however, opposed Sheikh Abdullah in 1953 when the latter toyed with the idea of an independent Kashmir. After the dismissal of Sheikh Abdullah, Girdhari Lal joined the Bakshi Cabinet. He left the National Conference in 1957 following a rift in the party but rejoined it in 1960. He was Minister of Finance and Industry from 1960 to March 1967. After the elections of 1967, he was appointed Minister of Revenue and Rehabilitation.

Though himself a man of puritanical habits, he has always been against caste-system and untouchability. He is an advocate of widow-remarriage and equality of the sexes. As regards western culture and civilization, he, like most of his contemporaries, approved, and even now approves, western material innovations but rejects blind imitation of western habits and customs. In the matter of education, he prefers the western system and also free and compulsory basic education imparted through the medium of the mother- tongue.

He is an ardent believer in the democratic system wherein religious and cultural minorities are fully safeguarded. He attaches great importance to cottage industry, being the basic insustry of Kashmir from the point of view of production, trade and employment. But he never disavowed the necessity of developing modern large- scale industry in the State. Landless labour received his attention when he was the Revenue Minister of the State. He introduced agrarian reforms and extended financial and technical assistance to improve agriculture in the State.

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## Dogra, Prem Nath (1884 – 1972)

**Prem Nath Dogra, born at Samailpur in Jammu in October 1884, was an active member of RSS and BJP.**

Prem Nath Dogra was born in October 1884 at Samailpur, 13 miles from Jammu. He studied at Lahore where his father Pandit Anant Ram was Manager of Kashmir State Property. He married Achhari Devi while he was still in the college.

After graduation from the Foreman Christain College, Lahore, in 1908, Prem Nath joined State service as a Tehsildar and rose to the position of Deputy Commissioner. He was prematurely retired for his alleged softness in suppressing the Muslim agitation in his District of Muzaffarabad in 1931. His official biographer Sham Lal Sharma attributes this action against him to Rajput courtiers who were jealous of the rise of a Brahmin.

After retirement, Prem Nath became President of the Brahmin Mandal and the Sanatan Dharam Sabha. He was also active in the Dogra Sadar Sabha, of which his father was the President. The father and son made notable contributions to the enactment and active implementation of the State Subjects Act which barred outsiders from getting government service or acquiring property in the State.

Prem Nath remained was a loyal royalist. In 1943, he was the only public man of consequence who appeared as a government witness before a Commission enquiringinto an incident of police

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firing on a popular demonstration against rising food prices.

Again, when the dominant group of the Jammu and Kashmir Rajya Hindu Sabha, led by Gopal Dutt Mengi, favoured immediate accession of the State to the Indian Union, Prem Nath's group supported the Maharaja's equivocations and argued against merger of the identity of a "Hindu State'. Eventually the two groups evolved a compromise formula, authorising the Maharaja to decide to accede to the Indian Union at the "proper time." Prem Nath was also the Sangh Chalak of the Rashtriya Swayam Sewak Sangh in the State.

After Independence, a move to accommodate him in the ruling National Conference was scuttled by the party militants. After Gandhi's assassination, he retired from active politics for a time.

Prem Nath was detained in 1948 and released after a brief and minor agitation. He was arrested on 15th February, 1949, again without any known reason. A request by the Jammu National Conference leaders to the State Prime Minister to release him on his undertaking to give up public life was rejected. However, he was released in October 1949 on the intervention of the Jan Sangh President Pandit Mauli Chander.

A year later Prem Nath was arrested again to forestall possible repercussions of a student trouble in Jammu. But Sir Gopalaswamy Iyengar, the Union Minister, intervened and got him released.

This manner of repeated arrests and releases imposed a halo of martyrdom on a reluctant head. Gradually, he became a symbol and rallying-point of Hindu reaction to the Muslim domination in the State Government and the open reluctance of Sheikh Abdullah to form a closer bond with the Indian Union. He acquired further limelight as he led the Praja Parishad agitation for a full integration of the State with Indian Union in December 1952. It culminated in the dismissal and arrest of Shaikh Abdullah in August 1953. Prem Nath was elected President of the Bhartiya Jan Sangh in 1955-1956.

Excepting for the decade of 1947-57, he had represented Jammu city in the State Assembly since 1934. He was President of the Praja Parishad from 1949 to 1964 and of the State Jan Sangh, after the Parishad merged with it, from 1964 to 1967.

Prem Nath died on 22 March 1972. He was gentle, soft-spoken, and mild-mannered. Never rigid in his arguments, he listened to his opponents with respect and was respected by them. He maintained wide and warm social and personal contacts and lived a simple life.

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## Donappa, Tumati (1926 – )

**Tumati Donappa, born in 1926, is a critic of eminence, a linguist of merit and a talented writer of prose. He has enriched Telugu language, literature and folklore by his valuable contributions.**

Tumati Donappa is a distinguished teacher and research scholar. He has enriched Telugu language, literature and folklore by his valuable contributions. He has the ability of presenting even a dry subject in a lucid and attractive style. A critic of eminence, a linguist of merit, a talented writer of prose, he won the appreciation of the academicians as well as laymen.

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After a brilliant academic career at the Andhra University, he submitted his thesis in Telugu on 'Linguistic borrowings' in 1965 for which the university awarded him the Ph. D. dgree and honoured him with the coveted Raghupati Venkataratnam Naidu Research Medal. He has served as professor and Head of the Department of Telugu in Andhra and Nagarjuna Universities. At present, he is the Registrar of Nagarjuna University. Notable among his achievements is his winning the State Sahitya Akademi award thrice. He is also the winner of Best Teacher Award of the State government for 1980. He held many high positions in Andhra and Nagarjuna Universities. He participated in the second World Telugu Conference held in 1981 at Kaula Lampur, Malaysia.

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## Donde, Moreshwar Vasudev (1894 – 1962)

**M.V. Donde, born at Thana (Maharashtra) in August, 1894, was an eminent politician and educationist.**

Born second among six children in a poor Chandrasheniya Kayastha Prabhu family, at Thana (Maharashtra), on 4th August, 1894, Donde lost his father Vasudeo Vinayak Donde, a clerk in the Civil Court when only nine, and his mother Gopikabai (Kotwal), when he was just sixteen. Though looked after by kindly near relations, he had to shift for himself even in schooldays till rather late graduation in 1917. He was married to Saraswatibai (Gupte) of Poona and had two sons, Aruna and Udaya.

Educated at Thana and Bombay, then electrified by the examples of Tilak, Gokhale and Besant, Donde managed to find time, among other things, to conduct night-classes (1913-19) and reading-rooms (1918-20) for the poor and needy including the untouchables though he had himself to earn his living as a student by giving tuitions in private and as a temporary teacher. No wonder, therefore, that at the earliest opportunity he joined the Gokhale Education Society as a founder-member of the Parel High School, better known as the R.M. Bhatt High School, which under his principalship (1929-54) became a model centre of progressive experiments like Boys' Parliament and Parents' Association.

Donde also served in wider political fields. He was elected Secretary of the Thana District Congress Committee (1918-28). He later joined the Independent Labour Party (1936) and became a member of the P.S.P. in 1948, winning a few elections and attaining to the position of the leader of the opposition in the State Assembly. He was elected to the Thana Municipality (1920-29). He was a Municipal Corporator in Bombay in 1930 to 1961 and the Mayor of Bombay from 1957-58. He took a leading part in the State-wide agitation for the Samyukta Maharashtra. He was elected President of the Maharashtra Library Conference at Dhulia in 1956. He was associated with both the Bombay and the Karnatak Universities. His greatest achievement was his successful leadership and organisation of the hitherto neglected primary teachers, who held their first State Conference at Poona in 1945 and the first All India Conference at Nagpur in 1954. The latter attained importance as it was inaugurated by Pandit Jawaharlal Nehru. Their unique strike of 54 days attracted general attention, brought about improvement in their service conditions and led to Donde's appointment to the Central Advisory Board for Primary Education under the Chairmanship of U.N.Dhebar (1962).

Donde was a man of action and found little time for purely literary work. He composed about a dozen dialogues or playlets for student gatherings and few moral booklets, some of which have earned prize awards. He has also a few prefaces to biographical and constitutional books (1948-50) to his credit.

Donde dressed simply in dhoti, a soft-coloured coat and highish cap. His countenance was earnest and serene and yet pleasant. His conversation was

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usually brightened with humour. He was a tireless worker, and in his heart of hearts inclined towards extremism in politics when young. He represented the best traditions of the ideal teachers like Tilak and Gokhale; and having done his best as the principal of the school of his choice. After retirement, he also gave his best to the politics of his country.

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## Dongerkery, S.R. (1898 – 1976)

**S.R. Dongerkery, born in Bombay in February, 1898, was a leading educationist and architect of modern education in Maharashtra.**

Born on 25th February, 1898, son of a retired Indian Princely State Railway-Manager, the late S.R. Dongerkery B.A. (Hons.) LL.B. had a uniformly brilliant academic career right from his school days winning merit scholarships, prizes and the coveted Kinlock Forbes and Davar gold medals in Roman Law and Jurisprudence in the University. He was a Dakshina Fellow in the Elphinstone College and was assigned teaching work in French as the best French student his Professor had seen during his service. English and French literature were his subjects for graduation. His school education was in the St. Xaviers' High School where his name adorns, among other distinguished men, the panel of the Roll of Honour. Later, when he was appointed Vice-Chancellor his College Principal who had earlier mentioned him in the Centenary Souvenir Volume on hearing the news, addressed him as his "Fellow Student".

He was tipped for the Indian Civil Service nomination but missed it narrowly to make way for an Ex-Serviceman's brother greatly to his own advantage. He thereafter took to Law and practised as an Attorney-at-Law and Advocate for seven years in the Bombay High Court. Since his school and college days, he was known as a *writer*, having edited and written articles and books from time to time. Impressed as he was by a High Court Judge, Justice Mirza Ali Akbar Khan, he was persuaded to join University service, which he did reluctantly. Since, he touched nothing that he did not adorn, here also he made his mark as an eminent educationist and administrator and won high honours.

His university career was marked in Bombay by the establishment of the Department of Chemical Technology, an almost fool-proof examination system a sympathetic attitude both towards teachers and studnets. Culminating in the Centenary Celebrations when the social side of the University was developed by the laying of the foundation stone of the Club House, Hostel and Sports ground. As an ardent supporter of university autonomy, and academic excellence he fought tooth and nail for their preservation.

Before he finished his term after serving the Bombay University first as Registrar and then as its first Rector he was appointed the first Vice-Chancellor of the Marathwada University to put a new University on its feet in a developing region of Maharashtra. Here also during his two tenures of office, as the Chief Architect of the University he placed it on a sound footing, bringing new life to the region.

He carried out his own progressive measures here, first and foremost, by making the service of teachers secure and ensuring better grades for them. He introduced a system of grants to Research workers in the Medical Colleges, matching grants to teachers for books and the expansion of University Departments of Education for the special needs of the region like Department of Marathi, Engligh, History, Physics in addition to those in serveral other spheres.

He was a delegate from the Bombay University to the first Conference (1950) held at Nice (France) for the formation of the International Universities Association. The British delegation proposed his name for the Chairmanship of its Constitution Committee and he was elected its Vice-President for a period of five years. He was a delegate to the Common Wealth Universities Congress at Cambridge (1953), and a year later to the Columbia bi-centennial in the U.S.A

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and internationally acclaimed as an authority on University education.

He was awarded the Imperial Relations Trust Award, which he made use of for a Study of University administration in Great Britain. The French Government also gave him an award in Paris. Here in India, he was awarded the much coveted Dr. Dadabahi Naoroji Award for distinguished work in University Education.

He chaired the commission known as the Dongerkery Commission for the amendment of the Gujarat University Act, the L.G.C. Committee on Examination Reform and the Bombay University Committee for the Medium of Instruction in College, besides being a member of various other Commission and Committees.

He was Editor of the *Bombay Law Jounal* and Faiz Tyabji's *Mohamedan Law*. He wrote a monograph on the Law of Cutchi Memons and Commentaries on the Sale of Goods Act for the Indian Partnership Act as a lawyer.

On University education, he was an authority and published a number of books among which the following deserve mention. *University Education Around the British University; Autonomy for Universities; Ivory Tower* (Poem); *Memories of Two University History of a hundred years of the Bombay University : University Education in India.* Dr. Dadabhai Naoroji award Books. He also contributed regularly to the Commonwealth Year Book. All his works and writings are in the possession of the Marathawada University Library as the S.R. Dongerkey collection which includes his notes files MSS.

Known for his integrity, honesty and great administrative qualities, he was a very popular figure in University circles both in India and abroad. Jovial in temperament and with a keen sense of humour he could put a tense meeting right with a casual humorous remark. His regime was thus marked as an outstanding one both in Bomay and Marathwada. With his legal acumen he would always stretch a point in sympathy towards all those who had occasion to go in problems. Even though it is quarter of a century since he retired from active service he is remembered and talked of as an institution.

He married Kamala, granddaughter of an eminent lawyer. Shiva Rao Dharwar. His domestic life was extremely happy with a talented wife, also a writer and artist, to help him carry out his onerous duties. His dedication in a single sentence in his monumental work sums up his sentiments and regard for her fully. "To Kamala, Companion in My life and Works." He is survived by her and an adopted son, Sooraj.

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## Doraikkannan, Narana (1906 – )

**Narana Doraikkannan, born in 1906, is a prominent freedom fighter, journalist and author of several books.**

Narana Doraikkannan is a prominent journalist and an author of 132 books. He studied only upto 8th class in Hindu High School, Madras. He began his life as a proof-reader in a press. He was attracted by the national movement and took journalism as his profession. He joined *Lokapakari*, a famous Tamil weekly, as sub-editor in 1927.

He worked with various journals like *Deshbandhu* (1929). India (1930) and Dravidan (daily, 1931). In 1932 he took up the editorship of *Prasanda vikatan* and *Ananda bhodini* and served for 33 years (till 1965).

He took active part in social reform movements and wrote many novels to preach his ideals. One of his novels *Uiroviyam* was dramatised. He has written several plays. He encouraged young writers and

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virtually became their cherished Guru. He served the community of writers as the President of the Tamil Writers' Association (1946-50). President, Progressive Writers' Association (1952-53) and vice-president of the South Indian Journalist Federation (1952-54). He still continues to serve the community as the Director of the Tamil Writers' Co-operative Society (since 1966).In 1964, Sangeet Natak Akademi conferred the title 'Kalai Mamani' on him. He was honoured by many well-known organisations in Tamil Nadu. He wrote under many pseudonyms, among them 'Jiva' is a very popular one.

His selected list of books are as follow: Novels: *Tasi ramani* (1941), *Velaikkari* (1956), *Vedatari* (1957). *Nadutheru Narayanan* (1960), *Tarangini* (1964). Dramas: *Uyiroviyam* (1949), *Chaturangam* (1961), *Tiruvrut prakasa vallalar* (1969), *Teyvappulavar Tiruvalluvar* (1971). Short stories: *Jivavin kataikal* (1947), *Hamsanandi* (1949), *Parvati* (1963), History of Tamil drama: *Tamilil natakam* (1976).

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## Doraswamy Sharma, Ravuru (1919 – )

**Ravuru Doraswamy Sharma a reputed scholar in prosody and poetics. His treatise on Telugu prosody *Telugu bhashalo chhando ritulu* won the award from Andhra Pradesh Sahitya Akademi.**

Doraswamy Sharma wrote a critical commentary on the third canto of *Appakaviyam* called *Appakaviyam bhava prakashika.* It has been a useful work for the students of literature for decades. As a commentator, he is widely recongnised and appreciated.

Doraswamy Sharma wrote a critical work on the poetic use of abusive language in literature. His work *Telugulo tittukavitvamu* explains the origin of the use of abuse in Telugu literature. He traced the history of the use of this abusive language of various types. He has discussed the position of slang, abuse and pornography in detail.

Doraswamy Sharma is a scholar and editor. He edited various classics and wrote critical commentaries on them. He is an authority on textual criticism. He edited Krishnadevaraya's Amuktamalyada. Peddana's *Manucharitra,* Tenali Ramakrishna's *Pandurangamahatyamu* and various other prabhandhas.

Doraswamy Sharma wrote many literary essays in the prestigious literary magazines like Bharati and enriched Telugu literature. He is also considered to be one of the authorities on Telugu prosody.

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## Doshi, Walchand Hirachand –

**(See under Walchand Hirachand)**

## Doureswamy, Ansari. P. (1906 – ?)

**Ansari Douressamy, born in Pondicherry in 1906, is renowned as a true Gandhian.**

Douressamy was born in Pondicherry town on 22nd July, 1906. He belonged to a middle class family, known as the 'priestly household', Periasami Naicher, an accountant in a shop, was his fahter; Dhanabhagyam Ammal was his mother. Periasami Naicker's ambition was to see his son becoming an eminent lawyer.

Of course, Douressamy did not oblige his father in that respect, but rose later on as a respectable law-marker. Douressamy had his school education at Petit Seminaire, Pondicherry (1912-22).Then he continued his studies at College Colonial, Pondicherry (1922-25). For some time, he learnt Tamil under

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Thirupulisami Aiya. Thiruppulisami Aiya, a Sattada Sri Vaishnava was a profound Tamil scholar of those days in Pondicherry.

He was conducting a Tamil school privately. He had taught Bharatidasan too. The aimlessly drifting Douressamy turned a corner when one Palani Chettar introduced him to nationalist Tamil magazines like *Sudantira Sangu*. Since then Douressamy's mind was thrown open to Gandhian principles which he follows scrupulously and tenaciously to this day. Bhagat Singh's heroic act of hurling a bomb in the Parliament (1929) animated Douressamy so much that he plunged into politics. He picked contact with all the veteran national leaders. He took a definite anti - Communist stance.

Mahatma Gandhi's grand ideal of Hindu-Muslim unity was nearest to Douressamy's heart. To popularise it he opened a vegetarian hotel (1940) with a Muslim name and Brahmin cooks. That was the celebrated 'Ansari Hotel'. (Named so, after Dr. Ansari, the President of the Madras Congress 1926). That hotel was open to all, irrespective of class or creed. Douressamy could manage to run that hotel for thirteen years. He could never forget the storming of that hotel on 27th Fenruary, 1947 by the Communists. Whether Douressamy's attempt served the great expectations of the mentioned ideal or not is a moot point. But the sincerity behind it is ineffable and inimitable. Further, that bestowed on Douressamy the title 'Ansari', which has stuck as a permanent prefix to his name. In Pondicherry, he is equally well-known as 'Ansari'.

The French India Congress appeared in Pondicherry in 1944. Douressamy was its general Secretary for a decade. During that period his selfless endeavours in the liberation of Pondicherry from foreign rule are praiseworthy. He organised and participated in agitations, processions, hartals. In 1955, Douressamy was defeated in the elections held for the Pondicherry legislature. Subsequently he resigned the party post and primary membership (1955). However, it is highly creditable for Douressamy that he did not stoop to seek a berth in any other political party. In fact, he continued to uphold and bolster up the Gandhian principles.

Douressamy joined the 'Congress - O' in 1969. He contested the election to the Pondicherry legislature conducted that year. He was successful and became member of the Legislative Assembly. He retained his seat in the 1974 Assembly elections also. In the then legislature, he was Deputy Leader of the Opposition, and also the Chairman of the Public Accounts Committee. In the post-Emergency days. Douressamy joined the Janata Party due to the merger of 'Congress-O' in it. When the electorate of Pondicherry went to the polls in 1977, Douressamy was elected as a Janata Legislator. In that Legislature, he was Leader of the Opposition, and continued to be the Chairman of the Public Accounts Committee.

As a legislator Douressamy was active and dutiful. Even otherwise he is noted for striving willingly and untiringly to redress the real grievances of the citizens. With good intentions he is outspoken in his criticism. While he spares not any mistake or misdemeanour, he shrinks not in applauding merit. His political addresses are invariably in Tamil. Meant for the common people they are characterized by a flavour of simple elegance mixed with candour.

Certain views subscribed to by Douressamy may be detailed thus 'Authoritarianism' is an anathema. Liberty and Democracy lay the path of national progress and lead to prosperity. Any government must give heed to the hapless multitude. Bureaucracy still functions as in pre-independence days. So far no institutional transformation has been visible for the betterment of the common humanity. The present educational pattern imperils patriotism and impedes progress. Linguistic chauvinism must be abandoned Gandhian ideals are very relevant to personal and national life even now.

Douressamy's knowledge of horses is notable. He can spot 'lucky' horses. He is expert in manege. Between Nellore and Madurai he is better known as an equestrian than as a legislator and freedom fighter. He is very fond of cock-fighting and gunmanship. In the latter game his accuracy is said to be perfect.

Douressamy is of medium height, lean and dark complexioned. He leads simple life. He has been wearing Khaddar since the Dandi march by Mahatma

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Gandhi (1930). He is renowned as a true Gandhian in Pondicherry. He is bachelor, given to candour, truth and uprightness. He is a towering personality who had seen and experienced much. Agility, courage, determination, honesty, sincerity - all these, if not more are his sterling virtues. He was honoured with the Tamra patra in 1972. He was offered Freedom Fighters Pension which he declined saying that he did only his duty to his motherland. He is self-made man, worthy of emulation.

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## Dowerah, Jatindranath (1892 – 1964)

**Jatindranath Dowerah, born at Sibsagar in March 1892, was a supreme lyricist of Assamese poetry.**

Jatindranath Dowerah was born at Sibsagar on 4th March, 1892. The ancestry of his family can be traced back to Gauradhwaj Singha of Kanauj who accompanted Turbak of Gaur during his Assam expedition and later on preferred to settle in the region. The Ahom King gave him the Duarah title. Jatindranath's father Syamsundar Duarah was in the ninth generation of this family Jatindranath's mother Punyadalata was the daughter of Jogadhar Rai Baruah of Nazira. Syamsundar had five sons and two daughters, of whom Jatindranath was the youngest.

Jatindranath after passing the Matriculation Examination in 1909 from Sibsagar Government High School went to Calcutta and he did his B.A. from the Scottish Church College (1913). He began his career as a teacher. He served for some years in Dibrugarh George Institution: then went to Calcutta and became a teacher in the Scottish Church Collegiate School (1921-47). During this time, he worked as part-time lecturer in Postgraduate classes (Assamese), Calcutta University (1937-47). He came back to Assam in 1948 and served as Professor in Dibrugarh H.S. Kanoj College(1948-61).

He is a lyric poet. His poetic career grew under the auspices of a journal called *Banhi* edited by L.N. Bezbaroa in 1909. He is a subjective poet who, in modern times, sang about his own soul earlier than others. He owes much to Shelley, Tennyson and Heine as to Omar Khayyam, Sufism and Rabindranath Tagore.

The poet is mainly concerned with himself and tosses about ideas to himself. Himself the minstrel and the listener rolled into one, Jatindranath who is essentially a poet of love and a devotee of beauty, dreams of love and writes of the same stuff.

His poetry is rich in variety. There are desire for union, regret at repulse, the sigh of unrequitted love and the pangs of separation in his poems. There is an undercurrent of love of adventure and passionate pursuit of beauty in some of his poems. In his *Nawaria* group of poems the desire to drift with the stream like a forlorn soul is emotionally vivid. The poet embarks on a ceaseless journey in search of a golden land, the quest is like W.B. Yeats desire to travel to Byzantium. Among his publications are'*Apon Sur*', *Banaphul Milanar Sur* and *Omar tirtha.* Omar Tirtha is a matchless version of the *rubaiyat* of Omar Khayyam in Assamese verse. His another novel work is the *Katha Kavita* written in the manner of Turgenev's poetic prose. Though it acclaims to be poetry the book is written in impassioned prose and has remarkable suggestiveness.

He was the first Assamese recipient of the Sahitya Akademy Award (1952) for his poetical work *Banaphul.* He was the President of the Asam Sahitya Sabha (1955-56). He passed away on 5 July, 1964 at the age of seventy-two. He was a life-long bachelor.His pen-name is Jadu.

He was elegant and handsome. He was simple in his dress, suave in manners but shy by nature. A tram-accient in Calcutta in 1933 told heavily upon his health. He is a supreme lyricist of Assamese poetry. Even there is an implicit burried lyric in his prose. He may be called a poet's poet. A product of Assamese Romanticism, Jatindranath in many respects stands out as the best workman of them all.

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## Draupadi (10th Century. B.C.)

**Draupadi, daughter of king Drupad of Panchala and wife of the five Pandava princes, is known as one of the Five Virgins and "the embodiment of courage, fortitude, sense and sensibility, and even pride and prejudice."**

Draupadi was a beautiful princess. When Drupad organised a Swayamvara for his daughter's marriage, a large number of princes turned up. But to the envy of many, Arjuna, a Pandava prince in disguise, won her hand by hitting a moving target. He, with his four brothers, brought her to their house and informed mother Kunti of having made a great acquisition. Rather than showing curosity about the acquisition, she asked them to share it among themselves, knowing little that her command would create a difficult situation, for how could a woman be shared by five men. King Drupad refused to approve of it. The problem was, however, settled by the sage Vyasa who said, "Let her become the wife of all the brethren'. Thus Draupadi became the common wife of the five Pandavas, namely Yudhishthira, Bhima, Arjuna, Nakula and Sahadeva. It was so arranged that she would stay successively for 72 days in the house of each of the five Pandavas and that none else but the master of the house would enter while Draupadi was in the house.

When Yudhishthira received half the empire and started ruling from Indraprastha, Draupadi proved a capable companion and an ideal mistress of the household. But the jealous Kauravas trapped Yudhishthira in a gambling match in which he lost his all--his kingdom, his brothers, himself and even Draupadi--to the Kauravas. In the elders' assembly she protested--how could a man, Yudhishthira, who had lost himself and was not free, stake somebody else--and asked for justice and protection. But except hanging their heads in shame, the elders kept silent. Not only that Dushasana, a younger Kaurava, emboldened by the behaviour of the elders, tried to strip Draupadi off her clothes. But as soon as a garment fell from her body, she was miraculously seen with a fresh garment on. Duryodhana, the eldest Kaurava, audaciously invited her to sit on his thigh. This distressed Bhima who vowed that he would drink the blood of Dushasan and smash the thigh of Duryodhana. Draupadi vowed that her hair would remain dishevelled till Bhima should tie these up with his hands dripping with the blood of Dushasana. In consequence of the gambling, the Pandavas and Draupadi were to go into exile for 12th years, after which they were to dwell incognito for one year. After 13th years they were at libery to return.

For 12 years the Pandavas remained in the jungle and Draupadi acted as the ideal mistress of the houshold. In the thirteenth year, under assumed names, the Pandavas and Draupadi entered the service of the king of Virata. Draupadi took up the job of a waiting-maid to the Virata queen and lived a quite life for a while. But her beauty excited the passions of Kichaka, the queen's brother. Bhima avenged the insult by killing Kichaka. After the term of exile was over, Draupadi asked the Pandavas to avenge the humiliation and complained to her cousin Krishna of the indignity she had to bear at the hands of the Kauravas. All eforts to bring about reconciliation between the Kauravas and the Pandavas having failed, there ensued the famous 18 day Great Battle at Kurukshetra . The Kauravas and their allies were defeated. But on the last day of the battle all the five sons of Draupadi (one each from five Pandavas) were cut down in the Pandava camp by Aswatthama whose father had lost life at the Pandava's hands. Arjuna pursued the killer but spared his life after taking from him a celebrated jewel. This he gave to Bhima for presentation to Draupadi. She in turn presented it to Yudhishthira, the head of the family.

The Pandavas ruled for years and then went to the Himalayas with Draupadi. She was the first to fall on the journey.

Draupadi's name was Krishna. She was also known as *Panchali, Sairindhri, Panchami and*

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*Nitayauvana.* For the Pandavas, she proved like an energy and constantly reminded them to avenge the humiliation.

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## Dravid Brothers:
## Ganesh Shankar (1870 – 1898), Ramchandra Shanker (1875 – 1898) Neelkanth Shankar (1878 – ?)

**The Dravid brothers were born in Poona (Ganesh in 1870, Ramchandra in 1875, and Neelkanth in 1878). All three brothers were drawn toward violent revolutionary actions.**

The Dravid bothers were born in Poona in a lower middle class Chitpavan Brahmin family: Ganesh in 1870, Ramchandra in 1875, and Neelkanth in 1878. They were probably educated and brought up in Poona. All three bothers were drawn toward violent revolutionary actions. The eldest Ganesh was also criminally bent. He was convicted of two forgeries and sentenced. They were all associated with violent anti-British agitations and moved in the revolutionary circles of those days. They were orthodox and reactionary in their social and religious beliefs. They opposed reforms, initiated both by the British and the Congress. They took part in assaulting supporters of the Age of Consent Bill, and were part of a gang which plotted to burn down the Congress Pandal in Poona where the Social Reforms Committee was to meet. Only one of them, Neelkanth, was a member of the secret society organised by the Chapekar brothers.

On 23rd June, 1897, Lt. Ayerst and Walter Rand were shot at by Hari and Damodar Chapekar who made good their escape. It was through Ganesh Dravid, who was serving his sentence, that these Chapekar brothers were arrested. Ganesh forced his brother Neelkanth also to turn an informer. For this service, Ganesh claimed the reward of Rs. 20,000 and reinstatement to his former position of a clerk in the office of the Inspector General of Police, Poona. On information supplied by the Dravid brothers, Damodar Chapekar and Balkrishna Chapekar were arrested. On the night of 8th February, 1898, Hari Chapekar and his associate, Mahadeo Ranade, shot at Ganesh and Ramchandra Dravid, both of whom died the next day. Neelkanth escaped and was lost sight of.

Wasoodev Chapekar and Ranade were arrested the next day. All the Chapekar brothers and Mahadeo Ranade were sentenced to death in 1899. It can scarcely be said that the Dravid brothers were nationalists. For a very short spell they were part of revolutionary anti-British movements. Their contribution in fact was negative, and they ended by becoming stooges and informers of the British.

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## D'Souza, Rev. Fr. Jerome (1897 – 1977)

**D'Souza, born at Mulki in South Canara in 1897, was a great politician and educationist.**

Born on 6th August, 1897, Fr. Jerome D'Souza hailed from a well established Catholic family in the village of Mulki, South Canara. Since, it is a multilingual area Jerome commanded fluency in Konkani, Marathi, Tulu. Hindi, Urdu and English. He had his intermediate education at St. Joseph's College. Tiruchirapalli and Master's degree from Presidency College, Madras. In 1921 he joined St. Joseph's College. Thrichy as Lecturer in the English department.

As a major turning point in his life on 28th May, 1921. Fr. Jerome enlisted himself as a member of the Order of Society of Jesus at Shenbaganur. After four years stay at Shenbaganur he moved to St. Xavier's College Palayamkottai and from there he left for Europe in 1928 to study Theology. In 1931, he was

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ordained as priest and then returned to Tamilnadu. On his return he was again posted at St. Joseph's College. Trichy and successded Fr. Lenigh as Principal. Considering his inherent talents he was nominated as a member of the Constituent Assembly of India.

In the Interim Parliament, he worked as one among the Three men Arbitration Commission along with Dr. H.C. Mukherjee Bhakshi Tek Chand on the claims of Gujarat and Maharashtra to the Dangs. He carried out negotiation with the Pope and the French Foreign Minister on behalf of India. He served as a member of the Advisory Committee on Foreign Affairs and the Select Committee on Aligarh and Benares University Bill.

He served as a member of the Indian delegation to the U.N. Assembly four times i.e 1949, 1951-52, 1955 and 1957. He was nominated as a member of the U.N Panel for International Arbitration Committee. He founded the Indian institute of Social Order at Poona. On the ecclesiatical side, he was elected to the Curia of the Superior General, Rome and appointed as Assistant to the General for all Asian Affairs and visited Japan, Formosa, Indo-China the Philippines and Burma. In 1968, after his return to India he spent the remaining one decade at Loyola College, Madras in meditation, reading, writing and lecturing. He died on 12th August,1977 at the age of eighty.

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## Duara, Jatindranath (1892 –1981)

**Jatindranath Duara, born in Calcutta in 1892, was an outstanding lyric poet. He was considered to be the greatest among the poets of the early decades of the century.**

Jatindranath Duara an outstanding lyric poet, was considered to be the greatest among the poets of the early decades of the century. After his graduation, he went to Calcutta and on his return though still a graduate, was allowed to teach Assamese in Kanoi college, Dibrugarh then affiliated to the University of Calcutta. He also presided over an annual session of the Asam Sahitya Sabha.

Jatindranath is essentially a poet of beauty and love. His poetry sings of the soul's agony of desire for the unattainable. He seeks unalloyed love that incarnates itself in perfect and divine beauty, but it is the longing for this love and beauty and the despair at the failure of this quest that give his poetry its characteristic glow and charm. Repulsed by unrequited love and pang of separation for this ideal love, he turns, sometimes to the objects of Nature which evoke in him fine poetic responses. Birds and bees, flowers and sunrise and sunset, murmuring brooks and moonlit islets and stately summer clouds sustain him in his quest for the ideal beauty in this world of flux, as if, nothing can deter this passionate search for the land of heart's desire.

Jatindranath's poetry is basically romantic. He was, therefore, naturally attracted towards the romantic poets of England. The echoes of these English poets may be heard in his poetry as well, but all of it bears the unmistakable stamp of his poetic gift. His poetry is all along marked by spontaneity and an unerring sense of form. Two of the most remarkable collections of his poems are *Apon sur* (My own song) and *Banaphul* (wild flowers) on the later of which he was the first Assamese to receive the Sahitya Akademi annual award in 1955.

He also brought out an exquisite translation of the Rubayats of Omar Khayyam in Assamese. Another poetic form he tried with great success is, what is called, 'Katha Kavita' that is, poetry written in impassioned prose. These may remind one of Turgenev's prose poems, but these, too, are characterised by his racy style and the recurrent theme of quest and sorrow.

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## Dubey, Kunji Lal (Pandit) (1896 – 1970)

**Pandit Kunji Lal, born at Amgaon in Narsimahapur in 1896, was a famous politician, parliamentarian and minister.**

Pandit Kunji Lal Dubey was born at Amgaon (Kalan) in Narsimahapur District of Madhya Pradesh on 18th March, 1896. His father, Pandit Dharam Das Dubey, was a practising Ayurvedic physician and an agriculturist. His mother Munni Bai belonged to an average middle class Brahmin family. He was married with Lalita Bai in 1910 at the age of 14.

He passed B.A. in 1918 from the Robertson College, Jabalpur, and L.L.B. from the University School of Law, Allahabad. Soon after he joined the Bar at Jabalpur in July 1920. His deep concern for his own community drew him in the twenties towards Pandit Madan Mohan Malaviya and Lala Lajpat Rai. Still later, he came under the influence of Gandhian thought which proved abiding. He came into close contact with Pandit Ravi Shankar Shukla, Pandit D.P. Mishra, Seth Govind Das and Thakur Chhedilal.

Now long after joining the Bar, Pandit Dubey was drawn to public service. He was elected Secretary of Mahakoshal Hindu Mahasabha in 1924 and continued to hold the post till 1937. When the annual session of the All India Hindu Mahasabha was held at Jabalpur in 1927, he was Chairman of the Reception Committee. Faith in his impartiality was so deep that in spite of his being a Hindu Mahasabhaite, Pandit Dubey was deputed by the Congress, in 1930, to enquire into the complaints of police atrocities on the Congress Satyagraha in Majholi and Majhgawan village of Sihora Tahsil.

Disagreeing with the basic attitude of the Hindu Mahasabha on some basic questions, Pandit Dubey joined the Congress in 1937. The Congress entrusted him the charge of revitalizing the Party and organising the Congress Seva Dal in Mahakoshal. During the Individual Satyagraha in 1940, Dubey was appointed *Dictator* for conducting the Satyagraha in the entire Mahakoshal area. The elected President having been arrested, Dubey was nominated President of the Mahakoshal Congress Committee in December 1940. Soon after, however, he was arrested and sentenced to six months' rigorous imprisonment in connection with the individual Satyagraha. On his way back to Jabalpur from Bombay after the historic session of the A.I.C.C, Kunji lal was arrested again on 12th August, 1942 at Shahpura Railway Station and imprisoned for 18 months.

He was a member of the M.P. Legislative Assembly for a period of 24 years, having been retruned on Congress ticket successively in the elections of 1946, 1952, 1957, 1962 and 1967. Out of this, he had adorned the Chair of Speaker of the Legislative Assembly for a record period of 15 years. Having been elected Speaker in 1952, he held the post of speaker continuously till March 1967. By the impartiality and firmness in the Assembly, acknowledged on all hands, he upheld the diginity of the House throughout the period he held that august post.

In October 1946, he was appointed the Chief Parliamentary Secretary is the C.P. and Berar Government, but gave up the post on his election as Vice-Chancellor of the Nagpur University. After the election of 1967, he was included in the Cabinet as Minister of Finance. The Congress Ministry having been defeated in March 1968, Dubey acted for some time as the Leader of the Opposition. When the Congress came back to power in 1969, he was again inducted into the cabinet and given the portfolio of Finance, which post he held till his sudden demise on 2nd June, 1970.

Significant as his contribution was in the sphere of parliamentary work, his contribution to the cause of education was equally outstanding. He was elected honorary Vice-Chancellor of the Nagpur University successively for three terms, from November 1946 to January 1956. He had the honour of being elected i 1950, the President of the Inter-university Board of India, Burma and Ceylon, and Presiding over its Rangoon Session. In 1953, he attended the Quinquennial Conference of the Commonwealth universi-

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ties held at Cambridge and visited several universities of Europe on his way back to India. Pandit Dubey also represented India in the meeting of the Executive Council of the Commonwealth Universities Conference, held at Kingston (Canada) in 1954. After the meeting, he visited most of the Universities of Canada and the U.S.A.

He rendered a valuable national service by introducing, in 1950, Hindi and Marathi as the media of instruction in the Nagpur University. Infact, it was the first University in the country to do so. On his initiative the University got written or translated into Hindi and Marathi 42 books on science for Intermediate and 75 books for B.Sc course. They could not, however, be published as his third term of Vice-Chancellor ship was over. Later, because of his wide exprience of the academic world, Pandit Dubey was appointed in 1958 the first Vice-Chancellor of Jabalpur University for four years.

In recognition of his scholarship and services, Pandit Dubey was the recipient of the degree of Doctor of Law from the Jabalpur and Vikram University in 1964 and 1966 respectively, and the President of India conferred on him the title of Padma Bhushan. He was elected the first President of the Hindi Sahitya Sammelan of the New Madhya Pradesh in 1958, and President of the Madhya Pradesh Criket Association in 1963.

Pandit Dubey was a deeply religious man and a lover of old customs and traditions. The old Shastras according to him, were still valid for guiding the conduct of social life. He preferred to be called an orthodox person, for modernism, he thought, was a fanatical rejection of old values. He would permit widow-remarriages in exceptional circumstances only.

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## Dube, Shyama Charan (1922 – )

**Shyama Charan Dube, born at Seoni in Madhya Pradesh in 1922, is an eminent social anthropologist.**

An eminent social anthropologist Shyama Charan Dube was born on 27th July , 1922 at Seoni in Madhya Pradesh. He passed his Matriculation Examination from Model High School, Jabalpur in second division in 1939, Intermediate Examination of Nagpur University in first division in 1941 with distinction in Hindi and B.A (Hon), M.A. Examination from Nagpur University in Political Science in first division in 1944. From the same University, he took Ph.D in Anthropology on 'The Kmar: an Anthropological Study' in 1947.

After a brief spell of teaching Political Science at Nagpur and Lucknow Universities as Lecturer during 1946-48 Dr. Dube joined Osmania University in 1944 as Reader in Social Anthropology. In 1952-53, he was visiting Lecturer at the School of Oriental and African Studies, University of London and in 1955-56 Visitng Professor at Coenell University. Ithaca, New York. In 1957 he occupied the professional chair of Anthropology at the University of Saugar, under his headship the deparment of Anthropology gained reputation as a centre of research. Dr. Dube functioned as Dean. Faculty of Science for a term of three years and continued on the faculty upto 1978. With effect from 1969, he was ranked as Senior Professor. Under his guidance ten research scholars have taken Ph.D degree.

During his professorship Dr. Dube held several assignment in India and abroad. From 1960 to 1964, he was associated with the National Institute of Community Development first as Director of Research , later as Principal. In 1970, he delivered the University Grants Commission National Lectures on 'Explanation and Management of change' and in 1971 two Lectures on 'Man, Education and Society at the National Council of Educational Research and Training. He also delivered Majumdar, Rajendra Prasad and Maithili Saran Gupta Memorial Lectures in 1972, 1974 and 1976 respectively. From March 1972 to June 1977 Professer Dube was Director of the Indian Institute of Advanced Study, Simla and subsequently for

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a short time Director, Govind Ballabh Pant Institute of Social Sciences, Allahabad.

From 1978 to 1980 Professor Dube was Vice Chancellor of Jammu University. In 1978, he attended the Commonwealth Vice-Chancelllor Conference in Canada and was leader of the Indian team in Indo-Soviet Seminar on 'Secularism in a Multi-Religious Society' held at Tashkent and Moscow. In 1980, he was awarded National Fellowship of the Council of Social Science Research. Since Novemeber 1981 he has been a Consultant at the United Nations, Asia and Pacific Development Centre, Kuala Lumpur.

Professor Dube has done anthropological field work among the Kamars of Chhatisgrah and in the village communities in Andhra Pradesh, Uttar Pradesh and Madhya Pradesh. He has been actively associated with the Indian Council of Social Science Research and several of its important committees and panels. The Government of India appointed him a member of the Review Committee of ICSSR and of the Hindi Granth Academies. He was Chairman of the Central Advisory Committee for Tribal Research and also of the Committee for Anthropological Survey of India.

In the initial phase of the Fifth Five Year Plan, he helped the Government in devising new strategy for tribal development. The University Grants Commission and the Ministry of Education, Culture and Social Welfare have been nominating him as a member of their various expert committees from time to time. He has served the Madhya Pradesh State Government as a member of its planning for sometime and has been on its several committees dealing with arts, culture, education and tribal development.

The association of Professor Dube with the UNESCO in diverse capacities since 1953 and his participation in the international and national conferences and associations have been quite significant. Besides being a UNESCO Consultant and a visitor to West Pakistan in that capacity in 1962, he has attended its conferences, commissions and expert working groups in several countries such as Cyprus, Switzerland, Japan, France, Bulgaria, Peru and Malayasia either as a member or special invitee. In 1952, he attended the World Congress of Anthropology in Vienna by invitation. In 1956, he contributed a research paper to the International Sociological Congress at Evain in France and another paper to the Rehovoth (Israel) Conference on Comprehensive Planning of Agriculture in 1963.

In 1973, he was a member of the Indian delegation to Yogyakara Inter-Governmental Conference on Cultural Policies in Asia and in 1974, he represented India in the 24th Congress of the International Institute of Sociology at Algiers. In 1977 he was invited to the world conference on Humanistic and Philosophical Science at Montreal. Besides these he participated in several other International Conferences. Development Institute and Seminars in London, Paris, Burg, Wertenstein, Moscow, Manila, Hawali, Bonn and Bangkok and made substantial contribution to several of them in the forms of research papers and discussions.

In 1979, he addressed the Third Congress of the association of Asian Social Science Research Council in Manila. In 1980, he addressed the Ninth International Conference on the unity of the Science in Florida and the Tenth one in Seoul in 1981. In India Professor Dube has been actively associated with all the Anthropology and Sociological Conference and Seminars and has made valuable contribution to them.

Professor Dube has to his credit authorship of seven and editorship of three books. Among the former *The Kamar* was published in 1933, *Indian Village* in 1955, *India's Changing Villages* in 1958, *Manav aur Sanskriti* in Hindi in 1960, *Explanation and Management of Change* in 1971, *Social Science and Changing Society Contemporary Indian and its modernisation* in 1974, *Modernisation Search for Alternative Paradigms is* in UNU Press, Tokyo. Among the edited volumes *India Since Independence* was published 1974, *Tribal Heritageof India Vol.I* in 1977 and *Public Services and Social Responsibility* in 1979.

Of these publications *Indian Village* has been translated in many languages and *Manav Sanskrti* had three editions more than fifty of his research

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papers have been published in reputed foreign and Indian journals and in the proceeding volumes of conferences and seminars. For his outstanding contribution to Indian Anthropology the Asiatic Society of Bengal has awarded S.C Roy Gold Medal to Professor Dube . Several other learned societies in India and abroad have honoured him in various other ways.

Dr. Dube married Shrimati Leela Ambedkar in 1945 and has two sons Mukul and Saurabh. Shrimati Dube was Reader and Head of the Department of .Anthropology at the University of Saugar for several years. Presently she is a Senior Fellow at the Institute of Development Studies Jaipur.

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## Dublish, Vishnu Saran (1899 – ?)

**Vishnu Saran Dublish, born at Mawana in Meerut in 1899, was an eminent freedom fighter, politician and journalist. He played a significant part in the rural development and Swadeshi programmes in Western U.P.**

Vishnu Saran Dublish was born on 2nd October, 1899 in an average middle class Vaisya family in village Mawana, District Meerut (U.P.). His mother was Rishi Devi. His father Lala Shankar Lal was a cloth merchant and owned some land. His family was staunch Arya Samajist. Vishnu Saran has remained a bachelor throughout his life.

He studied up to Class VIII in his own village. He passed the High School examination from the Church Mission High School, Meerut. He joined the Meerut College for his B.A. but discontinued his studies on account of the Noncooperation Movement. He took his B.A. later, in 1923.

His Hindi teacher at School Pandit Dewan Dutt Sharma, an Arya Samajist, influenced him much and gave him his first lessons in nationalism. As a boy, he read the Epics and the Upanishads. In his youth, especially during his first imprisonment, he read revolutionary literature concerning Holland, Italy and later Russia.

Dublish was a close friend and associate of Congress leaders of Western U.P. such as Pyarelal Sharma, Algurai Shastri, Mahavir Tyagi, Chaudhry Raghubir Narayan Singh and Chaudhry Vijay Pal Singh.

He left his College to join Gandhiji's Non-Cooperation Movement. He was arrested on 15th January, 1922. After serving imprisonment for a year, he received three's month' remission by paying a fine. In the jail he grew sceptical about the success of the non-violent struggle. After his release, he met Sachin Sanyal and joined the Hindusthan Republican Army where he was taken on the Executive Committee. In this period he was the founder-editor of a Hindi newspaper, the *Veer Hindu* (Meerut). He was one of the chief plotters of the Kakori Conspiracy. His house was the main place for its plan. Arrested on 26th September, 1925, he was sent to the Andamans to serve a life-imprisonment. There, he came to realise that the Gandhian method was the most appropriate for India. He was released by the Congress Ministry on 1st November, 1937.

On his release he rejoined the Congress and soon achieved prominence. He became the President of the Meerut District Congress Committee. In 1938, he became a member of the U.P. Provincial Congress Committee and also the All-India Congress Committee and retained the latter membership till 1945. He took an active part in the Individual Satyagraha in 1940-41. He was arrested in 1942 for participating in the Quit India Movement. In 1946, he was elected to the U.P. Legislative Assembly. Even after independence, he has been an active figure in the Congress.

According to him the policy of the British government was to enrich England at the expense of India and to suppress freedom; they deliberately widened the gulf between the Hindus and the Muslims and won the Indian capitalists to their side. In his opinion the Quit India Movement of 1942 was a spontaneous uprising. As a political system, he thinks

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democracy to be the best, but foreign to Indian traditions.

Ever since 1938, he has played a significant part in the village development and Swadeshi programmes in Meerut, Moradabad and Muzaffarnagar districts of Western U.P. He supported the Gandhian programme of Sarvodaya and self-sufficient economy of the villages, being particularly impressed by the emphasis on Swadeshi and democratic decentralization.

According to him, education should help young people respect manual labour. Western education has sharpened class differences. He considers past social customs to be obstacles to progress and has always championed social reforms.

Deeply influenced by the Arya Samaj in his boyhood, he developed ideas of universal brotherhood. Particularly by his readings of Vivekananda. From 1925 to 1935, he remained an atheist, but while in the Andamans he was convinced about the value of Advaitism and the shortcomings of materialism. He admits the relevance of image- worship for the common man. He admires the catholocity and scope for free-thinking in Hinduism and attributes the deterioration of Hindu-Muslim relations to Islam's entry into India in a militant way. According to him the code of conduct in any religion, if not suiting the requirement of the age, degenerates into superstition. He has led the simple and dedicated life of a Congressman, generally in extreme financial distress.

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## Duggal, Kartar Singh (1917 – )

**Kartar Singh Duggal, born at Dhaminal in Rawalpindi in March 1917, gave new dimension in creative writing in Punjabi literature.**

Kartar Singh Duggal was born on 1st March, 1917 in village Dhaminal situated five miles off Rawalpindi, the famous Pothohari region of the West Punjab now in Pakistan. His father S. Jeewan Singh Duggal was a social worker by profession, Kartar Singh Duggal received his early education at his village school and passed his Matriculation Examination from the Mission School Rawalpindi in 1934. He received his Master's Degree in English literature in 1940 from the Forman Christian College, Lahore. Earlier he had also passed Punjabi honours Examination from the Panjab University, Lahore.

In the year 1948, Shri Duggal was married to a Muslim girl from U.P. Ayesha, who is a medical doctor by profession. The couple have a son and a daughter and are now settled in New Delhi.

Shri Duggal has a long innings with the All India Radio which he joined in 1942 in Lahore. After having worked with the Jullundur Station of the AIR for sometime he ended up as the Station Director of the Delhi Station. This office he relinquished in 1966 and went over to the National Book Trust of India where he has first as Secretary and later its Director in 1973.From 1970 to 1976, he was the Advisor infomation to the Planning Commision of India. In recognition of his expertise in the field of Broadcasting he was been appointed member of the Advisory Committee of the Government of India. Ministry of Information and Braodcasting.

Kartar Singh Duggal is a linguist in his own right. He is well conversant with as many as four modern languages. Hindi, Urdu , English and Punjabi and has written practically in all of them. He is also familiar with at least one oriental language, viz Persian.

Duggal is basically a creative writer and is recognised as one of the most outstanding contemporary Punjabi writers, writing both in Punjabi and other Indian languages. Although, it is because of his short stories that has earned him the top position which he enjoys today yet there is hardly a genre of literary form in which he has not excelled himself. His first collection of short stories *swer sar* (The Early Morning) was published in 1941. He has already

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written about four hundred and fifty short stories complied in twenty collections. In additions, he has written seven voluminous novels, besides four dramas, three collection of one act plays and a couple of books in literary criticism. He also has two poetic works to his credit. One of his stories 'Come Back My Master' has been included in the *The Greatest Short Stories of the World.*

In the field of Punjabi literature Duggal has been acclaimed as a 'trend setter' both from the point of view of the style and technique, and the choice of the subjects and themes of his literary creative writings. As a short story writer, he is recognised as an 'usherer of modern sensibility in Punjabi literature'. Following the naturalist trend , both 'empirical humanism' and 'psychological realism' are the notable characteristics of his literary expression. The trend of, stream of consciousness' in Punjabi fiction is also said to have been initiated by him as also that of character sketching with minute details and analysis.

Duggal is said to be the first Punjabi writer who threw to the winds all inhibitions in the selection of his subjects. Many a time therefore, he chose such themes like man-woman relationships, lesbian freindship and those of sex and nudity. He was no doubt criticised for this and charged of having introduced 'pornography' in Punjabi literature. But this did not deter him from doing so. As an artist, concerned with man in the most natural form articulation of his impulses and urges, attitudes and motivations must not be forbidden but need to be given an aesthetic form which is beautiful enjoyable and pleasing.

Duggal's contribution to the world of letters has won him several awards and honours. He was honoured by the Punjab Government in 1962 as a distinguished man of letters and by the Delhi Administration in 1976. The Sahitya Academy award was conferred on him in 1965 for his collection of short stories entitled *IkChhit Chanan Di (*A ray of the Moon) Ghalib Academy honoured Duggal with an award for Urdu Drama in the year 1976. In 1981, the Soviet Land Nehru Award was given to him in recognition of his services to world peace, humanism and Indo-Soviet freindship.

He is a widely travelled man and has attended several international conferences and seminars held abroad, representing India in official capacity and leading Indian delegation.

Kartar Singh Duggal maintains his literary interests as actively as ever. He is at present the President of the Punjab Sahitya Academy. He is also associated with the Hindi Samiti of the Government of India and Zakir Hussain Educational Foundation and a founder member of the Indian Institute of Social and Economic Growth.

His most recent publications are *Secular perceptions in Sikh Faith* and *Gurumukh Singh Musafir, A Biography.* He writes columns for some Indian dailies like *The Tribune, The Hindustani Times* and *the Indian Express*. He is planning to write a book on Ranjit Singh.

Kartar Singh Duggal is a Punjabi short story writer who excels in the portrayal of libido, using Freudian phrases in a poetic manner. Sex and nudity were the subject-matters of his early writings. *Saver sar* (At the dawn, 1941), *Pipal Patian* (Leaves of the pipal, 1942) and *Kudi kahani kardi gai* (She continued her 0tale, 1943) are his collections of short stories of the first phase. *Dangar* (The Animal, 1947), *Ag khan wale* (The fire eaters, 1948), and *Nawan ghar* (The new house, 1950) depict the barbarity of the partition days. *Phul torna manah hai* (Plucking of flower is prohibited, (1952), *Karamat* (The miracle, 1957), *Pare maire* (In younger fields. 1961), *Ik chhit chanan di* (a sprinkling of light, 1963) show the maturity of his art. *Majah nahin moya* (Majah is not dead, 1970), *Sonar Bangla* (Bengal, the beautiful, 1972), *Dhoyahoyabuha* (1976), *Ikraran wali raat* (1979), *Tarkalen vele* (1983), and *Hansa admi* (1986) are his recent collections of short stories.

He was honoured as the best litterateur by Punjab Government (1962), and the Sahitya Akademi awarded its annual prize on the collection of his short stories, *Ik chhit chanan di in* 1965. In 1981 he was honoured with the Soviet Land Nehru award. His characters are generally sex starved and abnormal souls. He portrays his feminine characters vividly but delicately, delving deep into the very dark recesses of

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their minds. Like Sadat Hassan Minto and D.H. Lawrence, breaking all the barriers, he portrays women in their periods, pregnancy and hitherto untalked of naked absurdities of their being. His locale is Punjab and with Pothohari dialect he gives it unrivalled local colouring.

Besides stories, he has to his credit some radio-plays too. In *Ik sifar sifar* (One zero zero, 1941) his dramatic persons have no names whereas in *Auh gaye sajan auh gaye* (Lo, there goes the beloved, 1942), a solitary character bears three forms: and *Puranian botlaln* (The old bottles, 1954) is a pungent social satire. *Mitha pani* (1951)*Koh kun* (1952) and *Ikakh iknazar* (1982) are his other dramatic works. His dialogues take the poetic rhythm for unfolding the psyche of his protagonists.

His novel Andran (The entrails, 1949) is a naturalistic portrayal of life, but *Naunh te mas* (The nails and the flesh, 1957) is a depiction of shattered visions and relations of the shadows of partition in 1947, whereas IK dil vikau hai (A heart for sale, 1957) is a story of those who deal in flesh. *Hal muridan da* (Plight of the aspirants, 1968), a triology and an autobiographical novel also gives a good reading. Ma pio jaye in epic style portrays the terrible days of partition. His other novels are *Sard punian di raat* (1981), *Mun Pardesi* (1982) and *Jal ki pias najaye* (1984). He is the leading Punjabi aesthetic fictioneer who has the largest number of short stories to his credit. He has also written a few works of criticism. Kis peh khohlan gauthri is his autobiography.

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## Duggan, Jamshetji Nasarvanji (1884 – 1957)

**J.N. Duggan, born in Bombay in April, 1884, established himself as one of the most leading Ophthalmic Surgeons in Bombay.**

Dr. Duggan was born in Bombay on 8th April, 1884. His early schooling took place in the Chandanwadi Municipal School and the Elphinstone Middle school. He matriculated in November 1899 from the Elphinstone High School. He joined the Grant Medical College and passed his L.M.S in 1904. He had a distinguished career as a student and won several prizes for merit.

Dr. Duggan began his professional career on the sea as a ship's surgeon and visited Mecca, Medina and Jeddah with the pilgrims. He then joined the Parsee Plague Hospital at Parel and worked there for a few months. In July 1905, Col. Street picked him up as his surgical Registrar. Under this efficient surgeon Dr. Duggan got very valuable practical training in general surgery which is an essential background of ophthalmic surgery. In March 1906, he joined Sir C.G. Ophthalmic Hospital as its Clinical Registrar. In 1908, he went abroad for the first time and visited some of the most important clinics in Europe where he worked under eminent men in Vienna, London, Paris and Wiesbaden. In 1912, he went again to England and took the Diploma in Ophthalmology at the University of Oxford. He was the first to pass D.O. (Oxon) with honours.

By this time, Dr. Duggan has established himself as one of the most leading Ophthalmic Surgeons

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in Bombay. He was appointed to officiate as Ophthalmic Surgeon to the Sir C.G. Ophthalmic Hospital and Professor of Ophthalmology in the Grant Medical College several times from 1918 till 1925, when he was confirmed in that post. He was the first Indian member of the independent medical profession to hold these posts.

Dr. Duggan's ability and work now received international recognition. In the year 1929, the Ophthalmic Society of Egypt elected him as its Honorary member - rare distinction conferred on a few of the world's best ophthalmologists. This high honours brought him in limelight and soon after, his fame spread in Europe as one of the leading Ophthalmic surgeons of India.

Dr. Duggan's connection with the University of Bombay began in 1918 when he was elected as its fellow. He became the Dean of the Faculty of Medicine in 1929. He was also a member of the Syndicate. He was mainly responsible for moving the University to institute the Diploma in Ophthalmic (D.O) in 1928.

As a fellow of the college of Physician and surgeons, he moved that body to create diploma in ophthalmic medicine and surgery (D.O.M.S) . He soon became a Member of the Council of the College, its Vice President in 1931 - 1934 and President in 1934 - 1935. He was for many years a member of the Bombay and Indian Medical Councils. In 1934, he was elected President of the All India Opthalmic Society.

Dr. Duggan has to his credit a distinguished military service which he gave free to the war hospital in Bombay during the First Great War. He was Officer Commanding in the Indian Military Hospital, Cumballa Hill, for some time and President of the Joint Wae Committee of the Bombay Branch of the Red Cross Society and the St. John of Jeruem Organisation. He retired from the IMS in 1935 with the rank of a Lietuenant Colonel. For this outstanding service, the British Government bestowed on him the titles of O.B.E and C.I.E and the Knighthod.

For many years, Dr. Duggan represented Bombay on the Editiorial Committee of the British Journal of Ophthalmology. He was one of the Chief collaborators of the Acta Ophthamologica of Jerusalem Palestine. It was an honour of the highest degree, when Dr. Duggan was invited to become the Vice-Patron of the International Journal of Medicine, *Europe Medical* published in Paris. In the same years, he was requested to contribute a paper on Presbyopia to the *British Encylopaedia of Medical Practice* and his contribution stands there as an authorittative exposition of this subject Dr. Duggan was the first Indian to be honoured in this way.

In April 1939, Dr. Duggan retired as Ophthalmic Suregon to the Sir C.G. Ophthalmic Hospital and as Professor of Ophthalmology in Grant Medical College. On his retirement from these posts, he was appointed Consulting Ophthalmological Surgeon to this Hospital. His management of the Hospital was very exemplary punctuality, strict discipline and a high sense of duty were the most outstanding features of his administration. For some years Dr. Duggan was Superintendent of the Tata Memorial Hospital for Cancer.

Public honours were not wanting for Dr. Duggan. He was appointed Sheriff of Bombay in 1943. He served for many years as an Honorary Magistrate of the City. A man of social charm, he took an active interest in the Rotary movement and was a member of the Western Indian Turf Club.

A few years before his death, Dr. Duggan earned the blessings of the entire Jain Community of Bombay when he restored the eye-sight of their head. In recognition of this service, he was presented with a silver casket a public meeting.

Dr. Duggan attended member of International Conferences held on respect. He has to his credit some original instrument and appliances which are-named after him, in particular, the Duggan Visual Activity Test for Malingerers. Dr. Duggan died on 15th January, 1957. In him India lost one of the most distinguished ophthalmic sorgeons.

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## Duggirala, Gopalkrishnayya --

**(See under Gopalkrishnayya Duggirala)**

## Dukkhan Ram --

**(See under Ram, Dukkhan)**

## Duni Chand, Lala (1873 -- 1965)

**Lala Duni Chand, born at village Manakpur in Patiala State in 1973, was eminent freedom fighter, social reformer and politician.**

Lala Duni Chand (of Ambala) was born in 1973 at village Manakpur in the erstwhile Patiala State. His fahter Telu Ram belonged to Dhanda sub-caste of Suds, a business community of the Punjab. Duni Chand's mother's name was Kirpa Devi. He was the fourth among six sons of his parents. Telu Ram was a poor man and died at a young age. Duni Chand married twice; his first wife Khushal Devi died in about 1906. In 1907, he married Bhag Devi, daughter of Lala Jagan Nath, a government contractor.

Duni Chand received his early education in his village school; later, he attended the school at Patiala. After matriculation, he joined the Foreman Christian College, Lahore, wherefrom he graduated. He also attended the Oriental College at Lahore, attained proficiency in Persian and passed the Munshi Fazil examination. Duni Chand qualified as a Licenciate in Law and set up legal practice at Ambala.

During his student days in Lahore, Duni Chand was very much influenced by the teachings of Swami Dayanand and joined the Arya Samaj. Lala Lajpt Rai also made a deep impression on him. Among the other Arya Samaj leaders with whom he was closely associated were Lala Hans raj, Lala Dwarka Das, Pandit Lakhpat Rai, Lala Sain Das and Lala Dewan Chand.

Like many young Punjabis of his generation, Duni Chand made his entry into public life through the Arya Samaj. In 1899, he started taking an active interest in its work, particularly in its educational programme. In 1906, he became manager of the Anglo-Sanskrit High School, Ambala. He was also a member of the D.A.V. College (Lahore) Managing Committee. In 1907, he participated in the agrarian agitation in the Punjab which resulted in the deportation of Lajpat Rai and Ajit Singh.

In 1920, Duni Chand gave up his flourishing legal practice in response to the call for non-Cooperation given by Mahatma Gandhi; he also withdrew his candidature for election to the Punjab Legislative Council. Thus, he started his active association with the Indian National Congress which continued for the rest of his life. He was first elected to the All-India Congress Committee in 1921. In 1922, he was arrested and sentenced to six months' imprisonment. After his release, he presided, in 1922, over the Punjab Provincial Conference held at Rohtak.

In 1923, Duni Chand resumed his legal practice. He also joined the Swarajist Party and was elected to the Indian Legislative Assembly from the Ambala Division Constituency.

In 1927, he went to Europe and attended a conference held at Cologne in Germany under the auspices of the League against Imperialism. During this year he also visited England, France and Belgium. In 1929 Duni Chand was invited by the Government to serve on the Punjab Jail Enquiry Committee.

Duni Chand lent support to the 'Complete Independece' resolution adopted at the Lahore session of the Indian National Congress in December 1929. He joined the Civil Disobedience Movement and again suspended his legal practice in 1930. In August, he was elected President of the Punjab Provincial Congress Committee, and was also nominated a member of the Congress Working Committee. He was arrested and sentenced to six months' imprisonment.

When the Congress decided to contest elections to the Councils in 1937, Duni Chand was elected to the Punjab Legislative Assembly. He was arrested in 1942 during the Quit India Movement. After independence, Duni Chand retired from active politics. He died in 1965.

Duni Chand's views on soical reforms were

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shaped largely by the Arya Samaj. He was opposed to untouchability and the caste-system and favoured the remarriage of widows. He also believed in the status of equality for women. Though a staunch Arya Samajist, he was free from narrow communal feelings. He firmly believed in religious tolerance and entertained no ill-feelings against any religion.

Duni Chand was deeply impressed by the Western system of education, and all through his life he evinced keen interest in the promotion of education, including education of girls. In the Punjab Legislative Assembly, he pleaded for the spread of primary education. In politics he believed in non-Violent methods and consistently supported the policies and programmes of the Indian National Congress. His personal life was simple.

Duni Chand of Ambala was a reputed Congress leader of the Punjab from 1920 to 1947. Mahatma Gandhi called him 'Prince among Punjabees'. though he was at one time appointed a member of the Congress Working Committee, he did not attain nationwide reputation as a nationalist leader. His contribution to freedom struggle was valuable; he was imprisoned thrice during the different phases of the struggle in 1922, 1930 and 1942. He believed in Parliamentary system of government as it functioned in England.

Duni Chand was an effective speaker; he addressed numerous public meetings and made frequent speeches in the Indian Legislative Assembly and the Punjab Legislative Assembly.Besides writing a book on Punjab politics entitled '*Ulster of India*' (published in 1936), Duni Chand often contributed articles to the *Tribune,* the *Punjabee* and the *Bande Mataram* of Lahore. He also wrote several pamphlets on political questions, particularly affecting his home province of the Punjab.

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## Duni Chand, Lala (1870 – 1945)

**Lala Duni Chand, born in Lahore in 1870, was a famous freedom fighter, social reformer, and politician.**

Lala Duni Chand was born in Lahore in 1870. He was the younger son of Lala Dyal Shah who had originally belonged to Sharkpur in Sheikhupura (now in West Punjab) where he had owned some landed property but later shifted to Lahore to serve as a clerk in the Court. Duni Chand received his early education in a mosque but subsequently joined the Rang Mahal Mission School at Lahore, from where he matriculated in 1986. He passed his Intermediate examination from the Foreman Christian College, and graduated from the Government Colege, Lahore. He married in a highly orthodox Sanatan family in 1888. In 1893, he went to England where, he had intended to be a telegraph engineer, but having no aptitude for it, he changed to law.

Returning to India, Duni Chand practised law at Lahore and took a keen interest in all matters connected with the municipal affairs. He was an elected member of the Municipal Committee, and was associated with its working for about thirty five years. He participated in the Agrarian movement in the Punjab in 1907. He formed the 'Indian Association' and held numerous public meetings under his chairmanship.

He entered active politics when he presided over the Punjab Provincial Congress in Amritsar on 27th and 28th July 1918. His speech was highly critical of the British proposals for the provincial executive and his concluding remarks were: "Today when India wants to consider calmly and coolly a reform scheme that is going to affect her destiny vitally, the tables are turned upon her, and the unbridled bureaucracy resumes its un-English method of gagging the mouths and muzzling the tongues of constitutional workers".

In March and April 1919, the agitation against the Rowlatt legislation was at its most intense in the Punjab. As a result of the Satyagraha Movement launched by Mahatma Gandhi for the withdrawal of the 'Black Act' a most successful hartal took place on 6th April.

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Duni Chand had signed the Satyagraha vow and plunged into the whirlwind of politics. On 9th and 10th April, he led the procession in Lahore as a protest against the Rowlatt Act. Accompanied by Chowdhary Ram Bhaj Datta, Lala Harikishen Lal, Syed Mohsin Shah and Dr. Khalifa-Shuja-ud-Din, he went to the Badshahi mosque on 11th April and delivered from the pulpit an inflammatory speech, for which he was arrested on 14th April. He was a staunch critic of the administration of Sir Michael O' Dwyer, the Lieutenant Governor of the Punjab. He was sentenced to transportation for life but was amnestied later. On his release he attended the Amritsar Congress in December 1919. He joined the Non-Cooperation Movement in 1921 and boycotted the elections.

Duni Chand believed firmly in national self-respect. The Lawrence Statue near the High Court, Lahore, had underneath it the inscription: 'Will you be governed by pen or sword?'' Duni Chand regarded it as a memorial of national humiliation and picketed before the Statue (1930). The Government yielded ultimately and changed the words to 'I serve you with pen and sword'. During the Quit India Movement in 1942, he was arrested again but was released after a paralytic stroke, on condition that he was not to make public speeches or write to the press or go out of Lahore. He died in 1945.

Duni Chand was a disinterested and high minded public man who had courage of conviction, and worked zealously for the liberation of the country. In social outlook, he was progressive, and stood for the abolition of untouchability and the remarriage of widows.

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## Durani, Saleem Aziz (1937 – )

**Saleem Aziz Durani, born in Kabul December, 1937, is the renowned criketer.**

Saleem Aziz Durani, the renowned criketer, was born in Kabul on 11th December, 1937 in a family of farmers. His father, Abdul Aziz, an all-round sportsman of distinction, who played for India in one unofficial Test match as a wicketkeeper, was in the employment of the Jam Sahab, (ruler) of Nawanagar Statie The erstwhile Jam Sahab a great patron of Criket, retrenched his staff of distinguished Criketers in 1947 because of financial stringency. Finding himself jobless Abdul Aziz migrated to Pakistan and settled in Karachi where he eatablished a coaching school.

His wife, Zareena Aziz, decided to live in India and brought up Saleem and her other children. Saleem learnt the fundamentals of Criket from eminent Criketers at Nawanagar. Vinoo Mankad, the great Indian all-rounder, was his mentor, philosopher and guide.

Saleem is a Muslim of the Pathan stock. But his religious views are unconventional. He is a humanitarian who considers humanism as the true essence of religion. He is married to Manjula, who is a jain. Manjula Durani, a medical practitioner, is a specialist in the diseases of women and children in Bombay. She loves Criket and is a fan of her husband. His daughter, Sarita Durani is an undergraduate student in Sofia College, Bombay, She, too, is fond of Criket and plays badminiton.

Saleem's career has been varied and colourful. His formal education suffered because of difficult circumstances and total involvement with Criket. But he has studied and learnt a lot. He speaks fluently and effectively, both in Hindi and English. He works as Sports Officer for Century Rayons, Bombay. He retired from first-class Criket many years ago but plays

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for his office team in the inter-office Criket tournament in Bombay.

He made his debut in the Ranji Trophy Tournament in 1953, and played first-class Criket for two decades in the course of which he represented Saurashtra, Gujarat and Rajasthan in the Ranji Trophy Tournament, the Central Zone in the Duleep Trophy Tournament and Rest of India in the Irani Cup Tournament. He also played in the Lancashire League and the Staffordshire League in England as a professional Criketer in 1960 and 1963. He played for India in 29 Test matches from 1959-60 to 1972-73 and toured the West Indies in 1962 and 1971 as a member of the Indian Criket team.

His record in first-class Criket is impressive. In all first-class matches he seored 8,463 runs including 14 centuries and numerous half-centuries at an average of 34.54, and captured 477 wickets at an average of 25.58. In Test matches, he scored 1,202 runs including 1 century and many half-centuries at an average of 25.04, and captured 75 wickets at an average of 35.42. However, his performance in Test Matches-the highest class of Criket-is not a true index of his exceptional all-round ability.

There were occasions during his Test career when Saleem looked a world-class player both with the bat and the ball. He was a natural and aggressive left-hand batsman, who in a lazy and languorous style often converted batsmanship into a fine art. He possessed a wide repertoire of strokes; with minimum movement of the feet he could impart maximum power to his strokes. It was grace at its apex. On his day, he could murder any bowling. He was a great lifter of the ball who often hit sixes on popular demand even in Test matches. The fastest hall-century in a Test, match by an Indian batsman stands to Saleem's name. He was, undoubtedly, the darling of the spectators.

He was an attacking and penetrative left-arm spinner who was never afraid of punishment. On a responsive wicket, he could make the ball 'talk'. He capured the highest number of wickets for India in the England Vs. India Test series played in 1961-62. His bowling contributed to India's victory in at least three Test matches. He was one of India's star all- rounders for well over a decade.

Saleem is a unique character. He is 'uncle' to younger generation of Indian Criketers and was 'Prince Saleem' to his team-mates of 1960's. He is a tall, slim, handsome, generous. warm-hearted and helpful man of pleasing and polished manners who rarely loses his cool. He can make any company lively with his pleasant wit. He dresses smartly in the western style and has the looks of a film actor. In fact, he has been a film actor, too. He played the leading role in B.R. Ishara's Hindi film 'Charitra', released in early 1970's. He loves high quality fiction, classical music and farming.

He arrived on the Criketing scene at a time when Indian Criket was desperately struggling to acquire a healthy image. Saleem brought with him a positive approach to the game. He was an aggressive player both by temperament and training. He was a creature of impulse; his instinct dictated his judgment. This was the root cause of his inconsistent performance in Test matches. He was called moody and temperamental. In some quarters it became a fashion to describe him as a 'wayward genius'.

He is a genius; but he is neither moody not wayward. He was a pupil of Vinoo Mankad whose approach to this game was infectious. This determined the pattern of Saleem's Criket. But he was not all aggression. In many Test matches he subordinated his aggressive instinct to the interest of his team and played dour and defensive Criket. By his superb batting and bowling he won the Duleep Trophy for the Central Zone almost single-handed in 1972.

Saleem would have reaped better harvest in Test Criket had he chosen to play it safe. But he hated to play Criket in the manner of chess. Criket to him was a joyous adventure and he served Indian Criket in his inimitable style. For his artistic and graceful batting some likened Saleem to England's legendary Frank Woolley. Sunil Gavaskar India's master batsman, described Saleem as the most graceful left-hander he ever saw. Saleem is a recipient of the Arjun Award, an honour every Indian sportsman covets.

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## Durgalal, Pandit (1948 – )

**Pandit Durgalal, born in Mahendragarh in Rajsthan in 1948, is famous Kathak dancer.**

India has produced a few male dancers with arresting stage-personalities now and then, but seldom has there been such a versatile and captivating, young Adonis as perfect command over and preference for the vigorous pure dance-elements of Kathak, whoever has seen Pundit Durgalal on stage can never forget his handsome and glowing personality, his winsome smile, his matchless virtuosity, abundant vitality, and of the "Jaipur *gharana*" bowed out of the beautifully decorated *Ravindralaya* stage in Basant Panchami (on 31st January 1990), he had promised his adoring and applauding audience with his most charming smile that he would soon return to Lucknow to give a longer performance.

The Uttar Pradesh Sangeet Natak Akademi and Kathak Kendra authorities and staff had felt particularly happy and enthusiastic this year (1990) while arranging the three-day Kathak Festival because most of the leading Kathak dancers, *gurus* and scholars had agreed to participate in the much-awaited annual Kathak *Samaroh* and Seminar (1990), and also because the inaugural evening dedicated to the memories of Maharaj Bindadin and Achchan Maharaj would be, on Basant Panchami day, celebrated as the *jayanti* or birth dat of Maharaj Bindadin.

Although there were some solos and group items preceding the much-awaited solo of Pandit Durgalal, it was Durgalal's evening in every respect. When his perfectly trained and devoted disciples such as Ruby Sinha, Mangala Kulkarni and Smriti Misra performed the items beautifully choreographed by the guru, the latter recited the *bols, parans, tukde* and so on in charming cadences-there was music even in the modulated tonal richness of his fluent *paddhant* of rhythmic syllables when the girls presented items such as *Shiva-Panchakshari* and *Tarana in Bagesri* with plenty of *Sargams,* he sang for them in his extremely sonorous and melodious voice.

As for his own solo performance that right, one had never before seen him in such superb form. His excellent team of accompanists, Ramesh Parihar (Vocal), Ramesh Misra (Sarangi), Fateh Singh Gangani (Tabla), and Shami Ahmad (Sarod) also expressed the same feelings of admiration. Durgalal's fluent *Padhants,* long breath-taking Kavitts, dizzying chakkars, and incredibly complicated tatkar with just one raised foot, his matchless overall virtuosity and dynamism combined with sheer masculine grace drew repeated "*wah! wah*" and spontaneous outbursts of applause from the audience which included many well-known Kathak exponents and admirers in the front rows.

His mastery over all aspects of Kathak had won for him highest acclaim all over India and abroad. Trained in vocal music by his father, in Kathak by his elder brother Pandit Devilal and the famed guru Pandit Sundar Prasad, and in *Pakhawaj* by Pandit Purushottamdas of the Nathdwara Temple of Rajasthan, Durgalal had truly become a complete artiste with full knowledge of all the three aspects, "*Gitam, Vadyam,and Nrityam*",-vocal, instrumental, and dance! He was not only an extremely melodious singer, a consummate dancer, and an accomplished percussionist but also an exemplary guru who was deeply loved by his disciples. These accomplishments seem even more remarkable because he achieved his top position in the world of Kathak after many years of suffering and tribulation, and only because of his doting elder brother Pandit Devilal's unswerving faith and encouragement, and because of his own great talent and devotion to the art.

Born in Mahendragarh in Rajsthan, the two brothers Devilal (born in 1938) and Durgala (born in 1948), were the sons of Pandit Omkarlal; a noted court-

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musician in Ajmer who was invited to sing in many royal *darbars* such as those of the *Maharajas* of Jaisalmer, Jhalawar, Jodhpur, Tonk, Bundi and so on. The boys received vocal training right from early boyhood from their father. Trained by his brother Devilal who was elder to him by ten years, Durgalal began to dance from the age of seven. Devilal realised that there was little chance to learn the art of Kathak if they were to stay on in Ajmer. Therefore, defying parental opposition to their choice of dance from the age of seven. Devilal realised that there was little chance to learn the art of Kathak if they were to stay on in Ajmer. Therefore, defying parental opposition to their choice of dance as a career, the two young brothers ran away from home in 1960-61, travelled ticketless and somehow reached Delhi.

After facing and overcoming many hardships, they managed to be accepted as pupils by Pandit Sundar Prasad, the famous guru of the Jaipur gharana who noted their exceptional gift and passion for the art. The youngsters lived with the guru and received intensive training in true *Gurukula* style, serving the guru devotedly. As Durgalal is said to have explained much later, "*Shagird* means *Shah ke ird gird me rahna*''. Even after receiving years of rigorous training in the art and riyaz, the boys had to grapple with problems of poverty, hunger, and shelter until a kindly and music-loving humble cowhered offered his hospitality by letting them stay in one of his scheds, and by giving them free pure milk which was the only food they could get on some days!

At last, however, good fortune smiled on them through the kindness of a generous god-mother in the form of the famous danseuse, Indrani Rahman. Indrani has always been admired for her generosity towards struggling young artists and for helping them in getting recognition. Impressed by the extraordinary good looks, dedication and immense talents of the young brothers, Indrani took them into her troupe when she went on her extensive performing tours all over India and abroad. Touring with Indrani's well-known troupe and giving performances all over the world, the young dancers Devilal and Durgalal gained valuable experience and wide exposure before sophisticated audiences and were highly acclaimed. Devilal was extremely handsome in addition to being an excellent dancer, singer and tabla expert. He would often provide inspiring tabla accomaniment for his younger brother Durgalal about whom he would always foretell that one day young Durgalal was going to be a matchless dancer. Devilal's Rajput pride, his decision to stand on his own legs, his confidence in his younger brother's exceptional brilliance, were all rewarded and fulfilled. But tragically, he died at the young age of 40 in the prime of his career, and that too on the auspicious Basant Panchami day of 1978. Had he lived longer, he could have rejoiced to see Durgalal reach the top in the profession, and win many coveted honours such as the Rajasthan Sangeet Natak Akademi Award in 1983, the Sahitya Kala Parishad Award in 1984, the Central Sangeet Natak Akademi Award in 1984, and the ''*Padmasri*'' Durgalal used to worship his elder brother's memory, and in spite of his unbearable grief, strove to achieve perfection in his art so that his late brother's dreams might be fulfilled.

When Durgalal danced in the prestigious Sangeet Natak Akademi Award function after receiving his award in 1984, he had the audiences in the Music Akademi Hall in Madras in raptures when he performed to the mnemonics of different percussion instruments such as *Mridangam, Ghatam, Tabla* and *Pakhawaj* his *ghunghrus* reproducing every nuance of tonal variations of each instrument. He was so charmed by the rhythmic complexities of Karnatak music that he incorporated many of them into his *nritta* elements. He danced with effortless ease to the accompaniment of many types of percussion instruments such as *Nagara, Tasha, Pakhawaj* and so on. After his brilliant recital before a vast and admiring audience in the Sri Krishna Gana Sabha Art Festival in Madras in December 1984, Durgalal won deafening applause when he announced that ''There is no such thing as North Indian and South Indian rhythm; it is all *layakari* ''. And he proved his perfect mastery by performing incredibly complicated items to the accompaniment ofthe South Indian percussion instruments such as *Mridangam, Ghatam* and *Ganjira* besides North Indian *Tabla and Pakhawaj.*

Not only in his art but also in his personal life, he set a fine example of national integration by mar-

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rying a girl from Kerala, although he himself was a Rajput from Rajasthan. He had met Bala who had joined the Bharatiya Kala Kendra to learn dancing while he was on the staff there. After her marriage, Bala gave up her own dancing and was happy looking after her celebrated and devoted husband, and their two children. Durgalal had won wide admiration not only as a great dancer but also deep affection from friends, fellow artistes and admirers because of his rare good nature, simplicity of heart and his many other endearing qualities.

A great Shiva *bhakta,* his "two great loves" in the words of Dr. Keshav Kothari, were "his *Shiva-Puja* and Kathak *riyaz*". He enjoyed sporting with the infinite iaya variations and the "*Tandava*" aspect of his "*Ishta Devata*" (favourite deity) Shiva, rather than the romantic "*lilas*" of the prankster Krishna, like "*makhan-chori*", "*chhed-chhad*" (teasing) of gopis, sports with Radha and so on. "*Bhaktirasa*" was his forte in abhinaya and Durgalal would demonstrate sringara-items for them superbly in class, but somehow he avoided such items on stage. "Shiva", and not "Krishna" was his favourite deity. This was the reason why he enjoyed visiting the Temple of Nataraja in Chidambaram whenever he could. The Delhi critic Leela Venkataraman has given an eye-witness account of how Durgalal had placed his *ghunghrus* at the feet of Nataraja in the sanctum of the temple seeking the Lord's blessings, and how thrilled he was when the *Pujari* spontaneously took out a fresh and heavy rose-garland from the idol and placed it around the neck of the dancer-devotee. According to her, the ecstatic dance that Durgalal performed in he sanctum before the deity that morning was something "not earth-bound".

On stage, his inner beauty was reflected in his glowing pink face adorned with the red vermillion mark on his fair forehead. Even male critics have often gone into superlative phrases when describing his "milky white feet", "his glowing pink visage" and "his enchanting smile".

Many superstitious dance-loves sadly recall the tragedy of the role that Durgalal enacted in Pandit Ravi Shankar's latest dance-drama "*Ghanashyam*" in which Kathak wizard Durgalal performed the heart-breaking role of a brilliant young dancer whose career was cut short by drug-addiction. According to those who knew him well, he was free from vices of any sort in real life. The world premiere of "*Ghanashyam*" in Birmingham won overwhelming and standing ovations, but it has not yet been presented in India.

Durugalal had captivated audiences in every major city in India in London. After completing his ICCR teaching assignments in Kathak at George town in British Guyana for three years, and also Dartington College in U.K., he returned to India in 1979. After brief terms of teaching at the Sriram Bharatiya Kala Kendra and the Gandharva Maha Vidyalaya in New Delhi, he has been, since the last many years, a deeply loved and admired senior guru in the prestigious Kathak Kendra of Delhi. In the words of the dance-scholar Sri Jiwan Pani, "Birju Maharaj and Durgalal were mutually complimentary to each other in their different styles, and between them they showed the whole range of Kathak."

Durgalal's perfect mastery over the rhythmic complexities of various *talas* and *tempi* used to stun not only large lay audiences but also critics and connoisseurs. Although pure dance was considered his true element, his style was actually a remarkable blend of the dazzling virtuosity of the *Jaipur gharana* and the emotional sweep and refined mime of the *Lucknow gharana* with its *nazakat.* But since he did not enjoy portraying *sringara-rasa* his *abhinaya* was generally soaked in *bhakti rasa* (devotional mood). Thus, his Kathak had both power and beauty, and could appeal to the intellect and mind, to *rasikas* and laymen alike. He used to astound his spectators with his sixtyfour non-stop pirouettes, *lamchchad parans* breath-taking *kavitts* etc.

In the last 10 or 15 years, Durgalal had performed on the Ravindralaya stage of Lucknow several times, the earliest being a memorable one when his handsome and dynamic brother (late) Devilal accompanied him on the Tabla. But he excelled himself and all his previous recitals when he performed on that last Basant Panchami night (31.1. 1990) dedicated to the memories of Maharaj Bindadin and Achchan Maharaj. In the very first item, he cast as a spell on the audience with his perfect "*Uthan*", "*tukde*", "*thhat*", "*Ganesh*

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*paran*'', ''*Ek sas ka paran*'', footwork matching Sitar-jhala and a rare long ''*kavitt*'' based on the ''*Kaliya daman* '', theme- ''*nadi ke tat par kadam drum tale thake Radha*''-and so on. He was the very embodiment of masculine grace and vitality, perfection in rhythmic complexities, and he demonstrated his easy control over each limb by performing prolonged tatkar with just one raised foot! While all these items dazzled us, the item that went deep into our hearts to the accompaniment of the *Surdas pad* - ''*Sharan gahe ko kaun ubare*''!Describing Lord Vishnu's many acts of grace and succour for his devotees in distress, Durgalal infused into the item so much *bhakti-bhava* that it was like the anguished appeal of a devotee beseeching the Ord to redeem and accept him.

It was the apt concluding item of a recital that will be remembered and cherished nostalgically for ever in the memories of all of us who were lucky as well as unlucky to have witnessed the hauntingly beautiful farewell performance of this outstanding gem of the Jaipur gharana Kathak,-unlucky because, who could have thought that when Durgalal in the peak of good health and in the peak of his performing career bowed out of that beautifully decorated stage in a happy and elated mood after executing a brief and masterly piece of *tatkar* with a *thihai* and after assuring us of a longer recital very soon, he was going to make his final exit from this world which is but a temporary stage for all of us, human beings!

The desire of nearly every performing artiste is to die immediately after a memorable and glorious performance before an appreciative audience. Pandit Durgalal achieved this *Sayujyam* with the Lord, hardly a couple of hours after he had performed that *bhakti*-soaked *abhinaya* item addressed to Lord Vishnu or Krishna.

But what about the unending sorrow of his young widow and two children, his thousands of admirers, and scores of adoring disciples, and the yawning void left in the Jaipur gharana by his premature death at the young age of 41? He was still climbing the peak of excellence, he had so much to contribute to the art. and could have won many more awards and honours.

For those of us who were mesmerised by the magical charm of his personality and dance on that unforgettable night, it was a traumatic experience to have to lay flower-wreaths and garlands on his shockingly still young body early next morning.

The tears of the entire community of artistes, of all disciplines and gharanas migled when they paid unanimous tributes to this deeply loved and admired Kathak dancer, who was mercilessly plucked away from our midst by the cruel hands of fate that had deprived us of his equally accomplished elder brother Devilal at the age of 40 on another ill-fated Basant Panchami day a few years ago.

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## Durgasimha (?)

**Durgasimha, born at Sayyadi Agrahara in Karnataka, is the author of the Kannada version of the world-famous collection of stories *Panchatantra*.**

Durgasimha is the author of the Kannada version of the world-famous collection of stories *Panchatantra* (The five stratagems). From the brief bio-data given by the author himself in the introductory chapter of the book, we learn that he was a resident of 'Sayyadi Agrahara'

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(Village called Sayyadi donated tot he) Brahmin community) in 'Kisukadu Nadu' or Karnataka: his parents were Ishvararya (father) and Revakabbe (mother); he belonged to Gautama 'Gotra' (Lineage) and the 'Kamme' sect of the Brahmin community. His 'Guru' Shankara Bhatta was a great yogi (saint).

Though his grand-father. Durgamayya, was a devotee of Lord Naravana. Durgasimha was a devotee of 'Bhavani Vallabha' (Shiva); he also got built Hari-Hara Bhavanas' (Vishnu-Shiva temples) at the behest of his patron-king. This fact suggests that Durgasimha followed the 'Smarta Bhagavata Sampradaya' ( A faith having equal devotion to both Vishnu and Shiva). Kumaraswamy, Commander of the army under Jayasimha Jagadekamalla I of the Chalukya dynasty, was instrumental in getting the post of 'Sandhi-Vigrahi' (Minister for war and peace) to Durgasimha. It is not surprising, therefore, that he chose to write a work dealing with 'Rajaniti' (Political science).

The patron of the poet, Jagadekamalla I, ruled from 1015 to 1042. So R. Narasimhachar fixed the date of the work to be 1025. Govinda Pai on the other hand, calculated the correct date to be March 8, 1031 on the basis of the concluding stanza in the manuscript of the work found in the manuscripts library of Jaina Siddhanta Bhavan at Arrah, Bihar.

The most interesting fact regarding the *Panchatantra* of Durgasimha is his statement about the original in Sanskrit which he has rendered into Kannada. He states that Puspadatta, a 'Ganapradhana' (Chief attendant), listened to a very rare story told by Shiva to his consort Parvati in their abode on 'Rajatagiri' (silver-mountain). Puspadatta, for some reason, took birth on earth as 'Gunadhya' and when he became the court-poet of Shalivahana, he wrote out the story he had listened to in his previous birth in Paishachi language. The story came to be known as *Brihatkatha.*

Vasubhaga Bhatta selected 'five story-gems from that Ocean of stories and called it Panchatantra. Durgasimha says: This work of Vasubhaga Bhatta which is extolled by the learned and which would have had beneficial influence on monarchs, I shall relate anew in Kannada and name it Panchatntra.

Until A. Venkatasubbiah of Mysore (*Vasubhagana panchatantra in Abhivandana.* Mysore 1956), and some western scholars undertook extensive and comparative studies of all the published and unpublished texts of the *Panchatantra,* it was the common belief that there was only one original text of *Panchatantra* and that was by Vishnu Sharma. It is now possible to state with certainty that there are two recensions of the *Panchatantra*--one of Vishnu Sharma and the other of Vasubhaga Bhatta. The former is the North-Indian version which made its way through innumerable 'Variant Carriers' to several countries of north-west Asia and Europe in different versions and languages. Similarly, the latter recension prevailed in South India and travelled over to countries of south-east Asia, viz. Thailand, Laos and Java.

All the texts in South India and the Far Eastern countries mention the name of Vasubhaga in some form or the other. Thus, it is clear that all the texts of South India belong to one and the same recension of which the author is Vasubhaga. The importance of the Kannada version of Durgasimha lies in that it is the only available source to reconstruct the original text of Vasubhaga which in turn would be of immense value in studying the history of Panchatantra literature.

Another noteworthy feature of the Kannada Panchatantra of Durgasimha is the prominent Jaina element introduced into the main story. Durgasimha being a Brahmin, we have to conclude that the original text of Vasubhaga itself was pro-Jaina in its attitude to life. It is to the credit of Durgasimha that he was catholic enough not to eschew the Jaina element of the original. May be, Basubhaga Bhatta was a Jain. But to hazard a guess that Vasubhaga might have been a 'Kannadiga' (person belonging to Kannada country) is untenable. Important editions of the Karnataka Panchatantra are: (1) Edited by S.G. Narasimhachar and M.A. Ramanuja Iyengar (Mysore, 1898), (ii) Gundmi Bhandrashekhara Aital (Bangalore, 1977).

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## Durgavati, Rani (1527 – 1564)

**In valour against foes, benevolence towards subjects, few could match Rani Durgavati, the Queen of Gondwana, and that is why even after four centuries her name is remembered with reverence and gratitude by the people of that region.**

Durgavati was the only child of her father, Kirat Rai, the Chandella king of Mahoba. The Chandellas were at one time a great power but by the time of Kirat Rai, their influence had declined, mainly because of the expansionist policies of the contemporary Muslim rulers. Durgavati imbibed from her father the qualities of bravery and foresight and at a very young age she developed into a crack-shot. Hunting was her pastime.

It is rarely remembered that Kritat Rai gave Sher Shah Suri a tough battle when the latter besieged the Chandella fort of Kalinjar in 1545 and that both died--Kirat Rai in the battle and Sher Shah by burns from an explosion.

There are different versions of the matrimonial alliance of Durgavati with Raja Dalpat Shah of Garha Mandala (or Gondwana). One version is that her father, a Rajput, in his days of adversity married Durgavati in a caste, Gond, lower than his. Another accounts that the beautiful Chandella princess so manoeuvered that the handsome prince of the big state of Gondwana carried her away.

Dalpat Shah and Durgavati led a happy life and their joy knew no bound when they begot a son whom they named Vir Narayan. But within a short time Dalpat Shah died of a disease, leaving behind a large kingdom, a widow and an infant prince.

Durgavati did not lose her heart in this calamity. She carried on, as regent to Vir Narayan, the administration of the kingdom with the assistance of Adharsingh, the prime minister and conducted various reforms and welfere activites. She got excavated many tanks and built temples. Durgavati maintained the integrity of her kingdom under odd and trying circumstances. The designs of the kings of Malwa and Bengal failed to frighten her and several times she defeated Baj Bahadur, the king of Malwa.

But in 1564, Akbar's general Asaf Khan made an entirely unprovoked invasion on Gondwana. The Rani, accompanied by Vir Narayan, opposed the invaders and fought a pitched battle near Narhi. Unfortunately, on the second day of the battle, Vir Narayan received a wound and had to be escorted out of the battle field to safety by a body of troops which weakened her fighting force. Durgavati too was wounded. But rather than suffer the disgrace and ignominy at the enemy's hands, she stabbed herself to death. Vir Narayan, though wounded, gave a stout resistance. But he was killed and the Gondwana passed under the control of the Moghuls.

Asaf Khan took rich spoils, including jewels, gold, silver and over 1000 elephants. He misappropriated much of the booty to himself and surrendered a very small fraction of it to Akbar. The large booty showed how efficient Durgavati's administration had been. V.A. Smith writes, she 'deservedly won the hearts of her people. Her name is still remembered and revered'.

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## Dushyant Kumar (1935 – 1975)

**Dushyant Kumar, born in 1935, was a poet and playwright. He represent 'New Poetry' and is well-known in Hindi as a 'Ghazal' writer.**

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Dushyant Kumar has displayed his consciousness by liberating poetry from the emotional stresses and the 'Chhayavad' style and enabling it to grasp modern sensibility. He uses a touching word or a phrase and gives expression to his personality and the total experience in a poem like. *Abhivyakti ka Prashna* (On expression). His style of expression demands that a new meaning or an emotive contents be imparted to words (*Shabdon ki pukar*-Call of the words). He also makes a sincere effort to get at the truth in its open from. In Dushyant's poetry, the romantic love and desires have acquired a responsible form of expression, thanks to the social contests and the present day compulsions.

Among the poems based on myths and written in the '*Nai Kavita*'(New Poetry) style Ek kanth vishpayi (A throat that swallows poison, 1963) deserves special mention. In the main, he has written lyrical plays in which he repudiates the old tradition and highlights the modern problems such as war, lust for power, etc.

Dushyant has chosen ghazal, a persian poetic genre, for the expression of changed sensibilities. He has developed the spoken language for his expression. He has also introduced in his ghazals a kind of parallelism based on different levels of language i.e. those of the word, meaning and syntax. *Saye mein dhup* (Sunlight in the shade, 1975) is an acclaimed collection of his ghazals. His major compositions are *Surya ka swagat* (1957), *Awazon ke ghere* (1963), Chhote, Chhote saval (1964), Jalte hue van ka vasant (1972), Angan mein ek vriksha (reprint, 1978).

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## Duvvuri, Subbamma (1887 – 1964)

**Subbamma Duvvuri, born at Kadiyam in East Godavari district in 1887, was one of the earliest political leaders and social reformers among women in Andhra Pradesh.**

Subbamma Duvvuri was born in 1887 in village Kadiyam in East Godavari district of the former Madras Presidency (now in Andhra Pradesh). She was the daughter of Malladi Subbavadhanulu, a lower middle class Brahmin belonging to the 'Vaidiki' sect. She did not have practically any education at home, but was married off, according to the prevailing custom, at the age of 10th or 12th. Her husband, Duvvuri Venkayya, was a very poor man and practically lived on alms. His death, ten years after the marriage, left Subbamma completely stranded. For a poor, childless, young widow, with remarkable physical beauty and no relative to depend upon, life was extermely difficult and full of dangers. It was only by her strong determination and intelligence that she not only surmounted all difficulties, but also became one of the front-rank political leaders from 1920 to 1947.

She was fortunate in getting a good guru in Tirupathi Venkata Sastri, a native of the village Kadiyam and a near relative of hers. He was a famous scholar-poet of Andhra, very popular in those days. He found a good devotee and pupil in Subbamma. He taught her *Ramayana, Mahabharata* and other *Puranas* and used to take her in his tours to sing songs from the Adhyatma Ramayana and verses from the classics. thus began her career as a public speaker.

The first person to influence her was Tirupathi Venkata Sastri. Then Gandhiji's call to serve the nation dragged her into politics. She felt that ''Service to men is Service to God''. Subsequently she was influenced and encouraged by Bulusu Sambamurthy.

She entered political life during the Non-Cooperation Movement and remained a fighter till1947. She took an active part in the Salt Satyagraha and Quit India Movement also. On all the three occasions, she toured the whole of Andhra region, especially the Circar districts, and gave hundreds of lectures. She worked along with Ponaka Kanakamma and Unnava Lakshmibayamma. Her lectures condemning the Brithish and demanding independence were so

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revolutionary and inflammatory that she had to face harsh treatment at the hands of the police.

In 1921, her speech in Nellore was a highly emotional one, and she was the first woman leader in Andhra to be sentenced to rigorous imprisonment for one year. In 1931, on 10 May, she addressed 3000 boys in the Mission School at Pedapuram against prohibitory orders. She was again given one year's rigorous imprisonment. Similarly, she was sentenced to one year's rigorous imprisonment during the Quit India Movement.

Apart from active participation in the Congress movements, Subbamma opened a Ladies' wing of the Provincial Congress in January 1922. The first conference was held at Kakinada, in which she exhorted the women to produce and wear khadi. In April, charkas were freely distributed and five looms were set up in the town. The second conference convened on 26 May 1925 at Palivela, East Godavari district, was presided over by Subbamma.

For fourteen years continuously Subbamma was a member of All India Congress Committee. She attended every session of the A.I.C.C. and also of the Pradesh Congress. She was an active member of the Andhra Mahasabha, which demanded separation of Andhra from Madras.

She showed keen interest, throughout, in women's welfare, and their participation in public affairs. In 1924, she started a school for women, called "Sanatana Stree Vidyalaya", at Rajahmundry, to which admission was reserved for widows. She strongly advocated national education and development of cottage industries. At the time of the Godavari floods, she was most active in relief operations.

After independence she retired from politics. Till the end of her life (May 29, 1964), she was given a pension of Rs. 100/per month by the Government. In 1926, she was given the title 'Deshabandhavi' (friend of the country) by the people of the Godavari district in recognition of her selfless and dedicated service.

She was deeply religious and lived a saintly life even when she was in the thick of the freedom movement. She was refined and polished in manners, and was one of the most effective speakers of her time. She held progressive views on caste, untouchability and status of women, although she was orthodox in religious matters. In public life she was always bold, simple and straight-forward.

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## Dwija, Janardan Prasad (1904 – )

**Janardan Prasad Dwija, born in Rampurdiha village of Bhagalpur district in 1904, belonged to the Chhayavad school of modern Hindi poetry.**

Janardan Prasad Dwija is known as belonging to the Chhayavad school of modern Hindi poetry. He was born in Rampurdiha village of Bhagalpur district (in Bihar). He had his education at Central Hindu School, Kashi Vidyapith and Benaras University (from where he got his M.A. degree).

In 1936, he was Registrar at Hindi Vidyapith, Devghar (Bihar): from 1938 to 1944, he was Head of the Hindi department at the Rajendra College, Chhapra; from 1944 to 1948, he acted as Principal of the Sachchidanand Sinha College at Aurangabad (Gaya). Thereafter, he came to the Purnea College as Principal. In 1935, he was made the President of the Bihar Sahitya Sammelan.

He began to write poetry in 1918. His first story appeared in 1925. One or other of his poems or stories was invariably published in *Chand*, a monthly, published from Allahabad. Anthologies of his poems are *Anubhuti* (1937) and *Antardhvani* (1941); collections of his short stories are *Kishalaya* (1931), *Mridudal Mallika* and *Madhumayi* (1936).

Apart from these, *Premchand ki upanyas kala* is a work of criticism and *Charitrarekha* is a collection

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of pen portraits. His pen portraits of literatures published in Jagaran were delightful as well as analytical. Dwija is a skilful poet, a sympathetic critic, a forceful story-writer, a successful writer of pen-portraits and an essayist. He combines in himself the best of the narrative and the subjective trends in Hindi poetry and, above all, his writings have a personal human touch.

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L. Lutze, *Hindi Writing in Post-colonial India*, Delhi, 1985.

## Dwijadev, Maharaja Mansingh (1820 – 1870)

**Maharaja Mansingh Dwijadev, born in Ayodhya in 1820, was a significant romantic poet of the last phase of the 'Ritikal'.**

Maharaja Mansingh Dwijadev is a significant romantic poet of the last phase of the 'Ritikal'. He was adopted by his uncle Maharaja Bhakhatawar Singh of Ayodhya (U.P.), and he ruled the kingdom from 1855 to 1870, after the death of the Maharaja. He was given the best education possible at that time, and was well trained in military science and administration. He studied Sanskrit, Persian, Hindi and English. Baldev Singh is said to have been his teacher of poetic art. Besides his contribution to Hindi poetry, he gave a respectable place to a number of poets in his court such as. Lachhiram, Jagannath, Chandi Datt, Baldev, Thakur Prasad, Ramdin, etc.

Dwijadev wrote two books, viz *Shringarlatika and Shringarbatisi.* He is famous for his depiction of love and beauty in an unconventional way. He is in fact a significant poet of the romantic tradition of Hindi medieval poetry, of later medieval age generally called 'Ritikavya', and his poetry is notable for a number of distinctive features such as freshness of images, natural use of figurative language, love of nature, personification of nature, etc. He has rightly been described as a poet of nature, love and beauty. He may be called a precursor of modern trends in Brajbhasha poetry. He has been hailed by Acharya Vishwanath Prasad as one of the best poets of the tradition. Among the poets of this tradition he is unrivalled in portraying emotional scenes.

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## Dwivedi, Ganeshprasad (1901–1949)

**Ganeshprasad Dwivedi, born in Harpur village in Allahabad district in 1901, was a great dramitist, critic and scholar.**

Ganeshprasad Dwivedi was born in Harpur village in district Allahabad, Uttar Pradesh and was educated at Allahabad University and his field of activity also relates to that town. Though, he tried his hand at various literary genres, his one-act plays in Hindi represent his major contribution which certainly is praiseworthy. His output is very small. Though his only book available is *Suhag bindi*, and anthology of six one-act plays published in 1935, yet his contribution to one-act plays in Hindi at the initial stage of playwriting has been regarded as important, next only to that of Ramkumar Varma and Bhuwaneshwar.

His plays neither have felicity incisive sarcasm of Bhuwaneshwar. However, the realism which marks his writing is typically Indian. He portrays his characters in a natural style touching on scenes from life which apperar to a reader or spectator all too familiar, and he completely identifies himself with the characters.

His style and language not only conform to the subject but also look very natural. That is precisely why he could so successfully depict the most complex states of mind. The humanitarian aspect of life is the subject, he chose. Because of these qualities the

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popularity of his one-act play Suhag bindi established his identity as a playwright.

Besides being the writer of one act plays, he is also famous as a first-rate critic and connoisseur. He has several books to his credit which were either written or edited by him. His major works include: *Kavi Kalidas, Hindi sahitya. Hindi sahitya ka gadyakal. Adhunik Hindi vyakaran aur rachna, Hindi ke kavi aur kavya. Hindi prem kavya-sangrah and Hindi satra kavya sangrah.* The last two books were edited by him in collaboration with Gulab Rai and Parashuram Chaturvedi respectively. He was the Assistant Secretary to the Hindustani Academy', a well-known literary institution of Allahabad.

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L. Lutze, *Hindi Writing in Post-colonial India,* Delhi, 1985.

## Dwivedi, Hazari Prasad (1907 – 1979)

**Hazari Prasad Dwivedi, born at Dube Ka Chhapra village in the Ballia district in August, 1907, was the eminent Hindi litterateur.**

Hazari Prasad Dwivedi, the eminent Hindi litterateur, was born to Anmol Dwivedi and Jyotshimati on 20th August, 1907 at Dube Ka Chhapra village in the Ballia district of Uttar Pradesh in a respectable Hindu family of the Saryupari Brahmin caste. It was a family of peasants, but it enjoyed reputation for scholarship.

He had his early education at his village school. Subsequently, he studied at the Sanskrit University, Banaras, from where he took the shastri degree in sanskrit Literature in 1929 and the Shastracharya degree in Astrology in 1930.

He was married to Bhagwati Devi in 1927. Bhagwati Devi, who bore seven children, proved a great asset to him. Her ungrudging cooperation enabled him to concentrate on his studies and he attained immense reputation for scholarship even before he had reached thirty years in age.

He started his career as lecturer in Hindi at the Visva-Bharati University, Santiniketan, in 1930 and worked there upto 1950. He was the Director of the Hindi Department at the Visva-Bharati University from 1940 to 1950. While at Santiniketan, he edited "*Visva-Bharati*" (1941-47) and "*Abhinav Bharati Granthmala*" (1940-46). His association with Santiniketan and Rabindranath Tagore proved a boon to him. It widened his mental horizon and gave a new direction to his thinking.

In 1950, he joined the Banaras Hindu University as Professor and Head of the Department of Hindi and worked in that capacity upto 1960. During this period, he served as President of the Nagri Pracharini Sabha, Banaras (1952-53) and also edited the journal of this literary body.

In 1960, he joined the Panjab University, Chandigarh as Professor and Head of the Department of Hindi and held that post upto 1967. In 1967, he came back to the Banaras Hindu University and worked there as Rector from 1968 to 1970. Subsequently, he took over as President of the Uttar Pradesh Hindi Akademi. He breathed his last on 19th May, 1979.

He was a simple, straightforward and jovial man of lofty vision whose outlook was an admixture of the traditional and the modern. He had great respect for Rabindranath Tagore, Mahatma Gandhi, Jawaharlal Nehru and Madan Mohan Malviya. He was an epitome of simplicity in his way of life and dressed in the typical Hindu style. He was a votary of Indian culture and derived inspiration from the values embodied in it.

A litterateur with a high sense of social responsiblity, he was truly human and spoke of values which are little prized these days. He believed in the dictum that a man should strive to attain his full moral stature. Moral and social degeneration pained him and his anger and disappointment with the con-

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temporary social order often found reflection in his writings.

An erudite scholar of Sanskrit Hindi. Bengali, Prakrit, Apbhransh, History and Philosophy, he was truly a literary giant. He has been rated by some as the greatest Hindi litterateur of his times. He was a critic, a novelist and an essayist of an exceptionally high class who made a radical departure from the beaten track. He was an original thinker whose approach was as penetrative and analytical as it was constructive.

*Banbhatt Ki Atma Katha, Charu Chandra Lekh, Punarnava* and *Anam Das Ka Potha* are his novels. *Ashok Ke Phool, Kalpalata, Vichar Pravah* and *Alok Parva* are the collections of his essays. His works on criticism include *Sur Sahitya, Hindi Sahitya, Kabir and Hindi Sahitya Ki Bhumika*. Besides, he edited many books and journals during his distinguished career.

His criticism was original and constructive in nature and it went to the grass roots. He heralded the dawn of a new era in the field of criticism and it amounted to real contribution. *Banbhatt Ki Atma Katha* occupies the pride of place among his novels. This work, a gem among historical novels, has a class of its own. It ushered in a new trend in the field of historical fiction. He, however, failed to maintain that standard in his other novels. His essays embrace a variety of themes. They pronounce his awareness and mission. His language and style are rich and thought provoking. His writings are characterized by clarity of expression and enjoy the force of conviction.

He lived a full and purposeful life and served the cause of Hindi literature in many capacities. He was associated with numerous academic bodies and proved his mettle as a teacher, orator, presiding officer, editor, essayist, critic, novelist and administrator. He served as President of the Nagri Pracharini Sabha, Banaras, as a member of the Executive Council of the Visva-Bharati University, as a member of the Sahitya Akademi, New Delhi, as Supervisor of the National Bibliography (1954) published by the Sahitya Akademi, as a member of the National Language Commission, as a member of the National Book Trust and as a member of the literary delegation sent to the U.S.S.R. by the government of India.

Fame and honour came to him thick and fast. He was a recipient of the Mangla Prasad Award (1947), the Tagore Award of the Sahitya Akademi (1962) and the Tagore Award of the Rabindra Bharati (1973). The Hindi Sahitya Sammelan, Allahabad, conferred on him the title of 'Sahitya Vachaspati' in 1949. The Lucknow University awarded him the D.Litt. degree (*Honoris causa*) in 1949. The President of India decorated him with *Padma Bhushan* in 1957. Hazari Prasad Dwivedi was one of those rare litterateurs whose works are halled as classics in their life time.

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## Dwivedi, Mahabir Prasad (Pandit) (1862 – 1938)

**Mahabir Prasad Dwivedi, born at Daulatpur in the district of Rae Bareli in 1862, was a famous Hindi journalist. He is known for his literary production and influence on contemporary Hindi literary style.**

Mahabir Prasad Dwivedi (also known as Acharya) was born in 1862 in a lower middle class Brahmin family of village Daulatpur in the district of Rae Bareli (in modern Uttar Pradesh). His father Ram Sahai began service in the Indian army, but his unit

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mutinied in 1857 and Ram Sahai fled back to his village almost in a destitute condition. Later, he got employment in Bombay where he passed the rest of his life. Dwivedi's grandfather was a scholar of the traditional orthodox type, and as such vestiges of scholarly tradition had persisted in the family which the child Mahabir Prasad imbibed.

Mahabir Prasad was married but had no children. Mahabir Prasad's earliest schooling was at home, in Sanskrit religious texts and the 'Amar Kosh'. He read Urdu in the village school and at the age of thirteen joined the district High School to learn English. But owing to extreme poverty, his academic career did not last long, and he had to leave school even before matriculation. He joined the railway service as a telegraphist, and it was during his stay at Hoshangabad that he came into contact with educated people and his innate love for learning found a concrete expression.

Later in Jhansi, he developed his taste for scholarship and made a deep study of Hindi literature and the English works of Bacon, Mill and Herbert Spencer. He cherished the ambition of being a poet and learnt prosody, but did not pursue this line far enough. He cultivated a good prose style and translated some English classics into Hindi.

It was in 1903 that he entered journalism and became the editor of the *Saraswati* at Kanpur. It is as a literary critic and journalist that Dwivedi made his impression on the public life of the country. His chief field of work lay in Uttar Pradesh, and continued from 1903till his death.

Mahabir Prasad was essentially a self-made man and derived little from home influences or close contact with others. He was considerably helped in the making of his character and personality by his studies, specially of the Ramayana of Tulsidas, poetical works of Harish Chandra and the writings of Mill. A peculiar mixture of orthodoxy and liberalism is therefore evident in his thought and actions. He played scarcely any significant part in the national movement, for politics was not his field of work. His contribution was mainly in the realm of the progress of Hindi prose, which he helped to develop as editor of the premier Hindi monthly journal , the *Saraswati.* He was a great stickler for Sanskritisation and moulded the Hindi style in the frame-work of Sanskrit grammar and etymology.

He has left a great mark on Hindi literature and its devotees, and for his services to this cause he was given the appellation of ''Acharya''or ''Great Teacher''. As the editor of the *Saraswati,* he corrected the writings of others and introduced a style which bears his appellation, and is based largely on Sanskrit. His poetic works were modelled on Kalidasa and Bhavabhuti; but it is largely as an essayist that Dwivedi has a place in Hindi literature. His essays are devoid of originality but convey information culled from Western literature and science. He wrote profusely, translating Sanskrit and English literary pieces communicating knowledge through essays or children's books and commenting on style and form of language. More than a journalist, Dwivedi is known for his literary production and influence on contemporary Hindi literary style.

As a journalist, he occasionally commented on contemporary political, economic, social and international affairs, but there was little of originality in his observations. In the field of nationalism, he reiterated the conventional ideas about the utilitarian and materialistic character of the educational system inaugurated by the British Government, the poverty and backwardness of the rural population as compared to the urban professional classes, disunity among the Indians and the apathy of the English men to the Indians.

He advocated the cause of peasant welfare, largely as a result of his close contact with them and insight into their miserable conditions. He spent the last 18th years of his life in his village home. He had respect for Mahatma Gandhi, but it is doubtful if he had any living faith in his ideas. There is little evidence of any contribution to social reform, for Dwivedi remained orthodox in his personal conduct. He died in 1938, highly respected as a leader of reform and progress of Hindi. In recognition of his services he was given an 'AbhinandanGranth' on his 70th birthday by theNagri Pracharini Sabha at Benares, which ended his long feud with the Sabha since 1904.

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## Dwivedi, Manilal Nabhubhai (1858 – )

**Manilal Nabhubhai, born in Nadiad (Gujarat) in 1858, was a great writer, philosopher and journalist.**

Manilal Nabhubhai Dwivedi was born in Nadiad (District Kheda, Gujarat) where he received primary and secondary education. He passed the Matriculation Examination of Bombay University in 1876, and was awarded a couple of scholarships. He joined Elphinstone college, Bombay in 1877 and passed B.A. in 1880 with History and Politics, winning the James Taylor prize for topping the list in the subjects. Here also he secured second rank in the university. On his father's insistence to start earning, he could not join M.A. but studied the full postgraduate course in History and Philosophy by himself at Nadiad after joining the Government High School as third assistant teacher from July 1880. After a year he was transferred to Bombay as Deputy Education Inspector. In January 1885, he was deputed to the newly started Samaldas college at Bhavnagar as Professor of Sanskrit, but on account of ill-health had to retire from Government service in April 1888 and returned to Nadiad.

Throughout his life he interpreted all aspects of human life and civilization in the light of Shankara Vedanta and exhorted the people to follow the ideals of advaita philosophy through his writings.

During the short span of forty years of his life, Manilal has left behind a rich treasure of writings which comprise poems, plays, essays, adaptation of an English novel, book-reviews, literary criticism research, edited works, translations, compilations and a sensational autobiography in manuscript form. He was an excellent essayist, a powerful prose writer and an able editor of literary journals such as *Priyamvada* (1885-1890) and *Sudarshan* (1890-1898) through which he tried to expound the essence of religion and philosophy in their application to life and enunciated the outstanding characteristics of Indian philosophy and Hinduism. His writings had an impact beyond the limited sphere of literature in the sense that they served as a cultural wave in Gujarat at a time when the influence of western culture seemed to be overpowering.

*Siddhantasara* (1889) is the standard work of his philosophical thought. He traces in it the evolution of religious sentiment of man and tries to establish the superiority of advaita over all other religious philosophies. He also tried to correct the impression among the educated class that the Puranas were merely fanciful stories.

In literature, Manilal tried almost all the forms. His first literary attempt Kanta (1882) occupies a prominent place in Gujarati dramatic literature. Essay proved to be a natural medium for the expression of his thoughts. The collection of his essays, *Sudarshan Gadyavali* (1909) is one of the best collections in Gujarati literature. He stayed in Patan for nine months to inspect the collections of manuscripts preserved in the Jain Upashrayas and prepared a classified catalogue of more than two Thousand manuscripts. In consequence of his report, a department of translation was established by the State in Baroda, which he headed from December 1893 to July 1895. Oriental Institute and Gaekwad Oriental Series are the concrete monuments of Manilal's efforts in this field. He edited with notes and translation many old manuscripts. *Atmanimajjan* (1895) is his chief collection of poems which sprang from his intense personal experience. However, he tried to employ poetry as a means of propagating his philosophy of advaita. For this purpose he appended lengthy commentary to his poems which included ghazals, bhajans, songs and lyrics in Sanskrit metres.

He has also written the story of his life upto 1895, which, when published in 1979, created a stir in the literary world of Gujarat. He mentions his achievements briefly, but describes in detail weaknesses and

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shortcomings which include numerous moral lapses. He truthfully presented life as it was, crude and naive full of contradictions, as he felt it and lived it, without glorifying or belittling the facts. Manilal wrote articles and books in English also. He compiled a book on Raja-Yoga which was highly praised by Sir Edwin Arnold. He was the first Gujarati scholar to write and bring out an English edition of *Tarkakaumudi.* He presented papers on advaita, Jain philosophy and the Puranas to the oriental Congress. He contributed an article on Hinduism to the first Parliament of World religions held in Chicago. His book on Monism or Advaitism created a lot of interest among the western scholars.

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## Dwivedi, Mannan, 'Gajpuri' (1885 – 1921)

**Mannan Dwivedi, born at Gajpur in Gorakhpur district in 1885, is known as an outstanding prose-writers of the Dwivedi era for the maturity and novelty of his prose style.**

Mannan 'Gajpuri' Dwivedi is known amongst the outstanding prose-writers of the Dwivedi era for the maturity and novelty of his prose style. He was born in Gajpur (District Gorakhpur, U.P.), and he had his early education in Gorakhpur and later in Benaras and graduated from the Muir college, Allahabad (U.P.).

Mannan Dwivedi, though a government official, had an intense patriotic sense and his attachment to Hindi was well known. He was recognised as a talented writer during his times. He was a frequent contributor of poems and essays to the Pratap and Swadesh magazine of Kanpur. Besides miscellaneous poems, he published two poetic works titled *Vinod* (for children) and *Prem panchak.* He used to write political and social satires for the *Swadesh* under the pseudanyms 'Machhendra Nath' and 'Gurughantal'.

His essay on Sufi Saint Mansur was widely acclaimed on account of its liberal views and mature prose style. His works titled *Arya Lalna Hindu Savdhan* represent his social views and approach in a forceful manner. His *Musalmani rajya ka Itihas* (A History of Muslim Rule) was published by the Nagari Pracharini Sabha, Varanasi, in two volumes under the series *Manoranjan Pustakmala.* He also published two novels. viz, *Ramlal* (1917) and *Kalyani* (1920) which prove the versatility of his literary talent. Ramlal adopts rural social life as its back drop. He gives a vivid and sarcastic portrayal of the activities of the police, courts, the patwari, the money lender and such other exploiters of the rural folk.

In 1913, he broke new ground by publishing a collection of short folk tales and folksongs of the Gorakhpur and Bhojpur areas along with their English translations under the title *Sarvariya.* His last poem '*Laksmipuja'* was published in the *Swadesh,* dated the 30th October, 1921. He died at a very early age of 36 years. The Swadesh, in its obituary note on his premature death, wrote: 'He (Shri Mannan Dwivedi) often felt sorry for having been caught up in the web of government service. Those who knew him and his qualities can very well imagine the heights to which

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he would have risen as a national leader, had he remained out of this 'vicious circle'. Mannan Dwivedi 'Gajpuri' will, undoubtedly, be remembered as a versatile litterateur and a prose stylist of the Dwivedi era of Hindi literature.

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## Dwivedi, Shantipriya (1906 – 1967)

**Shantipriya Dwivedi, born in 1906, was a popular Hindi poet, critic and writer. His critical style is appreciative and impressionistic.**

Shantipriya Dwivedi was a critic and writer of the '*chhayavad* era' and was known as 'Muchchhan' prior to 1922 when this name Shantipriya was assigned to him by Ramnarain Mishra. Simple by nature, he started writing in 1920, but actually established himself as a poet under the influence of chhayavad. The collections of his early poems are *Nirav* (1924) and *Himani* (1934).

He started his career as a poet, writing in free verse on the pattern of 'Nirala', yet he later on, took to writing critical evaluation and appreciation of poets. His contribution is recognized mainly in the area of criticism, though he also wrote some good essays, sketches and autobiographical reminiscences. The critical style of Shantipriya Dwivedi is mainly appreciative and impressionistic and makes an appeal more to emotion than to intellect.

His main works are: *Hamare sahitya nirmata* (1935), *Sancharini* (1939), *Kavi Aur Kavya* and *Jyotivihag* (1951), *Sartiya aur kritya* (1966), His collections of personal literary essays are: *Jivan-Yatra* (1928), *Sahityiki* (1938), *Yug aur sahitya*(1940). *Samyiki* (1944), Dharatal (1948), *Sakalya* (1955), *Padmanamika* (1956), Adhan (1957). *Vrint aur vikas* (1959), Samvet (1960) and Parikarama (1962). In the style of poetic-prose he has written '*Kshamayachna*' published in the magazine *Prabha* (1925). He has also written some novels in the form of sketches, e.g. *Digambar* (1954), *Charika* (1958) and *Chitra aur chintan* (1964).

His remarkable contribution in the sphere of reminiscences, flavoured with autobiographical tones are *Path-chihna* (1964). Parivrajak ki praja (1952) and Pratishthan (1953). He is one of the earliest critics who took up cudgels in defence of chhayavad poetry and his impressionistic criticism has a flavour all its own. His powerful style elicits a favourable response because of an intense sense of integrity which permeates his writing. Shantipriya Dwivedi occupies a special place amongst the chhayavad critics.

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## Dwivedi, Sohanlal (1905 – 1988)

**Sohanlal Dwivedi, born in Banaras in 1905, occupies a prominent place amongst the poets influenced by Gandhian philosophy.**

Sohanlal Dwivedi son of Vrindavanprasad Dwivedi, an M.A., LL.B. from the Benaras Hindu University, occupies a prominent place amongst the poets influenced by Gandhian philosophy. The enrichment of the new with the traditions of the old and a reorientation of the ancient values constitute and essential part of his nationalist poetry. His first famous work *Bhairavi* (1941) consists of 'Abhiyan git' (Marching songs)

His other famous works are Vasavdatta (1942), a book offering solution to modern problems in the ligh' of ancient wisdom: Kunal (1943), an epic poem with the present day cultural awakening as a backdrop; *Yugadhar* (1944), *Vasanti* (1944), *Chitra*(1944), *Vishpan* (1945) and *Puja git* (1945)-the last being dedicated to Mahatma Gandhi on his seventy-sev-

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enth birthday. He also edited the Gandhi abhinandan granth (1944). In 1956, a collection of his nationalistic poems was published as *Jaya Gandhi*. His other works are *Gandhi shatadal* (1969) and *Gandhyayan* (1970).

He was also associated with children's literature. Besides editing Adhikar, a national magazine, he edited *Balsakha* an outstanding childrens' magazine. His educative books in this area are very attractive. Some of the books are *Bansuri* (1944), *Jharna* (1944). *bigul* (1944), *Sat Kahaniyan* (1945), *Bachchon ke Bapu* (1949) besides *Chetana. Dudh-batasa. Balbharti. Shishu bharti Haso hasao, Nehru chacha. Dhruva. Modak,* etc.

He presented a remarkable book *Jaya Bharat jaya* (1972) at the time of Silver Jubilee of India's Independence. As an ardent follower of Gandhi he ranks with poets like Maithilisharan Gupta, Makhanlal Chaturvedi, Balkrishan Sharma 'Navin' and Ramdhari Singh 'Dinkar'. For him nationalism is a value enriching human relationship. Hero-worship is the central theme of his works. He passed away on March 1, 1988 at Kanpur at the age of 83.

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## Dwivedy, Surendranath (1913 – )

**Surendranath Dwivedy, born at Khandasahi in the district of Cuttack in February 1913, was an eminent freedom fighter, parliamentarian and journalist.**

Surendranath Dwivedy was born on 11th February, 1913 in the village Khandasahi under Salepur Police Station in the district of Cuttack, Orissa. He comes of a lower middle class Brahmin family. His father, Maguni Dwivedy, was an agriculturist. His mother's name was Lakshmi Devi. Surendranath married in 1948, Gayatri Devi, daughter of Antaryani Panda, a well known nationlist worker in Orissa.

Surendranath Dwivedy did not have much formal education, being drawn into politics quite early in life. While a student at the Ravenshaw Collegiate School, Cuttack, he joined the Civil Disobedience Movement in 1930, which abruptly ended his formal education. Later on, however, in spite of his busy political life, he read extensively not only Oriya but also English and European literature. He was deeply influenced by the writings of Swami Vivekananda, Rabindra Nath Tagore, Romain Rolland, George Bernard Shaw, Sidney and Beatrice Webb, H.G.Wells, Aldous Huxley, Maxim Gorky, Karl Marx and Leon Trotsky. Besides numerous journalistic writings, he had written a book, '*Asia on the Path of Socialism*', and has also translated into Oriya some of the writings of Jawaharlal Nehru.

His political initiation was during the Civil Disobedience Movement in 1930, in which he courted imprisonment. He came into prominence at quite an early age. In the thirties, he chose the Peasants' Front as his sphere of work, and was General Secretary of the Peasants' Organisation in Orissa from 1933 to 1938. He was also active in the popular movement in the Princely States of Orissa from 1938 to the merger of the States in 1947. From 1940 to 1948, he was the General Secretary of the Pradesh Congress Committee and also a member of the All India Congress Committee. He joined the Quit India Movement in 1942 and was one of the leaders of the movement in Orissa. He was arrested and sentenced to six years' rigorous imprisonment.

After independence, because of differences with the Congress policy, Surendranath Dwivedy, like many other old workers of the Congress in different parts of India, left the organisation and joined the Praja Socialist Party. He was a member of the Rajya Sabha from 1957 to 1962 and of the Lok Sabha from 1962 to 1971. He was chosen leader of the PSP Party in the Lok Sabha. In 1963 he visited U.S.A. as a member of the Indian Parliamentary Delegation. He also visited a large number of countries in Asia and Europe.

Surendranath Dwivedy has been an active journalist for many years. He is the founder editor of the *Krushaka,* an Oriya weekly devoted to the cause of the uplift of the peasants. He has also contributed

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numerous articles to different papers on current political and economic problems. Besides these serious writings, he has also written a number of children's books in Oriya which are very popular.

Surendranath Dwivedy is not interested in conventional religion, but he is greatly attached to the Ramakrishna Mission, mainly for the social service work which the Mission undertakes. He holds liberal views on social reform. He condemns the caste-system and has thrown away his own sacred thread, symbol of his Brahmin status. He is also opposed to untouchability and has fought hard for throwing open the Hindu temples to the Harijans.

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## Dayaram (1777 -- 1853)

**Dayaram, born at Chanod in Baroda District in 1777, was the last but very illustrious representative of early and mediaeval Gujarati poetic tradition.**

Dayaram, the last but very illustrious representative of early and mediaeval Gujarati poetic tradition, was born at Chanod, a small town on the bank of the river Narmada in the Baroda District on Saturday, the 16th August, 1777 (12th day of the bright half of the month of Bhadrapada--Vamanadadas, traditionally considered to be the day of the birth of Vamana or dwarf incarnation of God Vishnu in the year 1833 of the Vikram era.)

Dayaram was an eminent poet, a colourful and strong personality with handsome futures, a widely-travelled man with all the general knowledge available during those days, a person conversant with many languages of India including the Classical Sanskrit and a good scholar and noted poet of Brajbhasa. He was also a proficient musician-both vocal and instrumental-, an ardent humanist who could appreciate merits even of his rivals and opponents, a keen scholar and staunch follower of the *Suddhadvaita Vedanta or Pustimarga* prompounded by Vallabhacharya (1479--1531), a dedicated Bhakta or devotee of Lord Krisna and a reputed preceptor having considerable following of disciples, lay followers and admirers. It is intended, in this monograph, to make a brief survey of his life and works.

Chanod, the birth-place of Dayaram, is a place of pilgrimage, a haunt of natural beauty as well as a town full of beautiful temples. Dayaram was born in the Nagara Brahmin caste famous for learning, martial valour and administrative ability. His father's name was Prabhuram and mother's name Mahalakshmi. The Veda of the family was the Rigveda and it belonged to the Sankhyayana Sakha. The couple had three children-one daughter and two sons. The eldest was a girl, Dahigauri, who died of small pox at a very young age. The youngest was a son, Manisankar, who died when he was only two years. Dayaram was the middle child who was destined to be a reputed poet and lived upto the ripe age of 76.

The Yajnopavita or the sacred thread ceremony of Dayaram was performed when he was eight. Those were the days of child marriage and the children of good families were always married early, as that was considered to be matter of prestige. Dayaram was betrothed immediately after his thread ceremony, but the fiancce died within two years. Prabhuram found another bride for his son, having fixed six hundred rupees as the "bride-price" to be paid to the girl's father. (It may be noted, incidentally, that in the Sathodara sub-caste of Nagara Brahmins to which Dayaram belonged there was a scarcity of girls and 'bride-price' was traditionally considered to be a must).

But sometime after Dayaram's second betrothal, his father died and because the family was unable to pay the amount as fixed up earlier, the bride's father abrogated the betrothal. Dayarama was ten when his father died and twelve when his mother breathed her last. After the death of his parents, Dayaram went to stay at his maternal uncle's place at Dabhoi, a town in Central Gujarat near Baroda, known in mediaeval Sanskrit Literature as Darbhavati and even now,famous for the architectural and artistic features of its old fort. Dayaram's maternal uncle, Raghunatha,

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was a clerk in the Customs-house at the port of Bharuch (Ancient Bharukaccha or Brgukaccha) near the mouth of the Narmada, and he tried to groom Dayaram as a future clerk; but Dayaram was too independent and had no inclination for that kind of work. Some of his relatives on the maternal side tried to fix up his marriage, but it was in vain, as it appears that by that time Dayaram had decided to spend an unmarried life as Dayasakhi (lit. "female friend Daya") or Gopi or Lord Krisna, in devotional and religious pursuits dearest to his heart.

Once, on his way to Ramesvara, Dayaram had visited the shrine of Balaji at Tirupati. The Mahant or Head of the Shrine was used to extorting money from the pilgrims and did not allow them to leave till they satisfied his demands. Dayaram had hardly anything to pay and absconded at night. The Mahant's men pursued him and brought him back. He was kept in confinement for four days and allowed to leave only when the Mahant was convinced that he had no money to pay.

As a widely travelled man Dayaram knew a number of languages. In a Pada (devotional lyric) he has used phrases of Kacchi, Punjabi, Persian, Urdu, Telugu, Tamil, Hindi, Gujarati, Marathi, Sanskrit, Purvi or Eastern Hindi and Marvadi. This Pada deserves to be regarded as a curious literary specimen like similar Padas and son composed by Jaina Monks and scholars of Gujarat and Rajasthan who used to Travel on foot in various parts of India. But Dayaram has also written a few independent Padas in Marathi, Urdu, Marvadi and Punjabi.

It is remarkable that Dayaram has composed a large number of works-at least 47-in the Brajabhasa which was the accepted literary medium all over Northern and Western India. In this respect the status and position of Braj are comparable with those of the Apabhramsa language around 1000 A.D. which was an accepted and respected literary medium throughout Aryan India. The poets of Gujarat, even when they were writing mainly in Gujarati, have always accepted Braj as an alternative or parallel medium from early times; and compositions of classical Gujarati poets like Kesavadas, the author of the *Krsnkrida Kavya* (1473), Bhalapa (15th century), *Akho* (1616-1674), *Samal* (1690-1769) and others are apt illustrations of this statement. Several dissertations and monographs are published on the topic of the contribution of Gujarat to Hindi literature; and here Hindi, apparently, means Braj.

Bhuj, the capital of the Kaccha region of the Gujarat State, was a centre where the literary and scholastic activities in Braj were assiduously cultivated under the patronage of the rulers of the former principality. A Pathasala or School of poetics and poetry in Braj was conducted at Bhuj by Jaina Yatis or monks and it attracted students also from nearby Rajasthani. This school functioned and, indeed, prospered very well at least up to the end of the 19th century. Even after that it worked under the Education Department of the former Kaccha State and was finally closed when the State was merged with the erstwhile Bombay State of Independent India.

This is just to indicate the status of Braj in literary Gujarat. Looking to his literary output Dayaram, we can say, is as much a writer of Braj as he is a writer of Gujarati. By temperament, travel and experience Dayarama was a linguist, but it appears that he became proficient in Braj because of his close contact with the *Pustimarga.* Some of the holiest places of pilgrimage of this sect are in the Brajamandala, that is, the region around Mathura. Most of the literature of the *Pustimarga* except the learned Sanskrit works by Vallabhacarya and some of his descendents, is in Braj. Astasakha or the eight most Prominent Poets of the Pustimarga are among the most celebrated poets of Braj. In the beginning of the *Rasikavallabha.*

Dayaram renders obeisance to Astasakha who are one with God, the best of connoisseurs and kings of the family of poets'. Among the disciples of Dayaram and their descendents there is a tradition that the poet was an incarnation of the celebrated Narasimha Mehta, the great devotee of Krisna and a famous poet-saint who flourished at Janagadh during the Fifteenth century. However, Dayaram mentions in one of his autobiographical works, viz, *Anubhavamanjari,* that Srinathaji, the presiding deity at Nathadvara, revealed himself before Dayaram and said to him." you are the incarnation of Nadadas, one of the Astasakha". This gives one some idea what Dayaram himself

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thought of his own poetic merit and devotional attributes. anyway, it is clear that he was a profound scholar of the Braj language and literature-a fact to which his literary output in Braj bears ample testimony.

No composition of Dayaram in Sanskrit is known so far. In Gujarati poems like *Sadrtuviraha* (''love in separation during six seasons'') he has employed syllabic metres of Sanskrit prosody in a very loose and incorrect manner, and it is evident from such compositions that Dayaram could hardly have attempted any verified composition in Sanskrit. However, it is clear from Dayaram's expository works of Suddhadvaita philosophy that he carefully studied at the feet of competent scholars the original Sanskrit texts of the school and also heard and digested their sermons and instructions carefully, so much so, that his elucidation of the system is always authentic and the philosophical terminology is never employed in a wrong or ambiguous sense. Apart from Garbist or Padas or devotional lyrics where he commands poetic height, he is precise and exact in the use of language in his numerous compositions in Gujarati and Braj on Suddhadvaita theology, Metaphysics and Dogma which speak for his intellectual and scholastic attainments.

Dayaram could compose extempore poetry and impromptu songs on particular occasions and if no one happened to be there to commit them to writing the compositions were lost. The women of Dabhoi and Chanod still recite some songs of Dayaram which have not found a place in any of the printed collections.

As stated earlier, Dayaram was an adept musician. The atmosphere and tradition of the Pustimarga gave ample opportunity to Dayaram to cultivate and develop his faculty of music. Music has a very important place in the ritual worship and religious services at the temples of the Pustimarga. These temples have no Sikhara (lit. 'peak', dome-like structure) and hence they are called a *Haveli* (mansion). Music, in different Ragas or melodies at different times of worship is an important and invariable adjunct. And music as cultivated under the patronage of the Pustimarga is known as '*Haveli Sangita*', 'music of the *Haveli*'. Music in mediaeval India was patronised by princely states as well as by religious sects like the Pustimarga which gave a significant and an important place to festivities and the fine arts even in day-today rituals. The tradition of '*Haveli Sangita*' is believed to have been started in the times of Vitthalnatha, the son of Vallabhacarya and it had been a living tradition to this day.

Dayaram has an innate liking and taste for music and being in close contact with the tradition of '*Haveli Sangita*' at different seats of the Pustimarga he became a considerable musician himself and set his own Padas and other poems to music. He could sing well and play on a number of musical instruments. The forms of music cultivated in the *Haveli* temples are Dhruvapada, Dhamar, Cacar, etc. But for the mass of Vaisnava lay-followers, especially for women, there are varieties of musical forms locally known as Dhol and Garabi. So the *Bhramaragita, Venugita, Gopikagita* etc. from the Bhagavata Purana, so dear to the heart of all Vaisnavas, are recited and sung in the local language as *Dhol* and *Garbi*.

In mediaeval Gujarati literature the name of Dayaram is the foremost as an author of Dhol and Garbi forms. There is a superb synthesis of poetry and music inthe Garbis of Dayaram and its genesis is to be found in these cultural and religious traidtions which nourished his native genius. He was not keeping well after his 65 years and died on 31 January, 1853.

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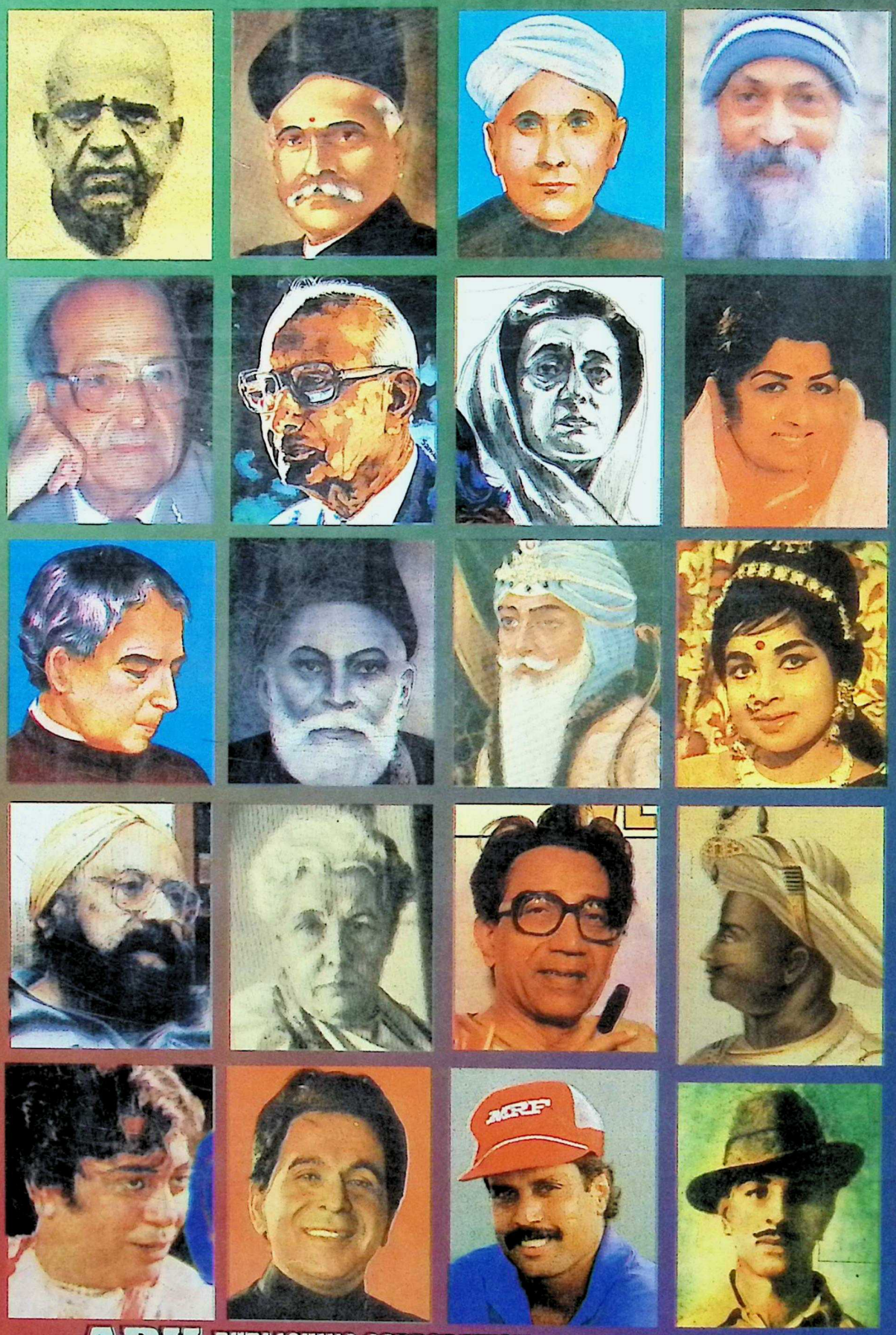


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